

Billboard

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 Newsweekly
 TAPE/AUDIO/VIDEO PAGE 33
 HOT 100 PAGE 56
 TOP LP'S PAGES 58, 60

USSR's Copyright Interest Elates World

WASHINGTON—As of May 27, 1973, the Soviet Union will for the first time in its long history officially join the world of international copyright protection.

In a letter sent Feb. 27 to the United Nations Educational, Scientific and Cultural Organizations (UNESCO), Soviet Foreign Minister Andrei Gromyko expressed the Soviet intention to become a member of the Universal Copyright Convention, whose adherents extend the same protection to foreign members, as to their own nationals.

The U.S. State Department and the U.S. Copyright Office are hurriedly working up a study of the basics of Soviet copyright law, and will put out a background analysis on those aspects of the domestic Soviet copyright regulation which can be definitely ascertained. It is

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NARM DRAWS RETAILERS

LOS ANGELES—Over 1,300 registrants attended the National Association of Recording Merchandisers convention here last week. The largest segment of retail attendance, including independent dealers, chain chiefs and racked department heads, highlighted the meetings.

S.C. Duplicator Contests Tenn. 'Piracy' Law

NASHVILLE—Custom Recording Co., a South Carolina corporation which manufactures 8-track tapes, has filed a class action suit in federal court here attacking the 1971 Tennessee Piracy Act as unconstitutional.

The suit was filed jointly originally with Joe White, co-owner of a Nashville truck stop operation where tapes were confiscated. However, White withdrew from the suit, claiming he had never authorized lawyers to file in his name.

Defendants in the suit are Tennessee Gov. Winfield Dunn and law enforcement officials, including the State Attorney General, the Davidson County Sheriff, the State Commissioner of Safety, the District Attorney, and agent William B. Vest of the Tennessee Bureau of Criminal Identification, who made the arrest and seizure at the truck stop.

Vest confiscated 16 tapes from the truck stop Feb. 15 on grounds they were bootlegged or pirated.

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Jukes' Music Meet May 19

CHICAGO — Plans are being firmed up for the first-ever jukebox programming conference with indications that overly-long recordings and defective pressings will be hotly debated topics. The conference, to be patterned after Billboard's highly successful radio programming events and sponsored by Billboard, is set for Sat., Sun., May 19-20 at the Hotels Ambassador here.

The group of programmers and

(Continued on page 38)

7 Firms Sue Over Illicit Tapes

By RICHARD ROBSON
 Staff Member, Music Week

LONDON—Seven record companies claimed in the High Court last week that certain cassettes featuring top British and American acts and being sold by a London-based chain of motor accessory shops were pirated tapes. The chain, Marble Arch Motor Supplies, which has several outlets in the London area, gave an undertaking not to sell the tapes until an action pending against the firm is heard.

The action has been brought by WEA, the Robert Stigwood Organization, Decca, EMI, RCA, CBS and A&M which all own copyrights involved. It is the latest case to be coordinated by the British Phonographic Industry and is part of BPI's ever-increasing efforts to stamp out piracy and bootlegging in this country.

The record companies are claiming damages for infringement of

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WB Music First To Set CATV and TVC Royalties

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Music claims to be the first major publisher to have expanded its standard synchronization license contract to cover pay or cable television, home video cartridges and all technical uses now known or known in the future.

Ed Silvers, president of the company, said, "We have made an important first step for the entire publishing industry. The current situation is a roadblock to further development of publishing revenues and is holding back the film and television business."

According to Silvers, it has become standard practice for publishers to refuse to license cable

TV or video cartridge usage on the grounds that it is too early to set a reasonable fee scale. This has resulted in cable broadcasters and cartridge manufacturers generally utilizing film music without any payment, unless the movie production company also owns all copyrights, he charged. "It has not been economical so far to go to court for collection against one of these users," Silvers said.

License Fee Set

Warner Bros. Music will now license all possible film music usage rights for an additional one-quarter of the original synchronization fee. A music publishing synchronization

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JVC's Kitano Sees 'Q' Modes In Coexistence

By CLAUDE HALL

LOS ANGELES—Matrix and discrete will both make it in the marketplace, believes Yoshiro Kitano, president of the Victor Company of Japan, Ltd., Tokyo. He did not expect both types of matrix to survive in the hardware field, but he felt there was room—perhaps even need—for both matrix and discrete quadrasonic systems for the public, though he felt the JVC quadrasonic CD-4 system was the best.

Polygram and EMI Records "and some more big ones" are now testing discrete records, he said. EMI, via its own label and Capitol Records in the U.S., has several matrix SQ albums on the market at present. Kitano pointed out that JVC was not currently negotiating with either Polygram or EMI, but there would be "quite a good number of labels" committing to the JVC discrete record system in the next few weeks.

"Several are sitting on the fence," he said. RCA Records already has product on the market in the U.S. in the JVC system, CD-4, which

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Returns Cost Industry Millions

By JOHN SIPPEL

LOS ANGELES—The physical processing of a return from retail account to rackjobber to manufacturer can cost from 27 to 45 cents per unit of one LP or five singles, Hendrick Smith of Fry Consultants told a general meeting of the National Association of Recording Merchandisers here Tuesday (27). Between 1968 and 1972, the average rack return was 23 percent.

Smith, whose firm studied four typical rackjobbers along with sample retailers and manufacturers during

an exhaustive two-month study financed by NARM, said that the cost of returns to the rackjobber could equal yearly the equivalent of half of his net profit. His study showed a typical rackjobber doing \$3 million net; \$4 million gross; with a \$600,000 gross margin and a net profit of \$150,000. The average rackjobber studied spent \$69,000 yearly handling returns or 18 percent of its operating cost.

Smith's return cost per unit breakdown by industry classification showed retailer, 2 to 5 cents; rackjobber, 20 to 30 cents, and manufacturer, 5 to 10 cents. Smith probed into the returns paperwork, indicating five to six documents exchanged between retailer and rackjobber, plus seven documents exchanged between rackjobber and vendor, who might be either a distributor or manufacturer.

Returns Costly

A typical retail account, with a 35 percent return average, would have to do \$177,000 gross sales to do \$50,000 net, while a similar account, with a 15 percent average return, would have to do only \$59,000 to rack up the same net, he pointed out. Five returned units, he said, kill the profit from two sold.

To indicate the various types of product typically returned, he said the average \$1 million in returns to racks studied showed the following breakdown:

| | |
|--------------|-----------|
| Single 45's | \$146,000 |
| Budget LP's | \$ 57,000 |
| Regular LP's | \$522,000 |
| Tapes | \$275,000 |

Time Lag Expense

Eight weeks are lost in the time cycle between a dealer returning goods to the rack and the rackjobber making the return. Smith explained the time lag as follows: retailer, five days; rackjobbers

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"PAUL DAVIS is a pop-oriented single composer and a breath of air so fresh it almost hits you as unreal. If you overlook him it's your loss." (Cashbox) (Advertisement)

(Advertisement)



SYLVERS SMASH NEW GROUP

THE SYLVERS, consisting of two sisters and four brothers, are taking the music industry by storm. They are currently riding the crest of their second straight Top Ten R&B single: "Wish That I Could Talk To You;" and are moving up strongly on all single and album charts.

They range in age from 14 to 21; however, The Sylvers have already been performing for more than ten years. They have played with such stars as Al Green, Sammy Davis, Jr., Andy Williams, etc., and played to sold-out audiences from Las Vegas to the Los Angeles "Forum."

They have been featured regularly on the Bill Cosby Show and have signed for appearances on Dick Clark's new show and will shortly be on nationwide tour.

PRIDE Records is especially proud of the reaction to The Sylvers and their initial recordings.



on bell '73...

**SERGIO
MENDES
&
BRASIL '77**



THEIR FIRST BELL SINGLE-

"LOVE MUSIC"

As Featured In The Forthcoming Album "LOVE MUSIC"

PRODUCTION AND SOUND BY BONES HOWE

Bell #45,335

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.

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Advertising Media's Value Appraised by Workshop

LOS ANGELES—Despite a statement that direct mail advertising was becoming more of a force, particularly in the discount stores and should be an area considered by record/tape people, most speakers at the Advertising Workshop of the National Association of Recording Merchandisers from the panel and the floor, considered it too expensive for the retailer to use.

Said Russ Solomon of Tower Records: "Direct mail is ridiculously expensive for retailers. It is effective if you reach the right market, but, if it has a shotgun effect, then it is just too much money." Solomon cited a case where he had paid \$4,000 to reach a total of 125,000 people on advertising classical product. He reckoned to have sold around \$4,000 worth of classical albums.

"But that isn't \$4,000 profit," he commented, adding that the promotion had also enhanced Tower's "classical image."

On the topic of "creative adver-

tising" Bruce Lundvall, director of marketing, CBS, stated: "A great deal has to be done to upgrade the situation. We still, as an industry, have a long way to go."

Creativity Lack

Lundvall termed record company advertising "mediocre at best." He stated the reasons for this was that each album was treated as a separate campaign, unlike advertising in other areas. There was neither the time nor the budget to devote to really creative advertising.

Radio advertising was only occasionally creative and was often "quite boring" and bogged down with formula. The spots concept had not changed over the years at all. On the retail level, Lundvall scored advertising as being dull and unimaginative.

A question from the floor asked whether record manufacturers couldn't create entire radio shows. Panelist Gene Settler of RCA said: "There is not a pop station in the

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Cleveland 'Q' Fest Success Spurs Pittsburgh Campaign

PITTSBURGH — The month-long manufacturer-distributor-retailer 4-channel promotion in Cleveland (Billboard, Feb. 3) was so successful that it turns into a "road show," opening here under the same auspices March 15.

Shelly Tirk, Midwest Dist., and Harvey Korman, Pks Dist., both independent distributors in Cleve-

land, who also cover here for their labels, report that the 4-week quad-rasonic fest in northern Ohio moved 6,000 LP's and 3,000 tapes for the participating approximately 35 retailers. WDBN-FM, Cleveland supported the program. Two large print ads were purchased cooperatively in a local paper.

Three manufacturers, Project 3, Quad Spectrum and Ovation, will also support the Pittsburgh program. Thirty-seven accounts, including National Record Mart, 12 stores; Kaufmann's department stores, 5; Horne's department stores, 4; Gimbels, 6; Wander, 6; and about five independent retailers have agreed to carry the 4-channel inventory and point-of-purchase material created for the program. Radio spots and print ads are being ordered.

Phonogram Inc. Bolsters Soul, Promo Staff

CHICAGO—Phonogram, Inc. is in the midst of expanding its marketing and promotion staff in terms of new responsibilities, coordination of qualifications and strategic location of personnel, according to Lou Simon, senior vice president and marketing director, and Stan Bly, national promotion director. The trend toward more and stronger national and local promo personnel was exemplified by recent ABC and Ball restructuring. (Billboard, March 3).

Simon said the expansion reflects two very strong years the label has enjoyed and is a projection of expected growth. He also pointed out that the 21 Phonogram staff force coupled with 12 distributor housemen represent a "coordination of energies and philosophies."

The regional marketing staff was boosted to five and given new responsibilities of maintaining continuity with accounts regardless of where the accounts' operations extended (Billboard, Feb. 10). Four new local and regional promotion men were added and the r&b promotion staff was expanded and restructured, Bly said.

James R. Brooks, based in Detroit; Dan Donovan, based in St. Louis; Chuck Edwards, working out of Los Angeles, and Chick Stella, locally based, are new promotion appointments. In r&b, Henry Crump, and James Brooks are recent additions. Crump will base in Atlanta and split the south with Leo "Jocko" Carter, who now headquarters out of Little Rock (Carter formerly handled all southern states). Brooks is based in Detroit and covers the east.

Bly pointed out that Crump was formerly music director of WTMP, Tampa, and that Donovan is a former deejay.

More Defective Records Plaguing U.K. Markets

By PAUL PHILLIPS

Staff Member, Music Week

LONDON—The British market is being plagued by an increase in defective records. Evidence as to the reasons points heavily to poor playing equipment and its inadequacy to deal with technical improvements of the modern record.

Much depends on the length of a record and just how high a frequency response a producer requires from it. Studios have warned for some time now that the disk cannot necessarily deal with the same high or low frequencies as professional tape and although disk cutters naturally use all their skill to obtain as true a disk reproduction as possible from the tape they have, it is often the case that old or badly adjusted playing equipment is unable to handle the record.

This results in distortion or

jumping, common complaints among the dealers' letters received by Music Week which led to the paper's recent investigation among retailers.

Malcolm Davies at Apple studios explained: "I think we've reached the limit on the levels we're able to get on albums. But singles are cut at six db more because they are wanted for jukeboxes and discotheques. We normally cut singles at a depth of six-thousandths of an inch and albums at 2½-3½ thousandths."

Smaller Groove

The problem for disk cutters is that the longer the record the smaller the groove and at the kind of levels being cut today more and more equipment is being made redundant.

Nevertheless, despite complaints

from the public and from retailers, Pye joint deputy managing director Walter Woyda commented: "I feel the whole problem has been vastly overstated. The volume of records sold increases all the time—Pye's turnover is currently four times up on this time last year—and it is only reasonable to suppose that the incidence of faulty records will increase proportionally."

He went on to say that as far as the Strawbs' "Part of the Union"—mentioned as being faulty by several retailers—was concerned, it was debatable as to whether the pressing or consumers' equipment was at fault.

Quality Control

"In defense of Pye, we have a quality control department that scrutinizes product carefully and I

(Continued on page 48)

UA Tries Samplers to Perk Jazz & MOR

By NAT FREEDLAND

LOS ANGELES—United Artists Records this week shipped 5,000 copies each of an MOR sampler and a classic jazz sampler to major accounts and college radio stations. The albums are designed for in-store play and FM broadcast.

"UA wants to sharpen its image in the easy listening market," said Martin R. Cerf, the label's creative services director. "United Artists With Strings Attached" includes soft rock and pop cuts by steady sellers such as Shirley Bassey, Bobby Goldsboro, Robert Thomas Velline (Bobby Vee), Dory Previn, Don McLean, Tommy Garrett's 50 Guitars, Francis Lai, Ferrante and Teicher plus James Bond soundtracks.

Major retail outlets will be serviced by UDC, UA's distributing arm, with sufficient free copies of the MOR sampler to serve as an

effective countertop giveaway item for customers.

"The Douglas Collection Radio Show" includes narration about the music of the jazz greats originally recorded some 15 years ago by Alan Douglas. Cerf is aiming for wide college airplay of the entire album as a special program. Artists on the sampler include: Billie Holiday, John Coltrane, Duke Ellington, Herbie Mann, Charles Mingus, King Pleasure, Art Blakey and the Jazz Messengers.

UA plans to continue issuing annotated samplers regularly as a device to exploit specialized portions

of its catalog. Low-priced or free sampler albums have in the past been a common sales tool, particularly for jazz labels. However, in recent years, with records reaching peak sales despite increased production costs, the practice has fallen into disuse.

The strongest contemporary use of samplers has been made by Warner Bros., who have put \$1 to \$3 LP new artist collections into a key role in their print advertising approach. Sold entirely by direct mail, 14 Warner samplers during the past three years have averaged 80,000 unit sales apiece.

Rule U.S. Court Must Decide \$4 Bil Renewal Right Suit

LOS ANGELES — What may well be the biggest music lawsuit ever filed, has been thrown out of Superior Court here. Judge Charles A. Vogel ruled that a \$4 billion class action against Capitol Songs by "Moonlight in Vermont" composer John Blackburn was a copyright matter and could only be decided in federal court.

Blackburn was seeking to overturn the renewal rights clause of standard songwriters contract, alleging that new songwriters are "coerced" via their unequal bargaining positions into accepting a contract form which gives publishers perpetual rights to a song. More established writers can get contracts assigning publishing rights only for the 28 years of an initial

copyright, the suit claimed.

"Moonlight in Vermont" was written by Blackburn 28 years ago and thus could revert wholly to the composer if he won his case. The lawsuit was filed here last Oct. 16 by Blackburn for himself and "all other defendants similarly situated" naming as defendants "Capitol Songs and all other music publishers."

Attorney Irwin O. Spiegel represented defendant Michael H. Goldsan Inc., which had purchased Capitol Songs some years ago.

The suit claimed that music publishers have collected \$2 billion on "unconscionable and unfair" renewal rights in the past and would take in another \$2 billion in the future.

K-Tel Sleeves Promote Catalog Disk Product

LOS ANGELES—K-Tel International Inc. has started a "Whitman Sampler" type of promotion to boost current and recent LP's from which it uses singles to make compendium LP's.

Starting with its current "Believe In Music" TV and radio advertised package, the black and white inner-sleeve contains a reduced color-corrected cover and the entire contents and label credit of each

LP, from which it carries a single. President-founder Phil Kieves said that the initial sleeve printing was over 1 million pieces. Nineteen LP's are carried on the first sleeve.

K-Tel tested the sleeve sampler idea on a short run on a fall, 1972, contemporary singles package. Kieves said the illustrated sleeve will be used always where product is still available in stores and racks.

ABC/Dunhill Lands Don Robey's 5 Labels

LOS ANGELES—ABC/Dunhill has acquired Duke/Peacock Records from Don Robey, owner-founder of the labels (Billboard Feb. 24). Also included in the acquisition were three subsidiary labels: Back Beat, Sure Shot and Song Bird.

The purchase includes the complete catalogs off all labels which specializes in r&b, blues and gospel. The exact amount of masters to be used by the firm is not known yet. Robey, his assistant, Evelyn Johnson, and their staff are currently revamping the roster in their Houston headquarters.

The ABC/Dunhill logos will appear on the LP covers of new product, but the label cover will feature logos of the acquired labels. These logos may be somewhat different than their present form.

The five labels acquired include a large number of top names in the r&b, gospel and blues field. Among these artists are Bobby Blue Bland, Johnny Ace, Ted Taylor, the Lamp Sisters, Buddy Lamp, Paulette Parker, The Malibus, Buddy Ace, C. and C. Boys, James Gavis, El Toros, Ernie K. Doe, Junior Parker, and Verna Rae Clay.

Other artists include Bobby Williams, the Five Blind Boys, the Dixie Hummingbirds, the Sensational Nightingales, the Gospelaires, the Mighty Clouds of Joy, Victoria Hawkins, the Pilgrim Jubilee Singers, the Cotton Brothers, Inex Andrews, Carl Carlton, O.V. Wright, Roy Head, Joe Hinton, and Willie Mae Thornton.

Robey founded Peacock Records in 1949, concentrating on gospel groups. In 1951 he purchased Duke Records from a disk jockey named David Madis. This move brought

Robey into the r&b field. The three subsidiary labels were incorporated over the years.

ABC is now working on re-servicing and distributing the Duke/Peacock catalogs. There is no official comment on whether the Duke/Peacock promotional staff and other employees will remain the same. Robey will continue in an "executive capacity" from Houston, following meetings with ABC president Jay Lasker.

The acquisition follows closely ABC's moves into the country field through the opening of a Nashville office and acquisition of Cartwheel Records its move into r&b through the opening of an Atlanta office and the acquisition of several top acts and its reactivation of the Bluesway label.

Col's Brewer Heart Victim

NASHVILLE—George Brewer, 30, assistant director of national promotion, Columbia Records, died Thursday (1) here. Death was due to a heart condition. He died at Vanderbilt University Hospital.

He is survived by his wife, Kathy, and two children, Rebecca and Jude Justin. Before joining Columbia, he was in radio for 10 years and had also operated his own promotion firm after leaving radio. His family has asked friends to make a donation to the United Heart Fund in his name.

More Late News
See Page 62

Order Extended on Suit by Harrison

NEW YORK—A temporary restraining order handed down in Supreme Court here Feb. 22 against the American Broadcasting Co., WPIX, Inc., a number of tape firms, an economic consulting firm and 100 John Does, in a suit of alleged illegal pirating and advertising of Beatles' recordings, (Billboard, Mar. 3) has been extended to Tuesday (6), by Supreme Court Judge Nathaniel Helman.

Helman decided to extend the order to March 26, following testimony from both parties at the hearing for a preliminary injunction against the defendants.

The suit, brought by ex-Beatle George Harrison, Apple Records, Inc., and Capitol Records, Inc., was based on an affidavit from Allen Klein, president of Abkco Industries. It seeks a permanent injunction against the defendants.

Two of the defendants, the American Broadcasting Co., and WPIX, Inc., have voluntarily withdrawn the offending ads from both their television and radio networks. (Billboard, March 3.)

The allegedly illegally duplicated product is a four-album package titled, "The Story of the Beatles,"

which contains 60 Beatles' recordings, which, according to the action, has been advertised in such magazines as Motor Trend, Penthouse, Oui, Car & Driver and Signatures; as well as on the radio and TV stations controlled by ABC and WPIX.

The plaintiffs are asking the court for final injunctive relief against defendants from using the Beatles' name or likenesses on radio and TV commercials broadcast in New York and other states, and in advertisements in magazines having wide circulation in New York and other states.

Harrison is also asking the court for \$15 million in punitive damages for improper use of his name, portrait, picture and/or likeness for purposes of advertising and trade.

Laboe Revamps Studio Product

LOS ANGELES—Art Laboe, president of Original Sound Records, has revamped his studio in line with his plan to record contemporary product.

Among the new equipment in the Hollywood studios is: a 20-input 16-output "Quad 8" console; several new Ampex recorders from 16-track to monaural; DMT chambers; the Allison Game Brain which is audio limiting equipment; and the Allison Automatic Mixing System, which is programmed like a computer to perform mixing.

The studio will also use the Allison Kepex, which is for special effects and noise reduction. Allison Research, formerly the main user of the studio, demonstrated some of the equipment there last week. The firm had been using the studio as a demonstration area in the past.

Executive Turntable

Andrew Meyer has been named A&M Records publicity director. Former publicity director Bob Garcia has been appointed director of artist relations for the label. Meyer will continue to run A&M's college department as part of his new publicity post.



ABNER



HELMAN



FIRTH

Tom Noonan, last with Polydor Records as director of marketing, has returned to Motown Records as executive assistant to president E.G. Abner II. Noonan's background includes director of research for Billboard, national promotion director for Columbia Records and vice president and general manager of Metromedia Records. . . . Howard Ladd, formerly vice president of Sanyo Electric, Inc., consumer division, has been named executive vice president at the firm. . . . Herb Helman has been named division vice president, public affairs, at RCA Records. He had been director of public affairs, a position to which he was appointed in 1971. Helman, who had joined the label in 1955 as administrator, album publicity, oversees all press and information activity for RCA.

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Ray Malinda has been named Playboy Records' regional promotion manager for New Orleans and the Southeast market. For the past four years, he was with All-South Distributing. . . . Jan Leary has been appointed press officer for Bell Records (U.K.). Prior to joining the label, she held similar positions at Kinney Records and A&M Records. . . . Ron Cotterell has been named fair trade coordinator for James B. Lansing Sound, Inc. In the new position, Cotterell will be responsible for educating JBL's franchised dealers as to the firm's fair trade policy, as well as federal and state fair trade laws. His office will also shop JBL dealers for violations of policy. . . . At Capitol Records, Bob Buziak has been named an a&r producer, based in Los Angeles. He was formerly San Francisco regional FM promotion manager. Chan Daniels is now director, a&r operations. He was formerly director, a&r marketing. . . .

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Chi NARAS Fetes Local

CHICAGO—The local chapter of the National Academy of Recording Arts & Sciences (NARAS) is on a bigger than ever push to highlight the Midwest's rule in the industry and presented Curton artist Curtis Mayfield with no less than five awards at its annual Grammy Salute dinner. One commemorated the sale of over a million units of "Superfly."

Mayfield, along with the Impressions, then tied up the long but well-received over three hour show with "Amen," one of his all-time hits with the group. The Impressions also received an award.

Other awards were presented to Burr Tillstrom, children's TV show producer, jazz artists Gene Ammons and Stan Getz, Bonnie Koloc, jazz impresario Joe Segal, musical score writer Micki Grant ("Don't Bother Me I Can't Cope"), Delmark Records president Bob Koester, Styx (presented by Gallery magazine) and Paul Roewade, president of the local chapter for the past two years.

Attendance was slightly off, said current president Robin McBride, who estimated it at over 350.

Highlighting the show, produced by Jim Atlas of Paragon Studios, was the performance by the "Can't Cope" cast. Miss Koloc and Michael Johnson provided folk offerings and Bob Mayes of the "Can't Cope" show performed along with Getz and Ammons. WLS-AM morning deejay Charlie Van Dyke hosted.

WB 'Beefs' Staff

LOS ANGELES—Warner Bros. Records is beefing up its promotion line-up with seven pro football stars who will be tackling tough radio programmers during the next three months' seasonal layoff. First to sign for the Warner team is Cedrick Hardman, San Francisco 49ers music-loving defensive end.

Golden Ear Label, GSF Distrib Tie

NEW YORK—Golden Ear Records, a newly formed Chicago-based label, has signed an exclusive distribution agreement with GSF Records.

Jimmy Van Leer, Golden president, said that the first product to be released under the agreement will be the single "Let There Be Love" by the Enchanters. Under the new arrangement, Golden will also work out of GSF's New York offices.

\$44.4 MIL. DISTRIBUTED IN '72; ADVANCES HIGH

LOS ANGELES—The American Society of Composers, Authors and Publishers (ASCAP) distributed \$44,400,000 to its over 21,000 members in 1972, finance committee chairman Arthur Schwartz told a packed membership meeting here Wednesday (28).

Payout represented the residue left after operating expenses of \$14,460,000 were deducted from a total collection domestically of \$60,194,000. The 1972 income from domestic licenses was \$59,056,000; \$836,000 from interest on investments and dues of \$302,000.

An additional \$1,260,000 was placed in escrow for June, 1973, distribution from ABC-TV's payment for 1970-71. An additional \$120,000 was received from NBC Radio, which will be distributed sometime in the future, along with \$150,000 interest.

ASCAP's growth in developing new writers and publishers was manifest in the financial statement. Advances of \$3,121,000 were made to members in 1972. The society "wrote off" \$307,000 in advances made previously to members.

Foreign societies' collections were \$9,223,000, up 50 percent over six years ago, according to Schwartz.

Savannah Judge Transfers Knight Suit to NY Court

By BOB KIRSCH

SAVANNAH, Ga.—A motion by the local mayor and aldermen to dismiss a preliminary injunction for a trademark infringement action against the city and its Convention Center filed by Terry Knight and GFR Enterprises was granted Feb. 28 by Chief Judge Alexander A. Lawrence in the United States District Court here. Action will be transferred to New York within 30 days.

Judge Lawrence said, "The mayor and aldermen of Savannah

shall deposit with the clerk of the court the net available proceeds from the concert on Feb. 24," (Grand Funk Railroad concert).

The judge further ordered that the proceeds shall remain in the clerk's account subject to further order of the court and that "motion by the mayor and aldermen to dismiss the complaint against it is granted by reason of failure of the plaintiff to state in the amended complaint a claim under 15USC sections 114 and 1125 for which relief can be granted and in light of pleadings and testimony of Michael Finocchiaro, director of the Savannah Civic Center."

It was further ordered that the action "be transferred pursuant to 28USC section 1404(s) from the U.S. District Court for the southern district of Georgia, Savannah division to the southern district of New York, effective 30 days from this date.

"The clerk is directed to transfer all records and papers in this action together with a deposit of funds to the clerk of New York where civil action number 72 Civ., 2026 entitled Mark Farner, plaintiff, et al vs. Terry Knight, defendant, et al vs. John L. Eastman, additional defendant counter claims as now pending. He shall also transmit this order."

Col Studios Policy

NEW YORK—Columbia Records has opened its recording studios for use by out-of-house producers. The studios, located in Nashville, Chicago, New York, and San Francisco, will have a reduction in rates to reflect the new policy, designed to make the studios more accessible to a wider variety of musical projects.

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tion and that the vast majority of product on the market within the foreseeable future would not be discrete. He was strongly put out that the WEA group had announced commitment to a discrete system, but felt that labels already into matrix, such as himself, would not "roll over and play dead . . . and neither will CBS Records with their SQ matrix system."

"My allegiance," he said, "is to my company and distributors . . . to provide a product they can sell today . . . and tomorrow. There's lots of hardware out there and most of it's some form of matrix. My major concern, as a manufacturer, is who is going to be able to play the record. And it's nonsense to feel that everybody is going to go discrete just because of the WEA commitment to discrete." He said he was currently working with eight hardware manufacturers as a consultant . . . "and they are going with the regular matrix system like Sansui."

Chess/Janus, Schroeder Pact

NEW YORK — Chess/Janus Records has signed an exclusive long-term agreement with producer John Schroeder for the release and distribution of his product on Janus, according to Marvin Schlachter, president of Chess/Janus.

The first two singles to be released under the arrangement are "Wash My Mem'ries" by Chance and "Happy Birthday Sweet Sixteen" by Gulliver. The LP "The Message" by Cymande has already been released.

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Liza Minnelli's incredible follow-up
to her most successful album.**

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features "You're So Vain," plus "Oh, Babe,
What Would You Say?," "Baby Don't Get
Hooked on Me," "I'd Love You to Want Me,"
"Dancing in the Moonlight,"
"I Believe in Music"
and more of
today's most
popular songs.



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On Columbia Records and Tapes**

This One



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The International Music-Record-Tape Newsweekly

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Vol. 85 No. 10

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General News

4 Pop Groups to Do Radio Spots

NEW YORK—Four pop groups, the Friends of Distinction, the Stylistics, Sha Na Na and the Main Ingredient, have been selected to produce a series of nine radio commercials for the Schlitz beer 1973 advertising campaign.

The commercials will revolve around the theme "Once Around Life," which updates last year's theme, "When You're Out of Schlitz."

The new musical campaign is being created by Herman Edel Associates for the Leo Burnett ad agency on behalf of Schlitz Breweries. The arrangements will utilize a variety of musical concepts developed by several different arrangers including Horace Ott, Bill Eaton, Al Gorgoni and by Dick Behrke, who wrote the script.

Economist Predicts Boom Sales Period

LOS ANGELES—The nation's economy will experience a period of surging affluence, and the record-tape industry should reap its benefits. So said Dr. Pierre Rinfret, economic advisor to three U.S. presidents, in an address before the National Association of Record Merchandisers.

Affluence creates "swing dollars," Rinfret said, and it is this excess income which is most likely to be spent on entertainment and leisure time. If anyone in the record-tape industry fails to cash in on this economic spiral, he can only blame himself, Rinfret said.

Rinfret, in an address that was spiced with humor and behind-the-

scenes White House anecdotes, gave his audience three basic guidelines to business success:

(1) Recognize that your destiny is in the hands of the government, and establish a government contact to better understand and anticipate changing legislation, and so that government to understand the needs of your industry;

(2) Each businessman should establish a close relationship with a banker and keep his credit lines open;

(3) Each individual should establish goals, both for his company and for himself, to know where he and his firm will want to be five years hence.

Rinfret is "bullish on America." He said he is convinced that the Nixon administration is out to accomplish two major objectives; to maintain world peace ("at all cost, even if we have to buy it"), and to check inflation. He said that inflation has been growing in the U.S., but when compared to its growth elsewhere in the world, this country is still enjoying a far more stable economy.

Letters To The Editor

Mono Fallout

Dear Sir,

As far as 4-channel quadrasonic is concerned, discrete is the only way to go.

What most of those pushing matrix don't bother mentioning is the fact that most of the systems are incompatible in monaural. We have EV, SQ, QS matrix disks here, and as soon as you combine in monaural, there is cancellation.

Everyone isn't just sitting around between four speakers (or even two) enraptured by the depth and dimension. FM's growth in recent years has been done through acquisition of additional table model and portable FM sets—mostly monaural.

For home consumption, matrix disks are fine for 4- or 2-channel reproduction. FM stations, however, have monaural listeners to consider—most of our listeners fall in this category—and they are deprived of all the information put in the grooves.

Hear it for yourself. Next time around, listen to a solo vocal off a matrix album in monaural.

I am not sure whether or not you were aware of this, but it certainly is a factor in the material we play.

Peter V. Taylor
Vice president &
general manager
KFOG-FM
San Francisco, Calif.

2-Way Service Street

Dear Sir:

You were right on target recently in Vox Jox when you posed the question "wonder if any of you guys with poor record service ever thought about writing letters back to record companies reporting the progress of the records you are playing, request action, etc."

Record distribution is certainly a two-way street. You get back what effort you put in. I've found that out in the past 12 years here at WSPR-AM.

Nasty letters, and I admit, regretfully, I've written a few, get you nowhere.

If you want good record service you've got to work at it . . . and give the distributors and manufacturers as much feedback on reaction as possible. Some stations don't even bother to notify the distributor that they're "on" a record.

Get smart, young men . . . and the records will come your way.

Budd Clain
Program Director
WSPR-AM
Springfield, Mass.

Dealer's Ire Provoked

Gentlemen:

Your front page article (Feb. 3) re the proposed volume mail rate reduction is an eye-opener. Those of us still in the record business at the independent retail level should register our protests with

our Congressman and Senators at once. I am writing to mine, enclosing copies of the article and requesting their help in seeing that this does not come to pass. I am also once again requesting that the "junk mail" rate be abolished and all mail required to go first class (Periodicals excepted), or parcel post.

Once more, we find big government taking the side of big business. I quote the fourth paragraph: "The proposal for discounts . . . will be offset by the higher single-piece rates. . . ."

If you have space to print this letter, in case others may care to join me in protest, I would appreciate it. And, would you please approve the copying of this article for the benefit of further publicizing it.

Sincerely yours,
Joe Van Sickle, owner
The Music Shop
Murfreesboro, Tenn.

(Ed. Note: You have our permission to copy the story.)

Pacesetter Thank You

Dear Sir:

The recognition by Billboard was most flattering. However, all I did was push the idea.

Elmer Alley of WSM came up with the concept—and Bud Wendell of the Opry handled the chores.

You gentlemen were too kind, but it's deeply appreciated.

All the best for the New Year.

Regards,
Irving Waugh
President
WSM
Nashville

Setting Straight

Dear Sir:

Although Elton John is partnered in the newly set-up Rocket Records, he will not personally record for the label. John will continue to record for Dick James Music in London with product to be distributed in the U.S. by MCA Records as usual.

DePaul U. Sets Entry Date

NEW YORK—DePaul University has announced that applications for the second annual Chicago Award in wind or brass are due no later than May 11. The award, established by the group Chicago (Columbia), consists of one year's full tuition at the university, for studies in a wind or brass instrument.

The contest is open to anyone between the ages 16 and 26 years of age who has completed high school before Sept. 1, 1972. With additions to be held June 9, all entrants must perform a standard solo work, furnishing their own accompaniment.

S.C. Duplicator Contests Tenn. 'Piracy' Law

• Continued from page 1

White was dismissed from the suit in an amended complaint filed in behalf of Custom, by attorney David J. Candish. White said he recently purchased the truck stop, and the tapes were part of the inventory. Nine of the tapes were labeled "Smash Hits" and seven were labeled "Country and Western." They sold for \$5.95 each.

White, and his wife, the co-owner, said they "wanted no part of the suit. We're not filing any complaint. We think it's the law."

Custom alleges that the law does not provide a show cause hearing prior to seizure; any requirement of detailing the reason for the seizure; any standards of proof; any provision for a hearing after the seizure; any appeal of the seizure; any defense on the question of knowledge or intent to prevent forfeiture; any protection for due process rights; safeguards on the presumption of guilt.

Custom not only wants the law to be declared unconstitutional, but it wants the tapes back and damages of \$50 per tape. It asks that a three-judge court be convened and enforcement of the law be enjoined.

BIG PUSH FOR LYNN

LOS ANGELES—MCA Records is honoring Loretta Lynn with a Country Music Month program in March and has launched a special pricing program on all 20 of her albums and tapes in the catalog, including the duet albums with Conway Twitty. Rick Frio, vice president of marketing for the record company, said that the month-long promotion would include radio time buys on all of the major country music stations as well as key MOR stations, posters, tee shirts, and several television appearances for Miss Lynn, noted as one of the best-selling country artists of modern times.

Miss Lynn was honored also last week by the National Association of Recording Merchandisers in a breakfast performance. Her latest album, just released, is "Entertainer of the Year."

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Off the Ticker

INTEGRITY ENTERTAINMENT CORP. (The Warehouse), Torrance, Calif., reported sales and earnings for the period ended Dec. 31. Net income was \$134,428 on sales of \$3,480,244, or nine cents a share, compared to income of \$94,426 on sales of \$2,455,576, or six cents a share, a year ago. According to Lee Hartstone, president, the company has completed its consolidation phase and "is seeking additional locations." The retail chain is opening a new location in April.

SOUNDESIGN CORP., Jersey City, N.J., has canceled its plans for a 300,000 share public offering because of market conditions. The company had planned to sell 200,000 shares to augment working capital, with certain stockholders to offer the other 100,000 shares. Soundesign anticipates its present working capital and additional banking accommodations will be sufficient to finance the company's operations.

MORSE ELECTRO PRODUCTS CORP., Brooklyn, N.Y., reported record sales and earnings for the three- and nine-month periods ended Dec. 31. Morse sales for the nine months were \$121,936,000, income was \$4,423,000 and per share at \$1.52, compared to sales of \$80,067,000, income of \$2,692,000 and \$1.08 per share a year ago.

MINNESOTA MINING & MANUFACTURING CO., St. Paul, Minn., will begin construction on an industrial tape plant in Knoxville, Iowa. Construction on the 400,000-square-foot facility will begin in April, with the plant being operational in late 1974.

SUPERSCOPE INC., Sur Valley, Calif., is building a manufacturing and warehouse facility on 30 acres of land in Northridge, Calif. The plant will cost about \$5 million. The company reported record sales and profits for 1972. The Sony and Marantz product lines showed major gains, according to the company, which also predicted new highs for 1973. A company spokesman said that Sony products' share of Superscope's annual volume will dip below 50 percent in 1973.

AMPEX CORP., Redwood City, Calif., and **CARTRIDGE TELEVISION INC.**, San Jose, Calif., have completed an agreement under which Cartridge Television acquires a non-exclusive license under certain Ampex video recording patents. Under the terms of the settlement, all related litigation will be dismissed in federal district courts in both San Francisco and Chicago. Cartridge Television had filed a declaratory judgment action to establish that certain Ampex patents weren't applicable. Ampex countered with a patent infringement suit against suppliers and customers of Cartridge Television.

LLOYD'S ELECTRONICS INC., Compton, Calif., has begun marketing audio products in Europe through a European subsidiary. Lloyd's expects sales of \$2 million to \$3 million this year in West Germany, Austria, Switzerland, Belgium and the Netherlands through a joint venture with a West German distributing company, Intertronics GmbH.

ROBERT STIGWOOD GROUP LTD. reported sales of \$3,062,500 for the year ended Sept. 30 compared to \$1,326,800 for the same period a year ago. Record production and artist management accounted for \$419,120 and music 250, of the total, while music publishing brought in 28 percent, or \$855,050. A year ago, record production and artist management accounted for \$419,120 and music publishing \$696,880.

Audio Fidelity, Chiaroscuro Deal

NEW YORK—Audio Fidelity Records will distribute Chiaroscuro Records. The jazz label has already in release 11 albums with a promise of one a month for the following six months through Audio Fidelity. Artists on the label include Teddy Wilson, Earl (Fatha) Hines and Mary Lou Williams.

In addition, Audio Fidelity will distribute Harlequin Records, classical label. Hank O'Neil is president of both companies.

Earnings Reports

| INTEGRITY ENTERTAINMENT CORP. | | |
|-------------------------------|--------------|--------------|
| 2nd qtr. to Dec. 31: | 1972 | 1971 |
| Net sales | \$ 3,480,244 | \$ 2,455,576 |
| Net income | 134,428 | 94,426 |
| Per share | .09 | .06 |
| six-months | | |
| Net sales | \$ 5,838,490 | \$ 3,665,630 |
| Net income | 106,144 | 134,811 |
| Per share | .07 | .09 |

| SUPERSCOPE INC. | | |
|------------------|---------------|---------------|
| Year to Dec. 31: | 1972 | 1971 |
| Sales | \$ 84,680,000 | \$ 66,740,000 |
| Net income | 5,640,000 | 3,440,000 |
| Per share | 2.45 | 1.57 |
| fourth-quarter | | |
| Sales | \$ 32,010,000 | \$ 25,710,000 |
| Net income | 2,860,000 | 1,600,000 |
| Per share | 1.24 | .72 |
| Average shares | 2,303,513 | 2,195,821 |

| SOUNDESIGN CORP. | | |
|---|---------------|---------------|
| Year to Dec. 31: | 1972 | 1971 |
| Sales | \$ 74,070,000 | \$ 48,515,000 |
| Net income | 5,170,000 | 2,172,000 |
| Per share | 2.28 | a1.07 |
| fourth-quarter | | |
| Sales | \$ 26,812,000 | \$ 18,350,000 |
| Net income | 2,058,000 | 987,000 |
| Per share | .89 | a.49 |
| Average shares | 2,352,000 | a2,030,000 |
| a—Adjusted for three-for-two stock split in September 1972. | | |

| CERTRON CORP. | | |
|--------------------------------------|--------------|--------------|
| Qtr. to Jan. 31: | 1973 | 1972 |
| Sales | \$ 3,608,000 | \$ 3,138,000 |
| Income | 32,000 | 4,000 |
| Tax credit | 26,000 | |
| Net income | e58,000 | 4,000 |
| Per share | a.01 | |
| Shares | 2,887,000 | 2,871,000 |
| a—Based on income before tax credit. | | |
| c—Equal to two cents a share. | | |

Market Quotations

As of closing, Thursday, March 2, 1973

| NAME | 1973 High | 1973 Low | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|----------------------------|-----------|----------|----------------------|-------------|------------|--------------|------------|
| Admiral | 27 | 12 3/4 | 1034 | 14 | 12 7/8 | 13 | - 3/4 |
| ABC | 81 1/2 | 51 1/4 | 1739 | 57 1/4 | 51 3/4 | 54 7/8 | - 2 3/8 |
| Ampex | 15 1/8 | 5 | 505 | 6 1/2 | 6 | 6 1/4 | - 1/4 |
| AAV Corp. | 15 3/8 | 8 3/8 | 35 | 9 1/8 | 8 3/4 | 8 3/4 | - 1/2 |
| Automatic Radio | 8 7/8 | 5 | 69 | 5 5/8 | 5 1/4 | 5 3/8 | Unch. |
| Avco Corp. | 20 7/8 | 12 7/8 | 416 | 13 1/4 | 12 3/8 | 12 1/2 | - 1/2 |
| Avnet | 15 1/4 | 9 7/8 | 660 | 10 3/8 | 9 7/8 | 10 | - 1/2 |
| Bell & Howell | 73 3/8 | 36 1/8 | 535 | 42 1/4 | 36 1/8 | 37 1/2 | - 4 1/2 |
| Capitol Ind. | 14 3/4 | 6 1/4 | 85 | 7 1/4 | 6 7/8 | 7 | - 1/4 |
| CBS | 63 | 41 1/4 | 881 | 44 | 41 1/4 | 42 3/4 | - 1 3/4 |
| Columbia Pictures | 14 7/8 | 7 3/8 | 314 | 7 7/8 | 7 3/8 | 7 1/2 | - 1/8 |
| Craig Corp. | 8 3/8 | 3 3/8 | 130 | 4 1/4 | 3 3/4 | 3 7/8 | - 3/8 |
| Creative Management | 15 1/2 | 7 | 85 | 7 1/4 | 6 3/4 | 7 1/2 | + 1/4 |
| Disney, Walt | 123 7/8 | 93 1/2 | 3103 | 96 7/8 | 93 1/2 | 94 3/8 | - 3 3/4 |
| EMI | 6 | 3 7/8 | 538 | 4 1/8 | 3 7/8 | 4 | Unch. |
| General Electric | 74 3/4 | 58 1/4 | 3993 | 67 5/8 | 65 1/8 | 66 1/4 | - 1 5/8 |
| Gulf + Western | 44 3/4 | 25 7/8 | 4447 | 28 1/2 | 25 7/8 | 27 7/8 | + 1/2 |
| Hammond Corp. | 16 3/4 | 8 5/8 | 401 | 11 1/8 | 9 7/8 | 10 1/4 | - 1 |
| Handleman | 42 1/8 | 10 1/4 | 212 | 11 | 10 1/4 | 10 1/4 | - 1/2 |
| Harvey Group | 7 | 2 7/8 | 104 | 3 3/4 | 2 7/8 | 3 5/8 | - 1/8 |
| ITT | 64 1/2 | 48 1/4 | 4264 | 52 7/8 | 49 5/8 | 50 1/2 | - 2 1/2 |
| Lafayette Radio Electronic | 40 1/2 | 10 1/2 | 244 | 14 7/8 | 12 1/2 | 13 1/2 | + 1/2 |
| Matsushita Electric Ind. | 35 3/8 | 18 1/8 | 1271 | 27 7/8 | 26 1/2 | 27 1/2 | - 3/8 |
| Mattel Inc. | 34 3/4 | 5 1/4 | 18075 | 7 | 5 1/4 | 5 7/8 | - 1 1/8 |
| MCA | 35 7/8 | 23 1/8 | 86 | 26 3/8 | 25 | 25 1/2 | - 1 |
| Memorex | 38 1/2 | 10 1/8 | 1033 | 12 1/4 | 10 1/8 | 10 1/8 | - 2 1/2 |
| MGM | 27 1/2 | 16 3/4 | 53 | 21 5/8 | 21 1/8 | 21 5/8 | + 1/4 |
| Metromedia | 39 | 19 7/8 | 822 | 24 | 19 7/8 | 20 3/8 | - 3 3/8 |
| 3M | 88 7/8 | 74 1/4 | 1830 | 82 7/8 | 79 3/4 | 79 3/4 | - 2 3/4 |
| Morse Electro Products | 40 5/8 | 22 1/2 | 487 | 24 1/2 | 21 1/4 | 21 7/8 | - 3 1/8 |
| Motorola | 138 | 80 | 1135 | 124 | 111 | 112 3/4 | - 11 |
| No. American Philips | 39 3/4 | 26 3/8 | 156 | 33 1/8 | 30 3/8 | 30 1/8 | - 3 |
| Pickwick International | 51 1/2 | 38 | 299 | 44 | 38 3/4 | 44 | + 5 5/8 |
| Playboy Enterprises | 25 1/8 | 14 3/8 | 175 | 16 1/8 | 14 3/8 | 15 7/8 | + 1/4 |
| RCA | 45 | 28 3/8 | 3160 | 29 7/8 | 28 3/8 | 29 | - 1/4 |
| Sony Corp. | 57 1/4 | 40 1/2 | 2073 | 52 | 48 1/8 | 49 1/8 | - 3 |
| Superscope | 29 1/8 | 11 1/8 | 1695 | 26 3/4 | 20 1/2 | 23 5/8 | + 3 3/8 |
| Tandy Corp. | 49 | 32 | 669 | 34 3/4 | 32 | 32 3/8 | - 2 3/8 |
| Telex | 23 | 7 3/4 | 295 | 9 1/8 | 7 3/4 | 8 1/2 | - 3/8 |
| Telecom | 14 7/8 | 3 7/8 | 691 | 4 1/4 | 3 7/8 | 4 | - 1/8 |
| Tenna Corp. | 10 7/8 | 3 1/2 | 204 | 3 7/8 | 3 3/8 | 3 5/8 | - 1/4 |
| Transamerica | 23 1/2 | 14 1/8 | 6452 | 15 3/8 | 14 1/8 | 14 1/4 | - 1 1/8 |
| Triangle | 20 | 14 | 55 | 14 1/2 | 13 1/2 | 13 1/2 | - 7/8 |
| 20th Century-Fox | 17 | 8 5/8 | 703 | 9 5/8 | 8 1/2 | 8 1/2 | - 1 |
| Viewlex | 12 7/8 | 3 1/8 | 175 | 3 1/2 | 3 1/8 | 3 1/8 | - 3/8 |
| Warner Communications | 50 1/4 | 26 5/8 | 1213 | 27 7/8 | 26 3/8 | 26 3/4 | - 5/8 |
| Wurlitzer | 20 1/2 | 13 | 44 | 13 3/4 | 13 | 13 1/4 | - 5/8 |
| Zenith | 56 5/8 | 39 3/4 | 1019 | 42 7/8 | 40 | 40 1/2 | - 2 1/2 |

As of closing, Thursday, March 2, 1973

| OVER THE COUNTER* | Week's High | Week's Low | Week's Close | OVER THE COUNTER* | Week's High | Week's Low | Week's Close |
|-------------------|-------------|------------|--------------|---------------------|-------------|------------|--------------|
| ABKCO Ind. | 5 1/2 | 4 1/4 | 4 1/4 | Goody, Sam | 3 7/8 | 3 1/2 | 3 1/2 |
| Bally Mfg. Corp. | 53 | 42 1/2 | 42 1/2 | Koss Electronics | 14 1/4 | 13 1/2 | 13 1/2 |
| Cartridge TV | 9 7/8 | 9 | 9 | M. Josephson Assoc. | 16 | 14 3/4 | 15 |
| Data Packaging | 6 | 5 7/8 | 6 | Recoton | 3 1/8 | 3 1/8 | 3 1/8 |
| Gates Learjet | 10 3/8 | 9 7/8 | 9 7/8 | Schwartz Bros. | 4 1/2 | 3 3/4 | 4 3/4 |
| GRT | 3 7/8 | 3 1/2 | 3 3/8 | | | | |

*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.

Woodland Studio Complete

NASHVILLE—Woodland Sound Studio here, involving itself with prerecorded television sound, has brought the studio situation in this city into full-service operation.

Heretofore the only thing lacking even in the major studios has been this involvement with television and movie sound. Although the trend toward prerecorded sound has been well established in such major recording areas as Los Angeles and New York, it was slow in being felt here.

"The television production people are keenly aware of the importance of the sound quality on musical productions and we realize we have to compete with New York and Hollywood," said Glen Snoddy, president of Woodland.

Snoddy noted that his studio recently prerecorded 13 half-hour music shows with the Spring Street Singers of the Baptist Radio and Television Commission. "This went so well that they renewed the series and we are now booked to do 26 more shows," Snoddy added. The musical director for those shows, Buryl Red, said it gave them "complete control over the sound, and allowed us to treat it the same as we would do with a record date."

As if to give this emphasis, Red said they would release an album of the music tracks from the shows.

The Tennessee Ernie Ford

Christmas special, produced by 21st Century Productions here, was prerecorded at Woodland and received wide acclaim. Hank Levine was music director for this NBC one-hour production.

Woodland also prerecorded the sound for the NBC "Country Hit Parade," a one-hour special scheduled for airing late in February. Still another network show is scheduled to be prerecorded there this month.

Recently the studio installed closed-circuit video and can post-score both to television and motion pictures, either 35mm or 16mm.

'60's British Acts to U.S.

NEW YORK—Five British rock acts who met with success in the post Beatles era of the mid-sixties will reunite for a six-week country tour entitled "The British Are Coming."

Acts booked for the tour are Herman's Hermits featuring Peter Noone, and the Searchers, Gerry and the Pacemakers, Billy J. Kramer & the Dakotas and Wayne Fontana & the Mindbenders. The tour will begin June 26 in Saratoga, N.Y. and conclude in California the first week in August. Ron Delsener will produce.

Soul

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

In Billboard. Get into It!



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

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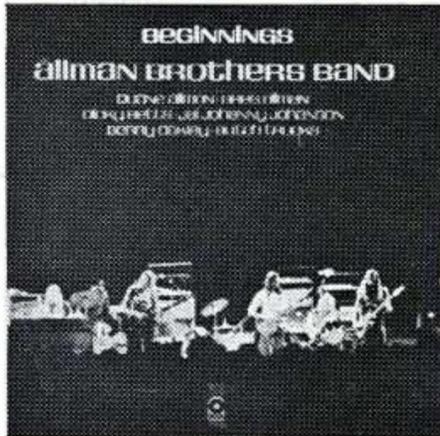
Please check nature of business

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

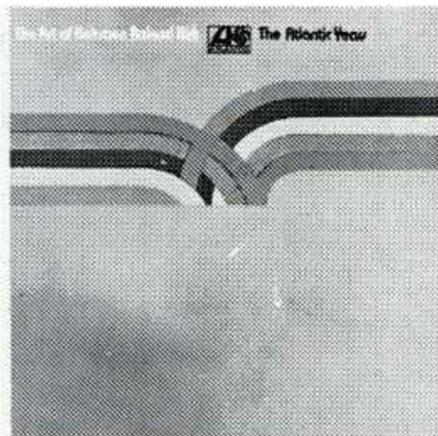
Name _____
Company _____ Address _____
City _____ State & Zip _____
Type of Business _____ Title _____ #7101

MUSIC FOR ALL SEASONS

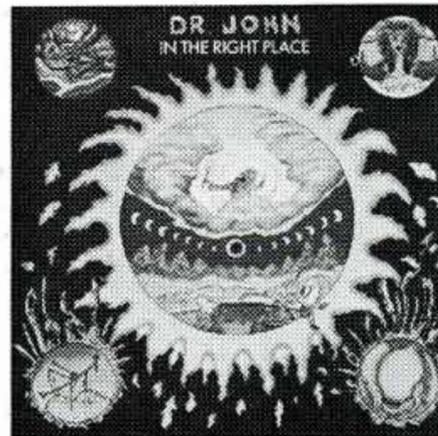
...but if what you were hoping for was an early thaw, Atlantic and Atco have been bringing warmer climes year after year, using March to foreshadow first buds (of spring) and first swelters (of summer). This year we can do no less, so if the winter solstice has done nothing so far to warm your ears, or the frostbitten tundra inbetween, try these: Early Spring from Atlantic.



ALLMAN BROTHERS BAND
Beginnings



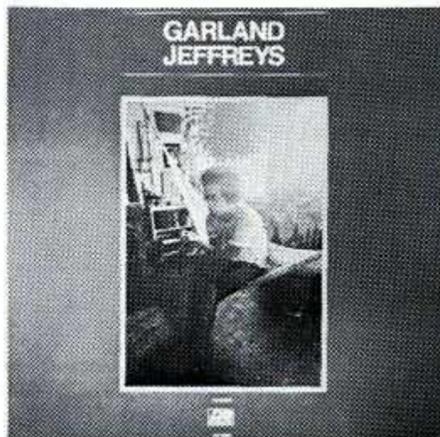
THE ART OF RAHSAAN
ROLAND KIRK



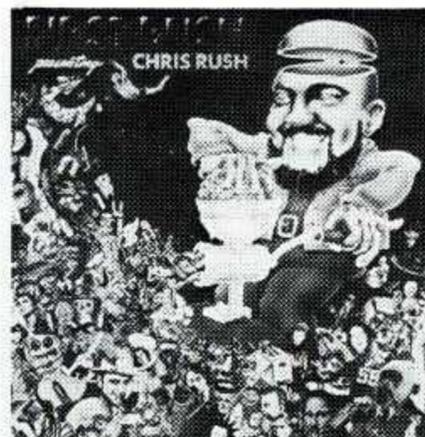
DR. JOHN
In The Right Place



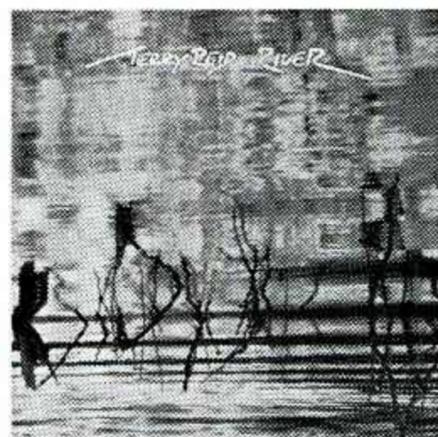
THE PERSUADERS



GARLAND JEFFREYS



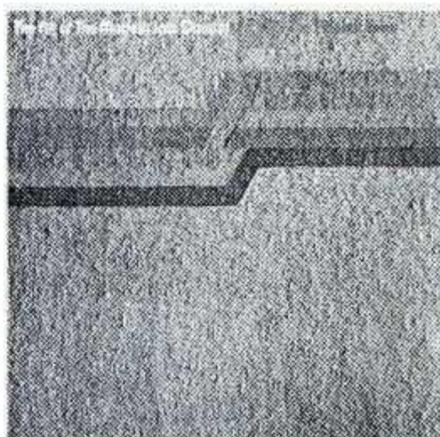
CHRIS RUSH
First Rush



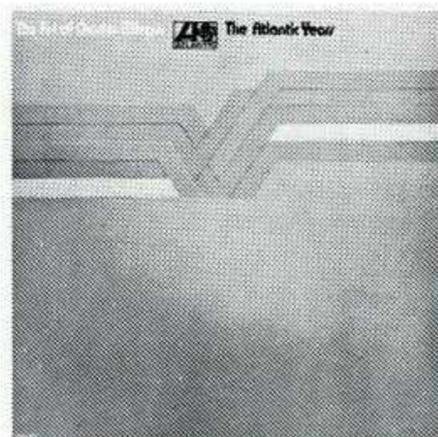
TERRY REID
River



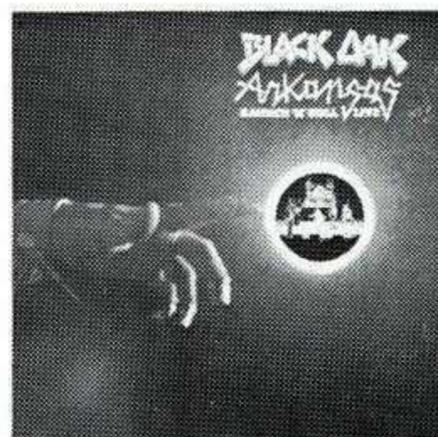
DUKE ELLINGTON
The Great Paris Concert



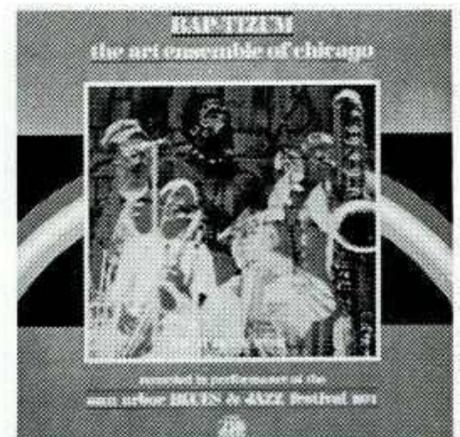
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JAZZ QUARTET



THE ART OF CHARLES
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YOUNG HOLT UNLIMITED
Oh Girl

**NEW ON
ATLANTIC, ATCO
RECORDS AND TAPES**



TMM

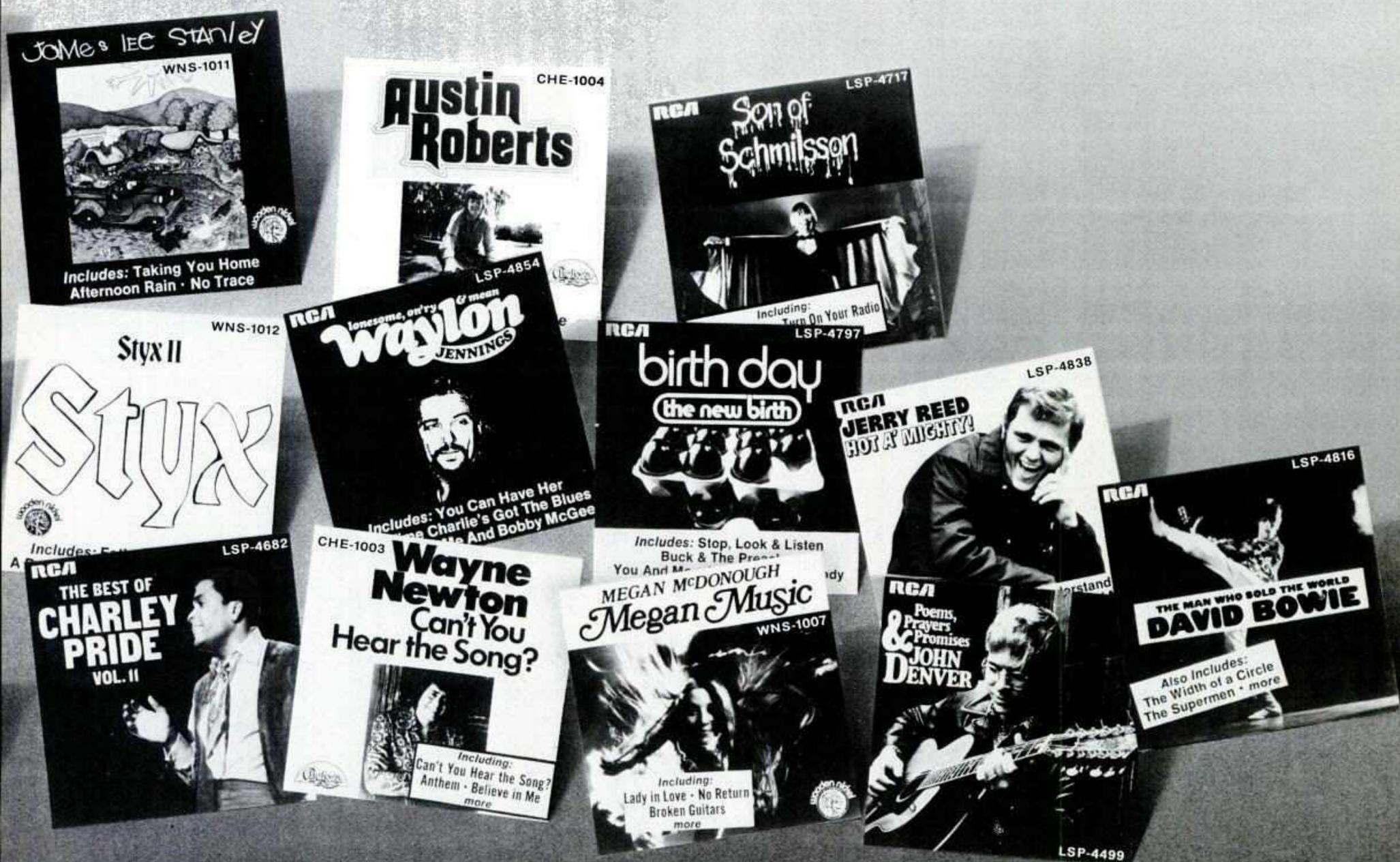


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program for
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73



Contact your local Music Two or Music West representative for details.

RCA
Records and Tapes

McLean & King Top Artists

LOS ANGELES — The 1973 Best Selling Awards of the National Association of Recording Merchandisers went to Carole

King's "Tapestry" album and Don McLean's "American Pie" single. Carole King netted best selling female artist and Neil Diamond best seller male.

McLean also took new male artist honors with Carly Simon as best selling new female talent. Moody Blues won as best selling group and America as top new group. Soul awards went to Al Green and Roberta Flack. Country honors were won by Charley Pride and Donna Fargo.

The NARM President Creative Award went in memorial to Judy Garland.

The other NARM Best Selling Award Winners were: "Superfly," soundtrack; Cheech & Chong's "Big Bambu," comedy album; Burt Bacharach, orchestra; "S e s a m e Street," children's album; Peter Nero's "Summer of '42," instrumental album; "Burning Love" by Elvis Presley, best economy album. Classical album award was tied by "Switched-On Bach" and Leonard Bernstein's "Mass."

Independents Map Strategy

LOS ANGELES—Co-chairman Seymour Greenspan, Summit Dist., Chicago, set the tenor for the independent distributor rap session, calling the current status "Embattled," and a packed house of his cohorts and their manufacturers answered his battle call.

Manufacturers want better promotion. Jerry Moss, A&M; Russ Regan, 20th Century; Bud Howell, Exello-Nashboro; and Mary Schlachter, Chess Janus, co-chairman, all made the request. Pete Stocke, Taylor Electric, Milwaukee/Chicago, asked that both entities work more cooperatively. Gene Silverman, Music Trends, Detroit, suggested that manufacturers stop raiding local promotion men to work as regional and national men to bulwark local promotion. Stocke asked what percentage of responsibility for promotion belongs to each segment. Schlachter suggested a closer exchange, with manufacturer setting promo goals.

Harry Apostoleris, Alpha, New York, suggested each distributor do

the best possible job to fight encroachment. He foresaw larger distributor areas. He urged an "ace in the hole," running a one-stop or rack on the side. He pointed out that the majors were drawing heavily from independent distributors for executive personnel, indicating the strength of his segment. He predicted that many indie labels, who went to the branch majors "because of money," would return when their pacts ran out to indie distributors. Dick Schory, Ovation president, called the creativity of independents "the life blood of this industry." He asked all independents to work together to hold pacts.

Steinberg Suggestion

Irwin Steinberg, Mercury president, suggested that indie distributors take "A&M, which is today a \$40 million company, and make it a \$100,000,000 company," pointing out the resultant dividend therein.

Jim Schwartz, Schwartz Bros., Washington, pointed out that with the loss of lines to branches, many

indies do not carry the impact and "we are not being paid first anymore." He urged better written ads and spots and better service to ensure that the indie get the higher price he sometimes must charge. Distributor men must constantly communicate with their labels, he added. Ed Neilsen, Nylen Bros., Honolulu, said that even with the loss of lines to branches, his operation was over last year. George Hocutt, Rare Records, Glendale, sought support for the "little manufacturer, the guy who does 3,000 LP's per month." Hocutt is co-chairman of the National Association of Independent Record Distributors, formed two weeks ago (Billboard, March 3).

Moss urged distributors to get "more into the music." He urged distributors to act as talent scouts for talent in their areas. He asked for "more feedback on records."

Ira Heilicher, Heilicher Bros., Minneapolis, blasted multiple phone calls from a manufacturer on the same record. He asked for more careful mailings, "because today we are clogging the postal system." Faster authorization and processing of returns are essential to provide a distributor with quicker cash flow, "so we don't have to take our friendly banker to lunch." He asked support when a distributor opened a record shop "in Pittsburg, Kan., where there was no record store." He asked Schlachter how he got Chess/Janus back into the running so quickly. Schlachter said he cut down expenses, culled manpower carefully and "cleaned up our distributors."

12 Teenagers Given NARM Scholarships

LOS ANGELES—Twelve \$4,000 college scholarships were awarded at last week's NARM convention here. The awards come from member companies and individual industry members.

Applicants are judged on a combination of achievement and financial need. Recipients are children of regular and associate member committees.

Scholarship winners, their awards and their affiliation this year are: Neil Baine, Anna Galgano Memorial, Capitol; Edwin Begley, Morrie Price Memorial, RCA; Nanette Billardi, Lee Myles, Columbia; Steven Bucciarelli, Leonard Goldenson, ABC, NMC Corp.; Cecilia Records, Columbia; Robert Freedman, RCA Records, Jack Grossman; Gary Ginsberg, Goddard Lieberman, Columbia; Apex Rendezvous; Scott McKenzie, Bell Records, RCA; Carol Reichel, A&M; Sam Goody; Bruce Renna, NARM, Columbia; David Vaughn, Harold Lieberman Memorial, Columbia; and Frank Jose Del Rio, Roberto Clemente Scholarship, Caytronics.

Spark Special 'Present' Push

NEW YORK—Spark Records has launched a special promotion campaign behind the single "My Present," by Jon and Sondra Steele.

Al Kugler and Rina Cascone, co-directors of promotion and publicity for Spark, stated that the campaign will include a special mailing to radio station program and musical directors, as well as in-person visits by field promotion teams and the artists.

SMALL HOLE 45's FAVORED

LOS ANGELES—The National Association of Recording Merchandisers' retailer-manufacturer session voted in favor of the small-hole 45 single as against the current large hole single. California retail chain owners Russ Solomon and Lee Hartstone said that singles business today represents between 2 and 5 percent of their business.

CHART ERROR

LOS ANGELES—Due to a typographical error on the Top LP's & Tapes chart (Billboard, March 3), Hurricane Smith's Capitol LP, which should have been No. 63, was listed at No. 83. The Partridge Family, listed at No. 63, should have been No. 83.

Gold Awards

Elton John, MCA recording artist, has achieved RIAA gold certification for his current hit single, "Crocodyl Rock." Reports further indicate the single is rapidly approaching the two million mark. Bobby Womack has his first RIAA gold record with his "Harry Hippie" single for United Artists. Barbra Streisand's "Live at the Forum" Columbia album has been certified gold by the RIAA and now becomes the twelfth Streisand album to be so honored.

Cohen Blasts Price Cuts & Loss Leaders

LOS ANGELES—A customer buying records or tapes at the suggested list price considers that he has been "gouged" according to John Cohen, president of Disc Records. "We then get called a rip-off industry," he said.

This is because the value of records-tapes has become "so degraded" and it is a result of

"practically giving them away—all for little or no profit," he added.

Cohen termed it "a disease of epidemic proportions, an illogical suicidal phenomenon. The manufacturer is the only one who knows what he is doing—meanwhile the racks and the retailer have become manipulated by the customer."

Cohen commented that the retailers should be given an equivalent of the Medal of Freedom by President Nixon. "We are the only ones fighting the inflationary spiral and winning. We are the only ones who are going down in price."

The conflict between manufacturer and retailer was called madness by Cohen. In no other industry did the manufacturer put his price up while the retailer put his down.

Cutouts Boost Profit

Cohen told the meeting that had it not been for cutouts showing a good mark up, many retailers would have shown no profit at

all last year. "But how long will it last?" he asked.

"I don't think anybody made any money on the 'Tommy' album this year." Talking of the Bangladesh syndrome—"when the precedent was set"—Cohen added: "The loss leader concept is no bad thing but soon everything will become a loss leader. Compared to the book industry which has a printed list price and sticks to it, we have a phony suggested list price."

With the recording industry standing on the threshold of the video disk and the opportunities it offers, perhaps it was time to talk about Fair Trade Practices, he added.

Cohen stated that he "and a few colleagues" had raised prices on some product. "It had no effect on buying but much on the profit," he commented.

Cohen was speaking on behalf of retailers on the NARM "Partners In Progress" panel.

New Marketing Concepts Excite Retail Business

By MIKE HENNESSEY

LOS ANGELES—By specializing in new rock \$5.98 album releases at \$2.98 for the first week of sale, the 78 record stores in the Budget Tapes and Records chain have secured an important niche in the youth market and last year achieved a sales turnover of \$7 million.

Talking about his franchising operation as a panelist in the National Association of Recording Merchandisers workshop session, Creative Approaches To Music Merchandising, Cleve Howard, president-founder, said the franchising system enabled young music lovers, aged between 20 and 25, to get into the record business for a minimum investment of \$12,000.

The stores were, as a rule, in locations of around 600 sq. ft., carried between 700 and 800 titles and turned over their stock a minimum of 20 times a year. One store was actually turning over 45 times a year. Howard said the stores operated on a 20 percent margin and he took 5 percent of the gross. He admitted the stores did not make money selling new albums at \$2.99, but the policy brought in the customers and after the first week of release the retail price was raised to \$3.99.

Howard said he had locations costing as low as \$75 a month to rent; the most expensive was \$400 a month but that particular store was turning over \$33,000 monthly.

He had no great difficulty with returns which averaged under 9 percent.

The main problem, Howard told the meeting, was trying to get his

franchise holders, most of whom are college graduates, business-oriented.

Howard was one of four panelists speaking on specialized merchandising techniques for music in a session chaired by Sasch Rubinstein of the Stereotape division of Magtec.

Mobile Retailer

Jack Levy, head of Wheeler Dealer, Los Angeles (Billboard, Jan. 6), talked about the technique of selling records on school campuses from trucks and reported that the penetration of his operation into swap meet locations had resulted, in some cases, in driving out boot-

(Continued on page 43)

NARM Elects Stocke Pres.

LOS ANGELES—Peter Stocke, Taylor Electric Co., Milwaukee and Chicago, was elected president of the National Association of Record Merchandisers. David Lieberman, Lieberman Enterprises, Minneapolis, was named vice president. Jack Silverman, ABC Record & Tape Sales, Des Moines, is NARM's new secretary. Jay Jacobs, Knox Records, Knoxville, Tenn., is its new treasurer.

Dan Heilicher, J.L. Marsh Co., Minneapolis, was re-elected to NARM's board for a second three-year term. Others elected to the board include Jacobs, the newly elected treasurer, and George Souvall, Alta Distributing Co., Phoenix.

Uttal Urges Industry Self-Help

LOS ANGELES—Independent distribution is hanging by a thread, pricing problems are threatening to put record companies out of business, returns "will bury us in a mire of garbage, and piracy is making a travesty out of the creative end of our business," Larry Uttal, president of Bell Records, said in his keynote speech here Monday (26) before the National Association of Recording Merchandisers.

For the future, he saw the day when a big broadcast transmitter on the moon—reachable only by the major record labels because the expensive trip up there to deliver records—was hampering the smaller record labels. This would bring about a necessity to concentrate more on regional and satellite radio operations, he said. He also talked of music trends such as Chinese Rock, songwriters working with computers, the advent of the five-inch disk and later the Golf Ball (a small cube that played music and which you could have recorded at a machine like a jukebox with the music of your choice), and the ability to order instantaneously music you heard on the radio. Uttal also mentioned the advent, one day, of "feelies."

Indie Dist. Need

But, getting back to current reality, he said he was "absolutely convinced that it is extremely vital to support independent distribu-

tion" and the need to "stimulate the growth and concept of independent distribution." He also called on independent distributors to not become complacent and too dependent upon the record manufacturers. "To get out there and fight for yourselves." He said that many distributors, by asking for promotion men and salesmen from the labels, were giving up their independence.

In regards to pricing, Uttal felt that for too long the record industry has been "giving the public our product as a loss-leader. It's about time we realized that the public will pay for exceptional product." He pointed out that certain movies demand as high as five dollars now and that the public will pay higher for exceptional product. "We must raise our prices."

Unless merchandisers and manufacturers could beat piracy, he said, "we won't have a business anymore." He called upon the industry to fight piracy at an even greater pace.

As for returns, they are "probably one of the most difficult ills that our business must cure. Returns are going to put us out of business if we are not careful." But they are not the fault of the manufacturers, distributors, the racks or the consumer. "We are all responsible for creating this situation." He called on everyone to take inventories. "When you've got too much product, let us know. Let us transfer it out of your areas into other areas." He called on manufacturers to be more careful about where they placed records. "Put them where experience tells you they can be sold. Learn how to buy and sell. Stop hyping and allocating."

NARM HONOR TO ATL. TRIO

The National Association of Recording Merchandisers gave a special Presidential Award for Executives to Atlantic's top management team; Ahmet Ertegun, Nesuhi Ertegun and Jerry Wexler. The NARM award was in recognition of Atlantic's many contributions to the record industry during the label's 25 years of existence.



NARM & RIAA In Anti-Piracy Pledges

LOS ANGELES—Both the National Association of Recording Merchandisers and the Record Industry Association of America will continue to battle unlicensed duplicating and record piracy. RIAA president Stan Gortikov and NARM legal counsel Earl Kintner backed up their promises with announcements of printed "do-it-yourself" primers to enable individuals locally to take on the illicit product makers.

Gortikov is sending his handbook to "every FBI office, U.S. attorney and justice department official in anti-piracy enforcement." Later, a revised edition will be more broadly distributed at state and local levels. RIAA is lobbying in Washington, he said, to upgrade the penalties for illegal manufacture of recorded product.

Gortikov stated that RIAA provided assistance in 117 raids in 14 states, which resulted in confiscating equipment and supplies valued at \$2,900,000; and the seizure of over 5 million tapes and LP's.

He stressed the need for industry members to send information on the NARM printed forms regarding illegal manufacture. He cited Chuck Blacksmith, Dick Greenwald, Henry Hildebrand, Dave Lieberman, Dave Press, Ralph Raper, Sam Marmaduke, Jim Schwartz and Jack Silverman for their aid. He noted the high cost of prosecution, with the Supreme Court case of Goldstein vs. California already expending nearly \$100,000, while another "pirate" action cost \$90,000.

'Pirate' Tutors

Gortikov said that "pirates" have taught the industry that there are many new types of outlets which could sell product from gas stations to swap meets. He also pointed out that the "cheapest possible makeshift package with the crudest possible typography" can sell product, which should make the industry realize its "current, expensive trend in complex packages" is not all necessary.

Kintner blasted some manufacturers who still do not copyright new material with the encircled P. He also asked that individuals contact their Congressional representatives to obtain more legislative support. Gortikov suggested "taking your local police chief to lunch to explain anti-piracy procedures."

Alan Klein of ABKCO told the meeting that he was fighting the "TV pirates" (Billboard, March 3) by issuing two 2-pocket Beatle anthologies at \$9.98 in three weeks. Representatives of the National Association of Progressive Radio Announcers urged that their stations be used to inform their listeners about the damage which illicit product is causing to the industry and artists.

Advertising Media's Value Appraised by Workshop

Continued from page 3

country where we could afford to do this. The cost is so ridiculous. I'm not even sure the stations would take the program." Settler added that RCA did run various programs on progressive music and classical stations.

Bill Levy of Famous Music said that he thought the entire program would be difficult with manufacturers that had many labels. "If we did one program for one label, the others would be on our back," he commented.

Solomon stated that the most effective method of advertising was radio. "The specific thing a retailer wants is store traffic," he commented.

High TV Cost

Although he had produced some television advertising, Solomon stated that he was "very nervous" about the production expense and also being in competition with the mail-order TV advertising. Several

retailers stressed the need for in-store display. R.A. Harlan of ABC Records and Tapes, a panel member, criticized the manufacturers' departments, which produced in-store display material, complaining that they were "so far insulated from the street."

Workshop leader Morris Baumstein of Wunderman, Ricotta and Kline, said that in the returns of a small survey informally conducted among NARM members 95 percent said that point of purchase displays were a waste.

Bruce Lundvall countered that material shipped out never got to the account in question. "Very little is used by the customer of the rackjobber," he commented.

An RCA representative said that it was not feasible to come up with a universal display on a national basis. Summing up, Baumstein said that he thought there was a need for "total customization effort" in all areas.

Rack Returns Cost Industry Millions and Kills Profits

Continued from page 1

five weeks and vendor, two weeks. This one-sixth of a year means a great loss in actual dollars in that these goods are unavailable for sale during the return, he pointed out.

Smith urged rackjobbers to tighten up in the area of warehouse handling of the return, where his study showed 35.9 percent of the jobbers' cost in handling returns. He pointed out too that each individual rackjobber studied followed a different procedure for returns and/or recycling. His study showed that adept recycling of returns is advantageous financially over a current practice of returning the merchandise and re-ordering.

Manufacturers must standardize their Return Authorization (RA) procedures and guidelines in order to quicken the time lag, he said. He also suggested that product sorting and listing might somehow be done only once, instead of being duplicated at the rackjobber and vendor level.

Smith also suggested that art MARCH 10, 1973, BILLBOARD

directors of labels set up a standard for product identification, wherein the label logo and album number always be in the same place on every record and tape package to make for faster and more accurate product identification in sorting and inventorying returns.

He found that the most efficient warehouses used idle pickers for resorting and restocking. He explained how difficult it was to categorize product as defective and recommended elimination of defective inspection.

Smith lamented the literally millions of dollars lost in "consumer confidence in our product; retail sales space displacement by goods that do not move; lost sales and merchandising effort behind non-salable goods; the processing congestion and the credit reconstruction," caused by returns.

"We believe the top three improvement opportunities are: better account merchandising; improved selectivity of new releases and stronger rackjobber inventory management," Smith stated.

RCA and Columbia Offering Racks Custom Budget Lines

LOS ANGELES—RCA and Columbia are now offering rackjobbers "do-it-yourself" budget album series. First announcement of the series, a move to counteract torrid complaints from distributors and rackjobbers about the various TV packages now being sold by record companies, by-passing normal distribution channels, came during a rap luncheon session between rackjobbers and manufacturers Monday (26) at the Century Plaza Hotel during the annual convention of the National Association of Record Merchandisers. Someone pointed out from the floor that the barrage of TV ads on records was "misleading the public" regarding the worth of music since these ads offered more songs for a cheaper price

than anything on sale in the stores even at discount. The specific complaint mentioned, though the complaint was against all such albums, was a Hank Williams 2-LP TV package being offered by MGM Records for \$4.98 "and we can't even buy it at that cost at the rack level," someone said.

Someone pointed out that selling via TV was a newer form of distribution and that record clubs never stopped catalog from selling. At this point, an executive from Columbia Records stated his firm had put out a do-it-yourself budget package to be sold through racks "but the profit is marginal." Mort Hoffman of RCA Records said that RCA was also preparing a budget series for rackers. In this case, the racker must order the

album that he wants and more than a dozen key established artists are available in the series. The racker can put his own price on the albums. There are minimum orders that must be met. Records are not pressed until ordered. They feature standard stock photo jackets. There is no return privilege.

Jack Craig of Columbia said his label had 40 albums available in its rack budget line—stuff not reissued in other ways on the market. "We willing to sell to you for 90 cents. You can have your own broadcast package."

Hoffman Pushes Country

Hoffman, at this point, stated that RCA's Custom Edition budget series was a little lower. Then he made a statement calling on the rackers to get more involved in sales of country music. "If you're looking for something to increase sales volume with a low return factor, it's country music." At another point, he stated he felt there was a lot the mass merchandiser could do to establish new acts.

The luncheon rap session was co-chaired by Jack Silverman of ABC Record and Tape Sales and Bruce Lundvall of Columbia Records. Put on the hot seat by Lundvall, Craig stated that the potentially best record markets in the nation were Boston and San Francisco "but record are being given away there. Discounters, he said, were afraid to raise prices because they're afraid their competition won't raise prices.

Speaking of the functional discount of 6 percent offered by Columbia, he said the label had discovered in 1971 with a 10 percent discount that a number of rackjobbers were splitting the discount and shipping product to large retailers. From the floor, David Lieberman of Lieberman Enterprises, argued that 6 percent was not enough.

Dick Kastner of Richard Kastner Co., Abington, Pa., said he had a different concept of the record business, in a discussion on returns. "I'm going to continue to sell records in a lot of ways. Never returned one record in my life. . . . I figure out how to sell them."

Hoffman, one of the few representatives of a record label in the audience, pointed out that 10 years ago Columbia Records tried a "bonus to sell" program "back in the old days when there was a return privilege." The program failed because everybody took the discount and didn't return any records. . . . then came the day a Columbia salesman came by and the distributor said if they wanted an order they could take back a warehouse full of records.

Price Hike Favored

The difference in prices of tapes and records at the wholesale level was also discussed. Bob Kornheiser of Atlantic Records stated it was just a matter of economics. . . . "if you know where we manufacturers could get a blank tape for 30 cents, we'd like to know." Someone joked from the audience: "Ask any bootlegger."

The general feeling of the sessions was that the suggested list price on tapes and albums should be raised. Hoffman added that RCA could probably have sold huge volumes of the new Elvis Presley album at any price. Company salesmen felt it should have a \$6.98 list "but costs were such we couldn't sell it lower" than \$7.98, he said. And the price hasn't hurt sales; "we could have put \$9.98 on it."

Some people in the audience felt that records shouldn't even have a list price "since there's no such thing as list price anyway," but a manufacturer pointed out this list price was necessary for royalty payments, etc.

The general consensus was that records should sell for higher prices, regardless of the list price, which is usually discounted anyway.

Retailers Complain About Radio/TV LP Competition

By IAN DOVE

LOS ANGELES—Commenting on what he termed "unfair competition" Leon C. Hartstone, president of the Integrity Entertainment Corp. here, told a mixed meeting of retailers and manufacturers: "The record and tape clubs have taken more dollars out of the stores than they have put in through increased product.

Also the clubs had "set a price image in our industry that is certainly lower than the retailer price image."

Hartstone, added: "If I was to sell records at list prices, I'd be out of business in three to five months."

Hartstone also warned of a new force competing with the retailer. He said that he had heard advertised on the radio, while at the National Association of Recording Manufacturers Convention, a country music package for \$3.98. "To get the same number of hits as on the album, a customer would have to pay \$70 in my store," he stated. Hartstone termed this underpricing and said that in some cases the product was not even available to the retailer. "This kind of selling has taken customers out of my store," he said.

He commented that, at an earlier meeting solely confined to retailers, attending NARM, there had been unanimous agreement that the retailer was being harmed by pricing and by the exclusivity factor, where the product is not available to the store. Hartstone said he rejected the theory that the club buyer was a separate consumer.

Billboard publisher Hal Cook told the meeting that in a two billion-dollar business, about \$500

million went to other forms of marketing including the record and tape clubs.

Cochairmen of the meeting Tony Martell, president of Famous Music, said that, in spite of the increased club and television advertising activity, there had been "a retail explosion."

Solomon's Statistics

The other cochairman, Russ Solomon of Tower Records, California Retail chain, said that he thought the real market was the 15 to 28 age group which he thought would account for 80 to 90 percent of his business. "And the fact is that they simply don't have enough dough to buy records, not as many as they want," he said. Solomon commented that retailers and manufacturers were losing records, apparently content when an album sold 250,000 and went gold. Retailers had to go on milking a hit recording and "what stops it is the price. The other aspect is multiple sale. We go to a lot of trouble to get the customer into the store and we don't want them to go out with just one record. If prices are too high, this will happen."

Solomon said the averages sale per customer in his Los Angeles stores ran to about two and one half in the larger stores. In money it was around \$8 in Los Angeles and \$9 in San Francisco. "But with these prices, if we scare these kids, break that buying cycle then we lose them and lose the record business. Martell also stressed that he would have thought manufacturers wanted more support for new artists from the retailer particularly on country and r&b product. "Retailers don't pay attention until it becomes a hit is a complaint I hear," he said.

Other topics discussed at the meeting included the mail order clubs formed by such artists as Stan Kenton and George Shearing. Rather than criticize the artists concerned, a dealer commented: "The fact that they had to do this because of lack of attention from the manufacturers is a disgrace to the record companies."

Selling Show Windows

Martell also objected to the "very prevalent practice of a retailer asking '\$500 for a window.'" Martell said that the retailer should be aware of the high cost of signing and promoting a new artist, of putting the act on tour. They should make their profit by selling records not on the window, he added.

In answer to a comment concerning the Universal Numbering System, Cook stated that the idea of "was breathing." He stated that there was much interest in the scheme from Europe now that the Common Market there had become a reality. "There is a real need for universal numbering there," he said.

RACK INCOME: \$189,750,000

LOS ANGELES—\$189,750,000 in returned merchandise could be coming back to manufacturers from rackjobbers annually. This figure is based upon a conservative estimate of the annual record/tape industry's volume at \$1.25 billion and statistics provided by Hendrick Smith at last week's National Association of Recording Merchandisers' convention here (See separate story).

With racks doing an estimated 66 percent of the nation's record/tape industry, racks would account for \$825 million gross yearly. Smith, vice president of Fry Consultants, who did a two-month study of four representative rackjobbers and sample retailers and manufacturers, showed racks averaging 23 percent returns over five years. Twenty-three percent of that \$825 million would be \$189,750,000.



Peter Stocke of Taylor Electric Co., Milwaukee, was named president of the National Association of Recording Merchandisers.



David Lieberman of Lieberman Enterprises in Minneapolis shakes hands with Larry Uttal, president of Bell Records. Uttal delivered the keynote address of the convention, which ran Feb. 25-Mar. 1 at the Century Plaza Hotel, Los Angeles.



Bombarding a speaker with questions were, from left: Leon Hartstone of the Wherehouse, Sigmund Friedman of Record Club of America, Cy Leslie of Pickwick International, Irwin Steinberg of Phonogram Inc., and Alan Bayley of the GRT Corp.



From left: Jerry Greenberg and Neshui Ertegun of Atlantic Records and Jules Malamud, executive director of NARM.



Allen Klein of Abkco tells how he will fight bootleggers with competitively priced new Beatles album.



Bruce Lundvall of Columbia Records and Jack Silverman of ABC Record and Tape Sales guide rackjobber rap luncheon session.



Dr. Pierre Rinfret of Rinfret Boston Associates, left, a financial advisor to the president and Jules Malamud.



Creative merchandising was discussed by a panel of music executives. From left: Sasch Rubinstein of Stereotape, Aaron Goldmark of Hansen Publications, Cleve Howard of Budget Tapes and Records, Bill Wardlow of the FIND operation, and Jack Levy of Wheeler Dealer.



Quadrasonic and the video cartridge got many viewpoints from, from left: Bruce Weber of Audio Magnetics, Walter Dean of Columbia Records, John Pudwell of RCA Records, and Jac Holzman of Elektra Records. The approach was intellectual, though the viewpoints differed.



On piracy, speaker Stanley Gortikov of the Recording Industry Association of America at left, and co-chairman Charles Ruttenberg of Arent, Fox, Kintner, Plotkin & Kahn.

Copyright Interest Elates World

• Continued from page 1

hoped that these will include the complicated publishing, recording, performance licensing and mechanical fees. (Details could be available, as of Billboard's next issue.)

As with all aspects of Soviet life, it is generally known that the government bureaus in the U.S.S.R. do the copyright rule-making and

the fee-setting, and handle matters of protection and collection. Also, the different countries within the Soviet Union can and do vary their methods of dealing with copyrighted material and payments. A general premise known to American book publishers who have had close and very recent dealings with Soviet publishers, is that a creative work is more likely to be awarded better payment if it is

substantial in length and is thought to serve the country's best interest.

Could Aid Revision

The stunning unexpectedness of the Soviet decision to join UCC (with much credit going to the Nixon trade negotiation) should give more impetus to our own stalled copyright revision. This is particularly true since failure to pass a bill before the end of 1974 in this country could leave our recordings bare of copyright protection, both at home and abroad, since the current temporary U.S. anti-piracy law will expire at the end of 1974.

The Soviets are known to have been cool toward the Geneva anti-piracy convention for the international protection of copyrighted recordings, a treaty which still awaits ratifying by the U.S. Senate. However, once in the copyright swim with the rest of the world, the U.S.S.R. might change its mind as it did about joining UCC.

Lieberman in Rack Tribute

LOS ANGELES — Stating that mass merchandisers still do 75 percent of the entire record business and that the biggest rackjobber does more business than all of the new developing super retailers combined, David Lieberman of Lieberman Enterprises called upon rackjobbers to "develop a degree of music knowledgeability" to meet the changing times. Lieberman earlier told a National Association of Recording Merchandisers that it was the mass merchandiser who triggered the dynamic growth of the industry between 1954 and 1963 when sales overall rose from \$123 million to \$700 million. Now, in 1972, sales were close to \$2 billion and this happened because records were transformed from specialty items to mass consumer items made possible because the racks use supermarket merchandising techniques.

He said that mass merchandisers have become experts in creative displays and have responded to consumer tastes by expanding catalog. "We've become more progressive and helped promote 8-track, quadrasonic, and the video cartridge." He said that mass merchandisers have also helped fight piracy.



John Cohen of Disc Records, Cleveland, calls for better pricing for records.



Russ Solomn of Tower Records, left, and Tony Martell of Famous Music Corp., guide a retailers and manufacturers rap session.

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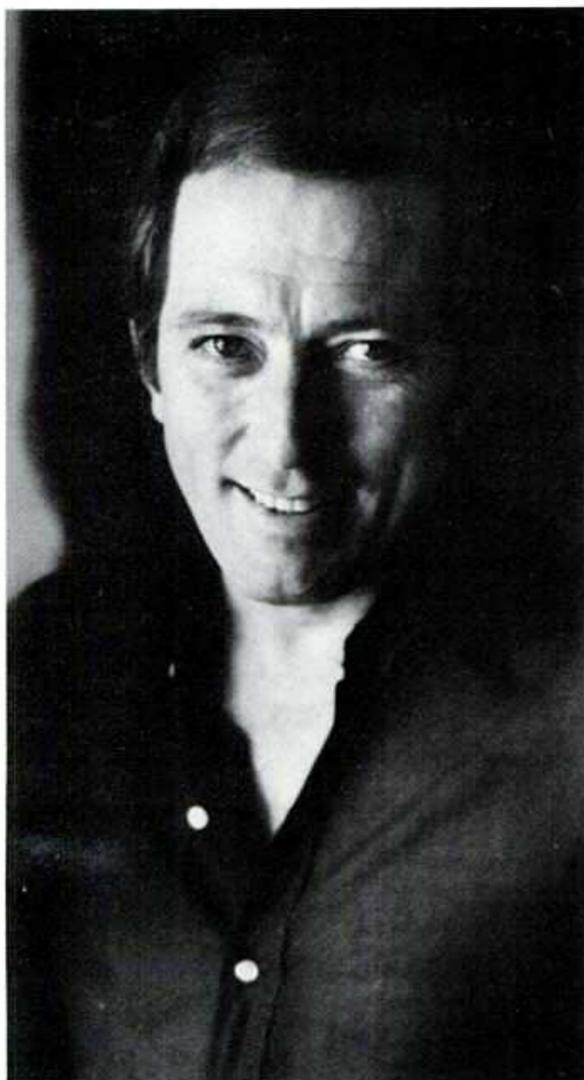


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Andy Williams is the first to sing “Last Tango in Paris”



It's the biggest hit film of the year. So it's only natural that one of America's greatest singers should record the first version of Dore Previn's lyrics to the theme.

People will be lining up for Andy's theme from "Last Tango in Paris." On Columbia Records 

Talent

WB to Record Sondheim Party; Acts Aid Fund

NEW YORK — Warner Bros. Records will record "Sondheim, a Party Musical," the musical tribute to composer Stephen Sondheim scheduled for Sunday (11) at the Shubert Theater. Artists performing will donate their royalties from album sales to the National Hemophilia Foundation and the American Musical and Dramatic Academy.

Under the direction of Burt Shevelove, Sondheim compositions from his various Broadway shows, as well as songs "cut out" prior to the Broadway openings, will be performed by a large roster of artists.

Angela Lansbury, now in rehearsal with the first London company of "Gypsy," will fly here from London to perform some of the songs from her first Broadway musical, "Anyone Can Whistle."

Carol Lawrence, Larry Kert and Chita Rivera will also appear, offering selections from "West Side Story." Other shows to be explored by their former stars will include "A Funny Thing Happened on the Way to the Forum," "Do I Hear Waltz?" "Company," "Follies," "Follies," "A Little Night Music" and the television special, "Evening Primrose."

Stars scheduled to appear will include Larry Blyden, Susan Browning, Len Cariou, Dorothy Collins, Marilyn Cooper, Steve Elmore, Harvey Evans, Hermione Gingold, Pamela Hall, Avind Harum, Ronald Holgate, Beth Howland, Glynis Johns, Justin Johnson, Mark Lambert, Mary McCarty, Donna McKechnie, John McMartin, Victoria Mallory, Ethel Merman, Pamela Meyers, Zero Mostel, Gene Nelson, Alice Playten, Teri Ralston, Ethel Shutta, Phil Silvers, Alexis Smith, Elaine Stritch and Nancy Walker.

The show will be produced by Kurt Peterson.

The forthcoming album package will also include a specially bound, six-page portfolio including special photos and text detailing Sondheim's career, as well as depicting the benefit performance itself. The portfolio will be written by Craig Zaden and designed by Neil Appelbaum, the show's associate producers.

Presley Aids Deaf Children

LAS VEGAS — The Southern Nevada Society for the Aurally Handicapped is richer by more than \$27,000 thanks to Elvis Presley and his manager Col. Tom Parker.

That's the amount of contributions received by the Society through the sale of Elvis souvenir items during the past four weeks in the main lobby of the Las Vegas Hilton where the superstar was appearing.

Elvis and the Colonel first heard about the dire need for special classroom hearing equipment for the 72 deaf children in the Las Vegas area earlier this year.

To assist the Society with their fund raising Elvis and the Colonel donated over 21,000 Presley souvenir items with the understanding that all proceeds derived from the sale go 100 percent toward the purchase of the equipment. No monies could be deducted for expenses, salaries or other costs.

Members and friends of the Society manned the large booth, donated by the Hilton, 18 hours a day for 29 straight days.

"The response to our campaign was fantastic," said Jerry Polis, president of the society. "Through the great popularity of Elvis, we received donations from throughout the United States and many foreign countries as well. Because of the generosity of Elvis and the Colonel, we have accomplished in just four weeks what would ordinarily have taken over five years. Needless to say, every parent of every deaf child in Southern Nevada is extremely grateful."

The children, too, expressed their gratitude to Elvis and the Colonel with 72 personal letters of thanks.

Signings

Judy Collins has re-signed with Elektra Records making this her fourth signature on the dotted line. The singer is starting her 13th year with the label. . . . **Julius Wechter and the Baha Marimba Band** have been signed to an exclusive long-term recording contract by Bell Records. Previously with A&M, the group has sold more than three million albums and singles. First release for Bell will be the love theme from the motion picture "Deep Throat."

David Clayton-Thomas, recently signed by RCA (Billboard, Feb. 24), is recording his debut album for the label this month in Los Angeles. . . . **Danny Bonaduce** of ABC-TV's "The Partridge Family" has signed with the 3 Star Organization for management. . . . **Bluesman Muddy Waters** has entered into a long-term personal management agreement with The Scott A. Cameron Organization. . . . **Love, Keith Carradine** and **Joshua** have each signed with Buffalo Records, new Hollywood label with producer **Paul Rothchild** as artistic director.

Dirty Martha, nine-member rock band, has signed with Castle Records. . . . **Sylvia Moy** has been

(Continued on page 18)

Presley Chops, 4 Fans Hop

By LAURA DENI

LAS VEGAS—Elvis Presley is a karate expert and so is his bass guitarist, Jerry Scheff.

The two proved it Sunday night before 1,750 persons watching their midnight show at the Hilton when they immobilized and knocked to the stage floor four men who had climbed on stage.

As the fight started the quartet went crashing to the floor, sent there by Elvis and his guitarist with just a few, but effective, chops and punches.

The four were then set upon by hotel security guards who are routinely stationed in the wings at the edge of the stage during all performances. Arrested on drunk charges, the four were identified as Roberto Alexander McKenzie, 27, his brother Kenneth McKenzie Jr., Marcello Jose Fias and Mario Manuel Martinez. All said they were from Lima, Peru.

Roberto MacKenzie, who gave his occupation as photographer, also listed a Hollywood, Calif. address. The men said they had climbed on the stage to shake Elvis' hand. Neither Elvis nor his guitarist were injured and neither said they would press charges.

Elvis' current Hilton engagement has constantly been plagued by difficulty. Last week Elvis spent the night in Sunrise Hospital with a throat ailment. He left the hospital to do the next evening's dinner show, when his local physician was called and Presley returned to the hospital unable to perform the midnight show.

McLaughlin & WB Music Deal

NEW YORK — Warner Bros. Music will co-publish and administer copyrights of guitarist John McLaughlin. Under the publishing arrangement concluded by Warner Bros. president Ed Silvers and McLaughlin's personal manager Nat Weiss, Warner Bros. will be co-publisher with Chimney Music.

McLaughlin, a member of the Mahavishnu Orchestra, Columbia Records recording group, composes most of the group's material as well as compositions for other artists, including the song "Someone," recently recorded by James Taylor.

TV REVIEW

Maple Music Junket A Solid Trip on TV

"MAPLE MUSIC"
A 90-minute TV special

Nowadays it is difficult to find anyone connected with the global music industry who isn't at least faintly aware of Canada's Maple Music Junket.

In briefest terms, the Junket was a mammoth industry promotion project funded by Canadian record companies, performing rights societies and the federal government. One hundred media representatives from 15 European countries were brought to Canada in June of last year in an attempt to draw attention to the talents of Canadian musicians and composers.

Through a special arrangement between Canada's public TV network, the CBC and Maple Music Inc., a 90-minute color documentary was produced and directed by Athan Katsos. The film serves both as a cinema verite historical documentation of Maple Music reaching maturity, and as willing testimony to the actual raw talent of these northern musicians.

"Maple Music" features the 21 acts which appeared in three specially arranged concerts (MOR, country/folk, and rock) in Montreal and Toronto. The talent lineup includes (in alphabetical order)—April Wine, Gary Buck, Bruce Cockburn, Chilliwack, Crowbar, Edward Bear, Fergus, Fludd, Andre Gagnon, Christopher Kearney, Moe Koffman, Lighthouse, Mashmakhan, the Mercey Brothers, Frank Mills, Murray McLauchlan, Anne Murray, Perth Country Conspiracy, the Poppy Family, the Stampeders and Tapestry.

Since the very nature of the Junket was a cooperative, industry-wide concept, all artists appear at some point in the film. But because the creative control was left in the CBC's hands, some acts received more spotlight attention than others.

Anne Murray, for example, is given more prominence than any other act, with the possible exception of Lighthouse and Crowbar. But all things considered, Miss Murray warrants the concentration, and her film performance is far superior to anything we've ever seen from her on television. For once, she is natural, just being herself.

The rapid movement of Junket guests from one glittering affair to another is captured effectively in the film, and the use of specially penned poetry (credit Bill Howell), logo graphics and actors' voices provides seldom jarring links from act to act.

Interviews with prominent music people such as CRTC chairman Pierre Juneau, Maple Music Inc. president Arnold Gosewich, PR man Leslie Perrin, and various European guests constitutes a fascinating insight into just how seriously the Junket was viewed by the record industry.

Juneau stated that it was important that the Junket was regarded as just the first step in the

worldwide promotion of Maple Music. The effort and momentum must be maintained, he felt.

Through the "Maple Music" film, the Canadian industry hopes to do just that. It now plans to distribute copies of the film to various British and European TV stations and networks as a promotion gesture. It is also urging the CBC to sell "Maple Music" in the U.S. market. The aim is to expose as many people as possible to Canadian talent.

Almost certainly, "Maple Music" will do much to dispel the notion that the Guess Who and Gordon Lightfoot are the extent of northern-based pop talent. With its skillful editing explanatory narrative and close-up focus on Canadian contemporary culture, "Maple Music" will serve as an invaluable promotion vehicle in the months ahead.

It is an outstanding visual presentation of the newest entry into the international music-making scene, a country which is now out-ranked in global success only by the U.S. and Britain.

RITCHIE YORKE

Haggard Busts 2 House Records

NEW YORK—Merle Haggard, Capitol Records artist, broke house records in Springfield, Mo., and Tulsa, Okla., on two successive evenings.

Haggard appearances at the Shrine Mosque Auditorium in Springfield, Mo., on Feb. 23, and at Tulsa's Coliseum on Feb. 24, set new house records for each hall.

The following Monday evening, Feb. 26, found Haggard breaking the Monday night house record at Houston's Astrodome. The Astrodome performance was also marked by an announcement of Haggard's reception of the CMA Male Vocalist of the Year Award, along with an award to Haggard's band, The Strangers, for country Band of the Year.

Phlo & Eddie in Alice Cooper Tour

NEW YORK—The Phlorescent Leech & Eddie, also known as Phlo & Eddie (Howard Kaylan and Mark Volman), have joined "The Alice Cooper Show," scheduled to play before audiences in 56 cities during March, April, May and June.

Phlo & Eddie will release a single entitled "Afterglow," in advance of their next Reprise album, due for March release to coincide with the touring activities.

"The Alice Cooper Show" opens in Rochester, N.Y., on Monday (5).

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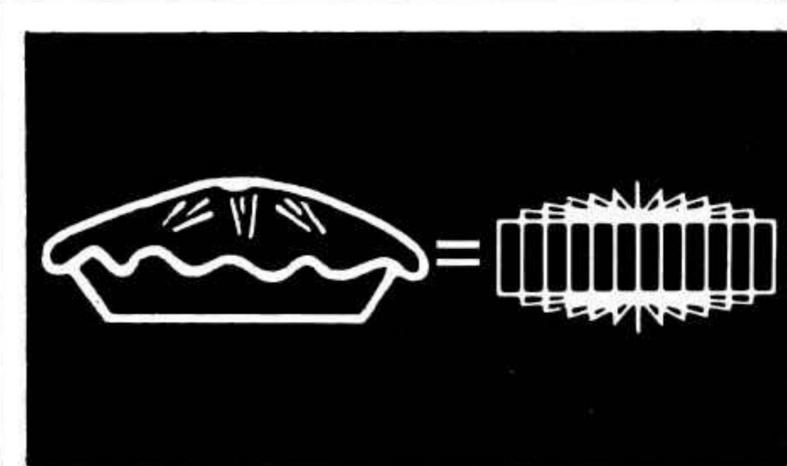
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PRINTERS ALLEY STARS

(Johnny Cunningham)

Glenwood Music Corporation
ASCAP
Intro.—:10

2:55

Produced by Steve Stone

STEREO

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TENNESSEE ERNIE FORD
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"Printers Alley Stars"
b/w "Baby"
(Ray Griff)

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The Sonny & Cher Show
Wednesday, March 14th
CBS Television



WHO—WHERE—WHEN

AMERICA (Warner Bros.): Honolulu, March 18.
ARCHIE BELL & THE DRELLS (Atlantic): Amvetts Club, Augusta, Ga., March 6; The Fountain Bleu, Columbia, S.C., March 7; Paula's Lounge, Wilmington, N.C., March 8; Paul's Lounge, Charlotte, N.C., March 9; Ponderosa Club, Neese, Fla., March 10; J.B. Club, West Palm Beach, Fla., March 12; Sugar Shack, Atlanta, Ga., March 23; Coach Men and Four, Bennettsville, S.C., March 24.
BEE GEES (Atco): Cobo Hall, Detroit, Mich., March 20; Exhibition Center, Dayton, Ohio, March 21; McCormick Place, Chicago, March 23; Municipal Auditorium, Nashville, Tenn., March 24.
THE BELLS: Centennial Concert Hall, Winnipeg, March 18; Centennial Auditorium, Brandon, March 21.
DAVE BRUBECK TRIO (Atlantic): Chicago, March 24.
CHEECH & CHONG (A&M): Shady Grove Music Fair, Gaithersburg, Md., March 23-24.
MERRY CLAYTON (Ode): Scope, Norfolk, Va., March 18; Mid-South Coliseum, Memphis, Tenn., March 22; Cincinnati Gardens, Cincinnati, March 24.
ALICE COOPER (Warner Bros.): Charlotte Coliseum, Charlotte, N.C., March 18; Coliseum, Jackson, Miss., March 20; Omni, Atlanta, Ga., March 23; Carolina Coliseum, Columbia, S.C., March 24.

MAC DAVIS & HELEN REDDY (Columbia/Capitol): Music Hall, Cincinnati, March 18.
JIMMY DICKENS (United Artists): Owensville, Ohio, March 18.
ESTUS (Columbia): Detroit, Mich., March 9.
EVERLY BROTHERS (RCA): Fox Theatre, Spokane, March 22; Portland Paramount, Portland, March 24.
EVERYDAY PEOPLE (Chess): Frankie Quinn's Greenwich Village Follies, March 2-3; Lee Canaan's Periphery, Brooklyn, N.Y., March 4.
FERRANTE & TEICHER (United Artists): Clowes Memorial Hall, Indianapolis, Ind., March 18.
ARTHUR FIEDLER (Polydor): Dayton Philharmonic, Dayton, March 18-22; National Symphony, Washington, D.C., March 24-25.
5TH DIMENSION (Bell): Scope Auditorium, Norfolk, Va., March 18; Mid-South Coliseum, Memphis, Tenn., March 22; Cincinnati Gardens, Cincinnati, March 24.
PINK FLOYD (Harvest): Palace Theatre, Waterbury, Conn., March 18; Park Central, Charlotte, N.C., March 21; Coliseum, Hampton, Va., March 22; Municipal Auditorium, Atlanta, Ga., March 24.
FRASER & DUBOLT (Columbia): Channing Murray, Champaign, Ill., March 9-10; Quiet Knight, Chicago, March 14-18; Stoned Phoenix, Boston, March 22-24.

RORY GALLAGHER (Polydor): Colonial Tavern, Toronto, Canada, March 19-24.
JOHN HAMMOND (Columbia): Charleston, S.C., March 4; Egress, Vancouver, B.C., March 13-17.
DR. HOOK & THE MEDICINE SHOW (Columbia): Main Point, Bryn Mawr, Pa., March 1-4; Cellar Door, Washington, D.C., March 5-10.
EUGEN JOCHUM (DGG): Concert Hall, Kennedy Center, Washington, D.C. March 18; Symphony Hall, Boston, March 19.
B.B. KING (ABC): Fountain Street Church, Grand Rapids, Mich., March 22; Constitution Hall, Washington, D.C., March 24.
ROBERT KLEIN (Buddah): Cellar Door, Washington, D.C., March 19-24.
GLADYS KNIGHT & THE PIPS (Soul): Concert, Phoenix, Ariz., March 23; Concert, Tucson, Ariz., March 24.
RAFAEL KUBELIK (Polydor): Orchestra Hall with Chicago Symphony, Chicago, March 23-24.
LOGGINS & MESSINA (Columbia): Massey Hall, Toronto, Canada, March 18.
LORELEI ROUTE (MGM/Verve): Music Hall, Houston, Texas, March 4-10; Clowes Hall, Indianapolis, Ind., March 12-18; Fisher, Detroit, Mich., March 19-April 21.
PAT LUNDY (RCA): Mr. Kelly's Chicago, Feb. 26-March 11.
MADURA (Columbia): City Dump, Ft. Carson, Colo., March 5-10.
JOHNNY MATSIS (Columbia): Olympic Golf Classic, Orlando, Fla., March 4-6; Celebrity Theatre, Phoenix, Ariz., March 10; Latin Casino, Cherry Hill, N.J. March 11-18; Dane County Coliseum, Madison, Wis., March 23; Arie Crown Theatre, Chicago, March 24-25.
ELLEN McILWAIN (Polydor): Kenny's Castaway, N.Y., March 6-10.
SERGIO MENDES & BRAZIL '77 (A&M): Seattle Arena, Seattle, Wash., March 19; Morris Civic Auditorium, South Bend, Ind., March 21; Veterans Memorial Auditorium, Columbus, Ohio, March 22; Whiting Auditorium, Flint, Mich., March 23; Scottish Rite Auditorium, Fort Wayne, Ind., March 24.
BETTE MIDLER (Atlantic): Berkeley Community Theatre, San Francisco, March 18; Music Hall, Houston, Texas, March 22; State Fair Music Hall, Dallas, Texas, March 23; Armadillo, Austin, Texas, March 24.
MODERN JAZZ QUARTET & PHINEAS NEWBORN TRIO: Half Note, N.Y.C., March 19-31.
MUDDY WATERS (Chess): Carnegie Hall, N.Y., March 4; Sir Morgan's Cove, Worcester, Mass.; March 6-11; Teddy's, Milwaukee, Wis., March 16.
SAM NEELY (Capitol): Jubilee Auditorium, Edmonton, Canada, March 20; Jubilee Auditorium, Calgary, Canada, March 21; Fox Theatre, Spokane, March 22; Paramount Theatre, Portland, March 24.
NEW RIDERS OF THE PURPLE SAGE (Columbia): Providence, R.I., March 16; Felt Forum, N.Y.C., March 18; Capitol Theatre, Passaic, N.J., March 23; Palace Theatre, Waterbury, Conn., March 24.
CARMEL QUINN: Carnegie Hall, N.Y., March 10.
RARE EARTH (Rare Earth): Civic Auditorium, Amarillo, Texas, March 11; Selland Arena, Fresno, Calif., March 23.
BUCKY RIZZARELLI (Monmouth/ Evergreen): Hotel Delmonico Lounge Tuesday through Saturday indefinitely.
ROWAN BROTHERS (Columbia): Lion's Share, San Anselmo, Calif., March 2-3; Inn of the Beginning, Cotati, Calif., March 4; Palo Alto, Calif., March 5; Los Angeles, Calif., March 7-11.
SANTANA (Columbia): Sports Arena, Minneapolis, Minn., March 19; Mid-South Coliseum, Memphis, Tenn., March 21; Convention Hall North, Miami, March 23; Stadium, Tampa, March 24.
HAZEL SCOTT: Town Hall, N.Y., March 6.
EARL SCRUGGS REVUE (Columbia): Dayton, Ohio, March 24.
RITA STREICH (DGG): Auditorium Theatre, Chicago, March 4; Salle Louis Frechette, Quebec City, Quebec, March 6-7; C.Y. Stephens Auditorium, Ames, Iowa, March 8; Hill Auditorium, Ann Arbor, Mich., March 17.
STEELY DAN (RCA): Shady Grove Music Fair, Baltimore, Md., March 23-24.
CLASSIC SULLIVANS (Warner Bros.): Baton Rouge, March 18; New Orleans, La., March 19; Detroit, March 23-April 1.
LILY TOMLIN (Polydor): Shady Grove Music Fair, Gaithersburg, Md., March 16-18.
DOC WATSON & SON (United Artists): Symphony Hall, Boston, March 18; Great Southeast Music Hall, Atlanta, Ga., March 20-25.
BOBBY WOMACK (United Artists): Sports Center, Minneapolis, March 19; M.F. So. Coliseum, Memphis, Tenn., March 21; Convention Hall North, Miami, March 23; Tampa Stadium, Tampa, Fla., March 24.
NEIL YOUNG (Reprise): Coliseum, Vancouver, B.C., March 18; Winterland, San Francisco, March 20-22; Long Beach Arena, Long Beach, Calif., March 24.

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Studio Track

By SAM SUTHERLAND

Down in Greenwich Village, the **Electric Lady** has been undergoing some changes that have freed engineer and general head honcho **Eddie Kramer** for independent production.

Kramer's new company, **Remarkable Productions**, is operating out of the Lady where Kramer will continue to handle the bulk of his production duties. That move now brings Lady veteran **Dave Palmer** into the role of director of engineering.

Joyce Pantano, in outlining those moves, has also revealed some tasty sessions that bode well for the coming months and hungry ears.

Tommy James was in, recording his next Roulette single, "Boo Boo Doncha Blue," whatever that means. James produced and **Ralph Moss** engineered.

Then, **Rascals** veterans **Gene Cornish** and **Dino Danelli** produced a new **Bulldog** single there for MCA, returning to the site of that band's first album to work once again with Dave Palmer.

Steve Tyrell brought **Bell Records** artist **Mark James** in, working on a single, while fielding production on sessions with **B.J. Thomas**, returning to the studio for work on his first outing for **Paramount Records**.

Harry Mann and **Gerry Goffin** both celebrated their birthdays while working there, although statistics there remain classified; Polydor's **Mandrill** recorded their new album, "Composite Truth," produced by **Al Brown** and engineered by **Dave Palmer**; and **Foghat** (Bearsville), **Cat Mother** (Polydor) and **NRBQ** (Buddah) also made appearances.

Personal flash from the Lady: One of Kramer's most recent productions, that being the second A&M outing by **Peter Frampton**. Frampton's band, **Frampton's Camel**, still features **Rick Willis** on bass and **Mick Gallagher** on keyboards, but **John Siomos** now inhabits the drummer's slot. **Eddie Kramer** engineered, of course.

Uptown at New York's **Record Plant East**, both studio sessions and remote work have been keeping those folk running.

During the last six weeks, **Record Plant's** remote recording van caught **Randy Weston** and **Hubert Laws** at Carnegie Hall for Atlantic; the **Boston Pops** at Boston's Symphony Hall; the **World's Greatest Jazz Band** at Carnegie Hall; the pre-inauguration ball at JFK Center in Washington, D.C. (jointly recorded with **Wally Heider** for **Val Valentin** and **Jack Hunt** of **MGM**); **Edgar Winter's** (Epic) recent Pittsburgh concert; the **Mahavishnu Orchestra** with **John McLaughlin** (Columbia); Columbia Records' **Bruce Springsteen**, during

his week at Max's Kansas City in New York; **Stevie Wonder's** Carnegie Hall concert, produced for Tamla; **Stephen Stills** and **Manassas** (Atlantic); and, for ABC-TV and Don Kirshner, an "In Concert" television taping session with **Stephen Stills** and **Manassas**, **Randy Newman** (Warner Bros.), **Al Green** (Hi), **Eric Weissberg** and **Steve Mandel** ("Dueling Banjos," as per Warners' recent "Deliverance" soundtrack); **Dr. Hook and The Medicine Show** (Columbia); **Kama Sutra's Brewer and Shipley**; the **Mahavishnu Orchestra**, and **Taj Mahal** (Columbia).

Meanwhile, back at the studio, recent sessions have included **Seatrains**' sessions for Warner Bros.; **Randy Burns'** next Polydor project; **MGM's Richie Havens**; and, for **Mainstream Records**, **Pete Yellin**, **Charles McPherson**, **Jack Williams** and **Buddy Terry**.

Bye, Bye Blues: Asylum's **David Blue** has, in recent years, revealed something of a penchant for slightly disconcerting songs. Blue himself is now frankly viewing that period as something of a downer, but, if a recent phone conversation with the artist, now in Los Angeles, is any indication, there should be some much more positive music forthcoming.

Blue avoided conventional studios to record with producer **Graham Nash** in his new home studio. Which does not, by any means, suggest toy mikes and five-inch reels. Nash has managed to assemble a 24-track, quadrasonic studio in his Bay Area home, and, working with engineer **Don Gucci** (Nash handled some engineering duties as well), production on Blue's next LP resulted in songs that the artist feels will surprise many listeners.

Blue and Nash helped spice things up with the addition of a few other strong players: **Dave Mason** provided electric guitar. **John Barbata** drummed and **David Lindley**, former **Kaleidoscope** stringman and more recently accompanist for **Jackson Browne** during his tour, played mandolin and slide guitar.

Blue no longer wants to bring anybody down, and those sessions surely sound like proof of heightened energy levels.

The **Final Blow**: Devotees of the **Eagles** may exult in the knowledge that the Asylum band has been at work on the second LP, now nearing completion at **Olympic Studios** in London.

Glyn Johns again produces, and the work is described as conceptual. Naturally, the American West, with guns blazing, will be the focus.

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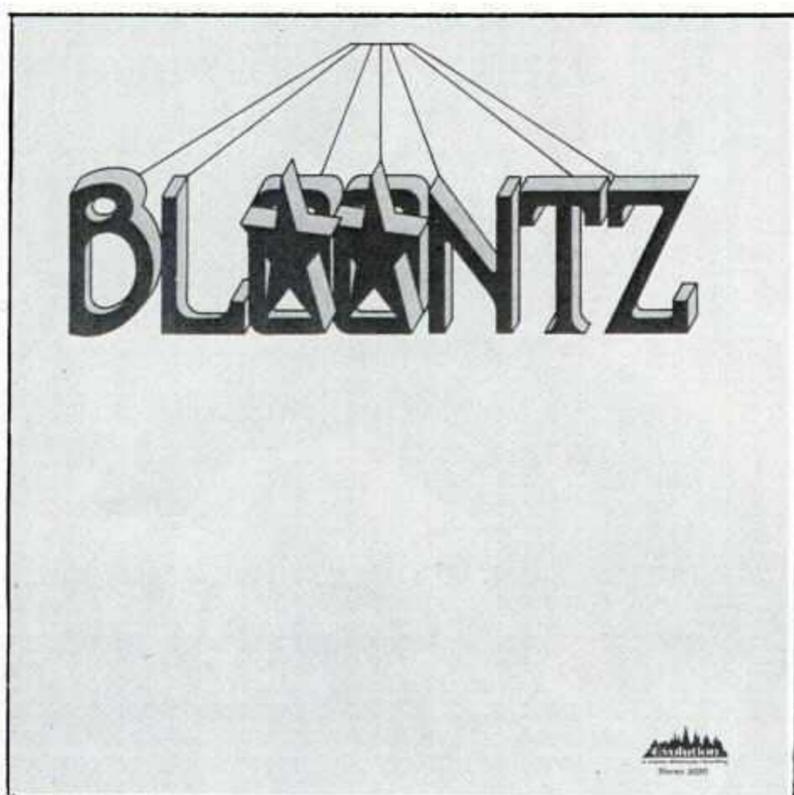
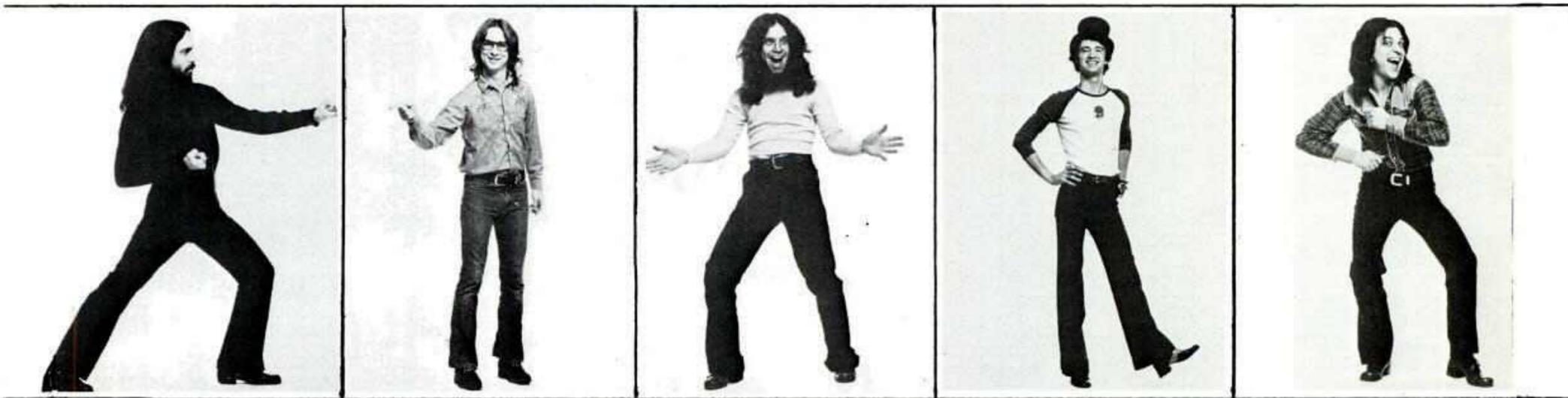
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Signings

Continued from page 16
 signed to a multiple contract by 20th Century Records and 20th Century Music. Miss Moy joins 20th in the capacity of singer, writer-arranger, and record producer. . . . **Jimmy Wisner** has signed singer **Kelly Garrett** to a recording pact with his **Wisdom** label. First release is "Is This the Way a Marriage?" as written and produced by Wisner.

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Talent In Action

THE BELLS

Edgewater Hotel, Montreal

Few music observers in Canada, with the possible exception of AM programmers, have ever taken much notice of The Bells.

The reason is that although their 1971 million-seller "Stay Awhile" earned them a U.S. million seller, it also gave them an image of being marshmallow soppy, which has been difficult to shake off. People just weren't prepared to take the Bells' music seriously after "Stay Awhile."

Judging by the group's opening in Montreal this week, a new phase of the Bells has been ushered in. Gone is Cliff Edwards, group leader and musical director. Gone is the mushy material. Singer Jackie Ralph is still there, but no longer as the blond sex symbol—now she's a fully-blown vocalist and vibes player.

Polydor Records proclaimed the opening as "the new future" of the Bells and they were right. All hyperbole aside, you can forget yesterday's Bells. They have, as one Montreal critic put it, emerged as a "credible country-rock group." The group has shaken off its MOR roots, and could almost be termed progressive in the new context.

First, there's the repertoire—serious stuff like Steve Stills' "Johnny's Garden," Loggins and Messina's "Peace of Mind," Carole King's "Child of Mine" and some first-rate originals such as "Hey My Love," "Anytime Babe" and "Only a Love Song." Of special merit was "He Was Me, He Was You," due for release as the new Bells' new single in a couple of weeks.

The there's the band, which is light years away from "Stay Awhile." The lineup includes guitarist Charlie Clark, Dennis Will on keyboards, Wayne Cardinal (a former Ronnie Hawkins' sideman) on bass and drummer Skip Layton. All four sing well-rehearsed harmony with Jackie Ralph. There's even a rock revival medley which drew hearty applause.

RICHIE YORKE

TRAFFIC

FREE

JOHN MARTYN

Santa Monica Civic, Los Angeles

Traffic emerged on the international rock scene nearly six years ago touted as one of the finest groups of the times, and their recent appearance here did nothing to diminish that reputation.

The band has expanded to seven over

the years, but the central three members, Steve Winwood, Chris Wood and Jim Capaldi are still together and still control the direction of the group. The flexibility to move from hard rock to jazz to almost folksy sounds is still a trademark, largely through Winwood's vocals, piano and guitar and Wood's work on electric sax and flute. Winwood's voice retains the strong blues tinge it held nine years ago when he was a 16-year-old member of the Spencer Davis Group and Wood seems to improve with every tour as a link between jazz and rock.

Running through songs from the earliest stages of their career such as "Forty Thousand Headmen" to new material including "Evening Blue" to a well-deserved encore of "Low Spark of High Heeled Boys," the band again showed that professionalism is just as important as an "act" and provided a completely delightful evening for a responsive audience.

Free offered their standard fare of hard rock and blues, including their major hit, "All Right Now," while John Martyn opened the all Island artist show with a 5-song set featuring acoustic and electric guitar.

BOB KIRSCH

BOBBY SHORT

Alice Tully Hall, New York

Rumor has it that an unhealthy lust for nostalgia has inspired the current surge of interest in the nearly lost art of civilized cabaret singing. Perhaps. But, if such is the case, then why should listeners, unborn when these songs were written, grin happily at the sight of Bobby Short?

The question is rhetorical, for Short's stature as a song stylist has been earned nobly enough. His recent Atlantic recordings have broadened his audience precisely because they make no attempt to embellish Short's spare, instinctive arrangements as played in the context of his trio.

Short's concert performance, while necessarily losing some of the intimacy of his home turf at the Cafe Carlisle, was still virtually flawless. His selections were impeccable, drawing together many of his best interpretations of songs by Noel Coward, Cole Porter, Stephen Sondheim and Randy Newman.

As for his voice, that instrument—hardly the stronger or clearest—still dazzled in its dramatic instincts. Short's energies have always been spent most wisely in his phrasing, which consistently extracts maximum effect from the verbal styles of his favorite composers.

SAM SUTHERLAND

DON ELLIS TRIO

Ash Grove, Los Angeles

On the road with his big band since September, Don Ellis has decided to stay home for a while and get in some more writing and experimental playing. His trio at the Ash Grove, with bass and electric piano, has entered the free-form ground of jazz experimentalists like Weather Report. Ellis now plays drums when he is not soloing on trumpet. Each set started off with a totally improvised non-prepared number and ended with a tune featuring Ellis' electronic distortion equipment for the trumpet. In the middle, the trio played two early Ellis originals plus and offbeat voicing of an up-tempo Lester Young swing standard. The feeling throughout the performance had a relaxed workshop atmosphere. Ellis has left Columbia Records and is now recording with the big band for BSAF. The trio approach for this giant of contemporary jazz deserves to be kept alive between his other activities.

NAT FREDLAND

STEVE LAWRENCE & EYDIE GORME

Caesars Palace, Las Vegas

The MGM singing husband-wife duo are at their utmost best in this their eighth turn on the Caesars Palace stage.

Elegant staging surrounded the award-winning Nat Brandwynne Orchestra as conductor Nick Perito guides them in his effectively arranged overture.

"I Got to Be Me" brings out Lawrence whose voice seems to keep getting better. He is tender on his release of "Happy" and "Alone Again, Naturally."

During "More" the orchestra is spotlighted, emphasizing Perito's superb arrangements and how they turn the show into a totally great musical package.

"This Is the Life" brings out Eydie Gorme for her solo turn on "I Am Woman," then a contrast in feelings with "My Funny Valentine" and "If He Walked Into My Life." The lovely lady has shed a few pounds and looked stunning in a white, flowing gown.

"Sing" is Steve's cue to join his wife for their famous bantering of insults, which always seem fresh; Eydie's frequent kissing of Perito and the orchestra interrupting the tender "Have I Told You Lately" with the MacDonalds Hamburger Chain theme, sung by Perito and his group with full gusto and hand gestures.

The show is a tribute to current chart making hits featuring ten top favorites in their Medley '73 segment. The tal-

Lake Tahoe Is Cited As Recording Mecca

LAKE TAHOE, Nev.—"Tahoe is to be taken seriously," said Tony Atchley, executive of the Sahara Tahoe Hotel. His statement regarded the hotel's stress on a strong line-up of recording artists and emphasis on singers recording live at the hotel.

Isaac Hayes recorded an album live at the Sahara Tahoe due for March release. Negotiations are currently under way for live albums to be recorded in the 1,800-seat showroom by Johnny Cash and Elvis Presley.

"We have complete recording facilities," Atchley stressed. "The only other room comparable to our showroom is the Las Vegas Hilton. We have an open sound booth that equals the Hilton's sound equipment." Gary Stillwell is the hotel's sound man.

ented due, who were perfect either together or solo, received two standing ovations from the SRO opening night crowd. It's a show well worth seeing for any age and transends all musical tastes.

LAURA DENI

JUANITA FLEMMING

Ronnie's, New York

Juanita Flemming, featured artist at Ronnie's Manhattan's East Side newest supper club, is a blues/jazz entertainer that combines the torchiness of the late Dinah Washington with the drive and dynamism of such latter-day entertainers as Della Reese and Esther Phillips.

Miss Flemming, who also writes and arranges most of her own material, commands a wide vocal range and a versatility of style which, if harnessed and channeled in the right direction by the right producer, could metamorphose her into a truly important chart personality.

Miss Flemming's selections for her opening night appearance included "The Morning After," "The More I See You," "Where Am I Going, (And What Do I Care)," a medley from the late Billie Holiday's songbook, and several of her own compositions. Piano accompaniment was supplied by Bross Townsend.

RADCLIFFE JOE

"The Sahara Tahoe has been an innovator of entertainment," Atchley said. "We have the only hotel where Presley, Tom Jones and Engelbert Humperdinck play."

Atchley pointed out that while many of Nevada's hotels have closed their lounges "the Sahara Tahoe's lounge is one of the few in the state that is really doing well."

"We have a really strong lineup with never less than five groups. The lounge pays for itself and we spend a lot of money for entertainment. We pay what it takes to get the top people, either for the mainroom or for the lounge," Atchley explained adding that the "hotel also caters to the stars. In many instances money isn't important to the entertainer, but a question of fringe benefits and the courtesy shown by the hotel."

"Tahoe does have an off season which is getting better all of the time. One day soon it will be a full season," said Atchley optimistically. "During the off season the showroom is open on weekends."

"Elvis Presley starts our summer season May 4 when the showroom is open seven nights a week. We've moved the season up because Elvis will certainly do well. We also have the Osmond Brothers over Easter week. It's very difficult to get them to appear in a nightclub. My God, they can make a hundred thousand dollars a night on the fair circuit."

Atchley, Tom Craven, hotel manager and entertainment director Pat France are all in their thirties. "This hotel is run by a group of young men. We aren't afraid to take chances and experiment. We might make a mistake now and then, but we only make the mistake once," emphasized Atchley.

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Radio-TV programming

INTERVIEW:

Forte of Drake—Gaining, Keeping Programming Control

EDITOR'S NOTE: Only a handful of people have made such an impact on programming as has Ron Jacobs when he programmed KHJ-AM in Los Angeles in teamwork with Bill Drake, then a programming consultant to the RKO General chain and now vice president with the operation. Today, Jacobs programs KGB-AM-FM in San Diego. This interview, the latest installment in a series, was conducted by radio-TV editor Claude Hall in San Diego.

HALL: You told me once that Bill Drake had the idea for "The History of Rock and Roll" documentary but that you did most of the work.

JACOBS: We were sitting in Nickode's where a lot of ideas would surface after a few winky-boos, which is Drake's synonym for a good, stiff belt. . . and Drake said something like: "We should do a history of rock and roll." And that was about the extent of what he said. And I went off and chewed on it and got with Pete Johnson who was then the music critic of the Los Angeles Times—

I think the last time there was an intelligent music critic on a daily newspaper. . . at least in Los Angeles. Pete was terrific. He immediately grasped the concept on what the show could mean. It was exciting, at the time. I mean, no one had ever heard Fats Domino talking and then, bam, right into, you know, "Blueberry Hill." It was the first time anyone had used that technique. The program was slobby and shoddy and I have regrets that it has become as big, in retrospect as it has. It went over. . . and got a larger response, intellectually, than anything we'd done at KHJ-AM. Drake brought the idea up, I filed it away. . . talked to Pete about it and we started giving it a structure. We were producing that thing for 12 hours a day for what seemed like an eternity. Actually, we worked on it from October 1968 to February 1969 and in the last stretch there, it was recording every day for as much as 12 hours a day, six and seven days a week for two months with Pete writing the scripts and coming up with them five minutes before we were actually ready to do them. Mouzis, the engineer; Robert W.

Morgan, the emcee; Pete Johnson and the girl who later became his wife, Ellen—those are the key people that worked on that program. Drake came by once with Gene Chenault and listen to an hour demo that we'd made once we had the first 12 hours done. Drake had a party at his house and had a lot of his friends over to listen to it once it was on the air. Uh. . . that's about what he had to do with it creatively. I think he liked it, too.

HALL: What would you say is Bill Drake's forte? His attributes?

JACOBS: There are a lot of people who have theories that I don't necessarily agree with. . . there's one guy who keeps telling me that he thinks Drake is the greatest multiple choice guy going. . . that Drake can sit back and listen to three different guys with ideas and invariably go with the guy who has the best idea. I feel that Drake has a tremendous capacity for perceiving people with talent and hiring men with ability. He hired me. He hired Morgan. He hired Don Steele. Uh. . . Drake's contributions to radio have been: One, that he eliminated a lot of the adolescent crap that by 1965 had not only crept into but almost over-ridden the Top 40 genre. But there were two major things that he did. . . one, to establish that programming or a programmer could have autonomy and would not be influenced by what the sales department could expediently make available to advertisers. . . that the programming department could operate without the influence of the sales department or the meddling of the management in programming in a way that would be ultimately detrimental to the station. The second most important thing that Drake did was, given that autonomy, set up a situation where the commercial load per hour, very important on a Top 40 station, would be limited, regardless of the ratings success of the

(Continued on page 24)



VISITING SOUL STATION KGFJ-AM in Los Angeles are the Spinners and two Atlantic promotion men. From left: Atlantic promotion man Tommy Phillips; Henry Fambrough; Lucky Pierre, music director of the radio station; Billy Henderson, Bobby Smith, Pervis Jackson; and Atlantic promotion man John Fisher.



TO PROMOTE THE ADDITION OF air personality Chris Collier to the KBUY-AM lineup in Fort Worth, the country music station launched a teddy bear contest centered around Barbara Fairchild's Columbia single "I Wish I Was a Teddy Bear." Setting up the promotion was Stan Byrd, local Columbia Records promotion manager. From left: Jonathan E. Fricke, operations manager of the station; Byrd, and Collier. Down front is contest winner, Dwayne Collins with teddy bear holding a Fairchild LP.

FCC WARNS STATIONS ON 'LONG' COMMERCIAL

By MILDRED HALL

WASHINGTON—The Federal Communications Commission has warned broadcasters that when a program content is in effect one long commercial for the sponsor or producer of the material, the station must log the whole show as commercial time. An example given was the record producer who sponsors a 15-minute segment of brief excerpts from the producer's recordings. Listeners are invited to identify the music, and composer and title are given at the end of each excerpt.

In this and similar cases, where a whole program touts the product of the sponsor (whether it be recordings, real estate, etc.) the formal commercial announcements logged by the station are not enough. The station must log the whole program as commercial time. In the past, the FCC points out, this type of violation brought only warnings or small fines, but future sanctions will be tougher.

The current case in point is a recent notice of a \$4,000 fine incurred by Taft Broadcasting for a program on WDAF-TV of Kansas City, Mo., called "Let's Get Growing." The show was put out by an organization of garden product and lawn mower dealers, and paid for partly by their own association membership, partly by manufacturers and distributors of the recommended products. The commission considered the program entirely commercial, but the station had failed to log any commercial time at all for the segment, in violation of FCC rules. WDAF-TV has 30 days in which to challenge the fine.

Didn't Fill Taylor's Standards

By ANNE DUSTON

CHICAGO—When Sonny Taylor joined WGRI-AM nearly a year ago as program director, he was "appalled" by the state of black radio in Chicago. Taylor, who came from WWRL-AM in New York, found Chicago behind

the times and not responsive to what was happening in other parts of the country. "Stations here were using constant rhyme, off-the-wall expressions, and talking through music. The deejay was considered more important than the music. Under Taylor's guidance, WGRT-AM in the last 10 months has been climbing in the ratings, and changing the picture of black programming in Chicago, he claimed.

According to Taylor, WGRT-AM became the first black station in the city to adopt white methods of programming. For example, it became the first black station to be formatted. Deejays now are held strictly to the "secret format" developed by Taylor.

Adopting the philosophy, "You never get hurt playing a hit," the station plays 22 to 35 hit soul records or album cuts a week, repeating every 1½ to 2 hours. Song lists are made up by consulting trade charts, Gavin and Hamilton reports, what other markets are playing, requests, and retail sales. Promotion records are analyzed by how they are selling, but two records with the same sound will not be played within the same week. Taylor is the sole arbiter of the music played.

'No Breaks'

No particular effort is made to break records, since the format is for hit records only.

Not only is soul music becoming more accepted in white mar-

kets, but white pop music is beginning to sell in black retail markets, according to Taylor. One effect of this trend is that Taylor will play white pop artists who are selling in the black stores. "This also helps us to hold the cross-over audience from the stations on either side of us on the dial, WLS-AM and WCFL-AM. Conversely, those two stations are playing more and more black music."

Taylor noted that the role of black stations in presenting soul music is still primary. "The black station plays it first, and can present soul music in a more personal way, with stronger identification."

Another musical black identification source that has been neglected here, Taylor felt is in the oldies market. "We feel that oldies strengthen the black image, and we have a golden oldies program every weekend." Taylor said.

'Community Plus'

The sale of WGRT-AM recently to the Johnson Publishing Co., publishers of Ebony and other magazines, will make a difference in black concept of broadcasting, Taylor said. The most immediate result will be felt in public service programming, he said. "Community involvement is what makes a station relevant to its audience, and we are going to improve in this area." WGRT-AM now has five minute spots scattered throughout its regular program.

(Continued on page 24)

"might be mistaken, at first, for any other popular-music radio program . . . emphasis is on the individual and his relationship to God. But mostly, it's the music. What J. Richard Lee (has) done is change the setting and the script while retaining the message."

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Keeping Programming Control

• Continued from page 22

station. So when KHJ-AM began to get the ratings, rather than as in the past when a station would get good ratings and then put on so many spots that they'd wiped out the ratings in a matter of months because they'd be carrying 18 minutes of commercials easily just from the used car lots, well, the second most important thing that Drake did was set it up so that the commercial load would not increase, but that the proper thing would be done, which is the rate card, would increase. First year-and-a-half at KHJ-AM, it seemed that every time you turned around there was a new rate card coming out. But we never went over our spot load limits, which was 13 minutes and 40 seconds per hour.

HALL: What about Gene Chenault? Not much is ever heard about him.

JACOBS: Gene Chenault and Bill Drake are an effective team because they're not redundant. Chenault takes care of the things that Drake has no interest in or wasn't particularly qualified to do at the time. Chenault is a very astute and established business man. He ain't where he is by virtue of being lucky. He's a very shrewd individual. The whole thing is very ironic, because Chenault and Drake encountered each other in Fresno, Calif., in 1963 after we'd gone in there earlier in the year and kicked ass. Chenault had KYNO-AM and the station that we went in with got to be No. 1 in the good old days of those Hoopers. . . in 90 days. . . and Drake, to me, was just the fourth program director that Chenault had brought in to stem this runaway that we had going there. When we went into Fresno, we took over as fast as we had in San Bernardino, Calif. In 1963, we put two stations on the air. . . one in March and one in May. . . and both got to be No. 1 in three months. KMEN-AM in San Bernardino used to be KITO-AM. That was the March station. Bill Watson was the program director.

HALL: What were you doing? I mean, did you come in and take over as program director or did you work for Watson?

JACOBS: No, no. I had been program director of the Honolulu station. After we were successful there, the owners decided to expand to the mainland. Before I got busted, I was their fair-haired boy. . . vice president in charge of programming. . . I had a small stock interest in the group. . . and they assigned me to go to the mainland and assemble staff and put on the air these stations they bought. So, when the license was approved, we went to San Bernardino and did the whole thing. We did billboards and newspaper ads in 1962—all the stuff that KROQ-AM in Los Angeles screwed up in last year. Then we did the same thing with KMAK-AM in Fresno, but we called the station K-make and we were K-making the hits and the jocks were called K-makers. Unopposed to that time was Che-

nault's KYNO-AM. They had up to 60 percent of the audience. So, they were really ripe. They'd never been challenged before that I know of. And they were not particularly good at that time, though they may have been sufficient for Fresno in 1962.

HALL: Were you program director of KMAK-AM?

JACOBS: No, I was vice president in charge of programming. My program directors were Tom Rounds in Honolulu, Bill Watson in San Bernardino, and Jim Price in Fresno. And I was involved in the exotic, worldly gig of commuting every week between Fresno and San Bernardino. It's possible to drive thousands of miles in California and never even see Los Angeles. I had to drive the most boring, desolate route that exists. And I really got serious about Fresno, when we went on the air there, because I did the morning show. Morgan started off doing noon-3 p.m.; he'd come from Monterey. Price was the program director. And we went after KYNO-AM. And we had them in a couple of months. . . so Chenault started bringing in people and I think the fourth program director he brought in was Drake. That's when the fun began.

HALL: Now, there was a promotion up there that has sort of become legend. A treasure hunt.

JACOBS: Well, there was more than one treasure hunt. The stories have gotten all confused, you know, so I don't know which particular one you're talking about.

HALL: The one where they didn't find the treasure.

JACOBS: There was never one

that I was involved with where they didn't find the treasure. I read this interview where someone said that was the case and that's crap. There was one where they didn't find the treasure when we thought they were going to find it. . . we had to almost give them the answer and we had to get the thing found before the next morning because the highway patrol was about to take us all away. . . there were about 8,000 people in this field about the size of a supermarket in the middle of the night when the temperature was 20 degrees and people were out searching for the magic key or whatever the hell it was. . . using bulldozers, which is a little bit hazardous, right? The goddamned thing was out there, where Frank Terry and I had put it a couple of months before in the middle of the night, a foot below ground, and nobody could find the goddamned thing. After a while, you run out of clues. . . how can you make rhymes anymore, you know? "Here it is and here it's not. Now goddammit, this is the spot!" We kept coming up with clues and we had all of these people in the field and they began to think we were putting them on. KYNO-AM was going crazy because they thought we'd screwed up, you know? Finally, someone found the thing. There was just that period there for a while where it didn't look like it was going to be found that, I think, probably started the rumor that we had a contest where the treasure was never found.

EDITOR'S NOTE: Next week, Ron Jacobs gets into nitty gritty details on the KGB-AM-FM "format" and refuses to call it a format.



WNEW-FM MUSIC DIRECTOR Dennis Elsas chats with King Harvest members about their pending move to the U.S. The British group is released in the U.S. on Perception Records. From left: Doc Robinson of King Harvest; Elsas; Ronnie Altbach of King Harvest; and Jeannie Brittan, promotion director of the New York-based record company. The group current single and album is "Dancing in the Moonlight."



BOB MITCHELL, PROGRAM director of WTI-X-AM in New Orleans, and Michael Green, until just recently the music director of the Top 40 station, receive plaques for helping break Joe Simon's "Misty Blue" in the market. The disk is on Sound Stage 7 Records, distributed by the Epic/Columbia custom labels division. From left: Bill Heard, regional promotion manager of the division; Green, now program director of a New Orleans FM station; Mitchell; and Sam Harrell, local promotion manager of the labels division.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

I've had the pleasure—and sometimes the pain—of participating in more than a couple of parties over the years. There was a time that record companies used to toss a party at the slightest whim and once in New York public relations executives had to confer daily with each other in order to keep parties from conflicting. Sometimes, there'd be two parties evening. And, of course, certain parties stick in your mind. . . like the time Jefferson Airplane tossed a party in San Francisco for about 2,000, maybe more, people. And there was the time William B. Williams had a birthday party at the Rainbow Grill in New York that was something else! And half of Broadway came to that one and the gifts to the WNEW-AM air personality included even a fold-up motorscooter. But James Gabbert, owner of KIOI-FM in San Francisco, tossed a party to end all parties the other night to celebrate the opening of his new studios. People flying in from Los Angeles were transported by champagne helicopter from the airport to the Fisherman's Wharf area, then to the station by cable car. The studios resemble a Playboy club, sans, unfortunately, the bunnies. Anyhow, there were several hundred people at the party, ranging from Harold Kassens of the Federal Communications Commission and Howard Kester, general manager of KYA-AM in San Francisco, to Jack Masla, the national advertising representative, and Jack Seigel, general manager of the ABC-FM station in San Francisco, was there and tons of other guys I knew. More than just the party, though, was the impressiveness of the studios. Gabbert and station manager Mike Lincoln and program director Don Kelly had set up a quadrasonic unit in the basement lobby and kept it going constantly. The studios themselves are being set up even now for discrete quadrasonic broadcasting even though the FCC hasn't approved any such broadcasting system yet. Some station. You're welcome to drop by and see it any time you're in the San Francisco area; Gabbert wants to show it off to everybody. In fact, visitors from off the street will soon be able to walk in and hear quadrasonic discrete demonstrations right in the lobby.

Call letters looking for people: WSLR-AM, Akron; WTI-X-AM, New Orleans, KFRE-AM, Fresno; WPRO-AM, Providence; and Buzz Bennett is in motion with WJAS-AM, Pittsburgh. . . . Jonathan Greene, WTMJ-AM in Milwaukee, is now doing the 3-6:30 p.m. show on the MOR station and says he's turned down many offers for other jobs "because they wanted a six-day week." Wants me to encourage my listeners (listeners, Jonathan?) to fight for a five-day work week. Heck, Jonathan, I'm still fighting for a six-day work week. . . . Ken Mynatt, program director of WTTI-AM, Dalton, Ga., says he's having fun shooting down that "old myth that sales and programming can't complement each other. We're even awakened our competition to the point that Dalton is getting some decent radio for the first time in history. We could use better record service, especially from the bigger companies; RCA comes to mind readily. Our music policy is conservative; however, it we feel a record has merit musically or socially we will step out on a limb with it. For the most part, we stick pretty close to the upper ranks of the Hot 100 Chart. Our lineup goes: Ben Cagle 6-10 a.m., myself until 2 p.m.; Jim Pirkle, brother of Johnny Pirkle, 2-6 p.m., and weekends Lamar McClure." Ken, with a "conservative" music policy in a market that size, I'm not sure the record labels will feel you warrant record service. It's stations like WLOF-AM in Orlan-

do, Fla., and WBBQ-AM in Augusta, Ga., that really warrant super service and get it—because while those stations are choosy, they also get excited about records and try to break them. I think there are some guidelines of conduct which any station could and may—
(Continued on page 39)

WMOH-WHOH Drop Country for Pop

CINCINNATI — Joe London, new program director at WMOH-AM and WHOH-FM at nearby Hamilton, Ohio, has shelved a country music policy for the two stations in favor of a pop music format geared to young adults.

Wheeling the Top 40 to middle of the road stuff are deejays Bob Berry, Gary Paul, Steve Butler, Dave Scott, Dave Loftus and London. Bob Hoffman and Doug Morgan continue on news and Ray Motley stays with sports.

Taylor's Standards

• Continued from page 22

ming. One example is the "Commission on Human Relations" question and answer program for which the station received an award.

Another problem area in black broadcasting under attack by Taylor is "talking down to the audience, especially by sponsors." Taylor has adopted the stance that commercials must be intelligent and inspire confidence. "This produces some friction with the sales people, but I will accept no rip-off or deceptive type of advertising. We have an image to protect."

This attitude toward professionalism carries over into what Taylor expects from his deejays. "Chicago is a very competitive radio town, and you have to be professional in order to survive. In the last ten years, the level of professionalism has increased in both black and white broadcasting. The race is wide open."

Line-up of personalities on the daytime station include: Monday-Friday, 6-10 a.m. Don St. John; 10-2 p.m. Richard Steele; 2-sign-off, Mr. Vee. Saturday and Sunday personalities are Ron Rodgers, and Daddy O'Dalley.



TOM MURPHY, PROGRAM director of KOL-AM in Seattle, and station manager Jack Reynolds helped United Artists Records launch a major campaign via billboards to promote the Johnny Rivers albums "L.A. Reggae." The signs were located on main traffic areas around high schools and colleges and shared 50/50 by KOL-AM and the record company, but tied in with tee shirt and album giveaways on the station. From left: Steve Breen, Seattle branch manager for U.D.C., distribution arm of UA; Murphy; Reynolds.

WHEN IN CHICAGO YOU CAN BUY BILLBOARD AT THE CARLO FERALLA

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Stan Kenton Slates Clinics on Campus

NEW YORK—Stan Kenton and his Orchestra have scheduled three, week-long clinics for music students and educators on college campuses this summer.

Now in its eighth year, Kenton's "Jazz Orchestra in Residence" program will be held on the campuses of Drury College in Springfield, Mo.; Towson State College in Baltimore, and California State College at Sacramento.

The Drury College clinic will be held during the week of June 24-29, while programs at Towson and California State at Sacramento will be held during the weeks of July 29-August 3 and Aug. 19-24, respectively.

Curriculum for the seminars includes individual and group instruction in instruments (saxophones, flutes, trumpets, trombones, flugelhorn, bass trombone, tuba, piano, guitar, string and electric bass and percussion); concepts of jazz music styles (rhythm, phrasing, interpretation, articulation, improvisation and lead playing); rehearsal techniques (time, balance, blend and intonation); and jazz theory, beginning and advanced (harmony, composition, arranging and orchestration).

Faculty will vary slightly with each campus, but the 19-member Kenton Orchestra will instruct at each clinic. In addition, music educators and professional musicians scheduled to participate in one or more of the clinics will include Dr. Herb Patnoe, director of bands, De Anza College, Cupertino, Calif.; Hank Levy, director of the Towson State College Jazz Ensemble and an authority on radical jazz time signatures; Leon Breeden, director of Lab Bands at North Texas State University; Dan Haerle of the University of Miami; Ken Hanna, composer and arranger for the Kenton Orchestra; Robert Curnow, director of instrumental music at Case Western Reserve University; Dr. Tom Ferguson, director of bands and jazz studies at Memphis State University; Phil Rizzo, authority on jazz theory; Bill Fritz, director of the Los Angeles Junior Neophonic Orchestra; and Jay Saundera, instructor at North Texas State and a Kenton alumnus. Special guest artists will also be announced.

Friendly to Key Fete

NEW YORK—Fred W. Friendly, former president of CBS News, will be the key speaker at the presentation of the Ninth Annual Armstrong Awards for the excellence and originality in FM radio programming.

Now a professor at Columbia University's Journalism School, Friendly will make his address at the March 24 Armstrong Awards luncheon during the annual convention of the National Association of FM Broadcasters in Washington, D.C.

The awards program is named after the late Edwin H. Armstrong, inventor of FM broadcasting. Sponsored by the Armstrong Memorial Research Foundation and administered by Columbia's Engineering School, where Armstrong was a teacher and researcher, the awards offer more than \$4,000 in prize money for the best FM programs to the more than 2,800 eligible FM stations.

Before becoming CBS News president, Friendly was closely associated with the late Edward R. Murrow, with whom he co-edited and co-produced such programs as "See It Now," "Small World," and "Hear It Now." Along with teaching duties at Columbia University, Friendly is also associated with the Ford Foundation as an advisor to its president.

MARCH 10, 1973, BILLBOARD

The Kenton Orchestra has held approximately 120 shorter clinics on American campuses during the past year. Each clinic closes with a full concert by the band.

Enrollment is limited. Applications and information are now available through Dr. Don Verne Joseph, Drury College; Hank Levy, Towson State College; and Herb Harrison, California State at Sacramento.

Students are charged a fee of \$115 covering tuition, room and board for the duration of the clinic. Music educators pay \$65.

Kenton's involvement with music education dates back to the establishment of the first clinics for student musicians some 20 years ago. At the same time, he made the Kenton Orchestra's repertoire available to secondary schools and universities. The "Jazz Orchestra in Residence" program evolved from those earlier projects.

The seminars provide students and educators with an opportunity to study and play with professional jazz musicians in workshop sessions, to listen and discuss concepts in music and to have their own work heard and criticized constructively by professionals.

Film Buyers Urged to Apply 'Theatrics'

CINCINNATI — Student film buyers at the NEC National Convention were encouraged to apply "theatrical" techniques to their non-theatrical screening situations to help make campus film programs successful.

During the five film seminars held during the Convention, student film buyers, film distributors and archivists alternately addressed a seminar room frequently filled to overflowing.

After outlining the various needs of a campus film audience, as well as the possible goals of an ongoing film program, the seminars examined the problems facing students in building a steady audience through careful title selection and effective promotion.

During the discussion of film promotion on Monday (19) afternoon, delegates admitted that too many film programs were tailored to the tastes of film committees rather than student audiences. That charge, initially made by Seth Wilenson of New Line Cinema, was further supported by the experiences of several campuses where student polls had differed sharply from committees' choices. Musicals and other big-budget studio productions had often been overlooked by commuter campuses and by urban campuses with nighttime adult students.

Throughout the seminar, the need to both poll student audiences and to actively shape audience tastes through creative promotion was emphasized in terms of "theatrical" methods: effective, creative coordination of various media was suggested as a prerequisite of a successful film program.

The value of "flick sheets," or periodic bulletins on upcoming features, was also discussed.

Students noted that film budgets continue to be limited by incorporation into general student activities funds, thus impeding larger schedules. Pricing structures for film series to assist in building up film schedules, were also discussed, as were necessary quality control measures to insure print quality and to maximize efficiency in operating student film facilities.

Campus Dates

ALEXIS WEISSENBURG (RCA): Hunter College, New York, N.Y., March 4.
 JOHN HAMMOND (Columbia): U. of Minnesota, Minneapolis, March 9-10.
 ESTUS (Columbia): Mercer Community College, Trenton, N.J., March 26.
 CHEECH & CHONG (A&M): Brandeis U., Boston, March 4.
 RARE EARTH (Rare Earth): School Auditorium, Harrisburg, Va., March 4.
 STEPHEN STILLS & MANASSAS (Atlantic): Illinois State U., Bloomington-Normal, March 26.
 STEVE GOODMAN (Buddah): Nassau Community College, Garden City, N.Y., March 17.
 BUZZY LINHART (Buddah): East Brunswick High School, Brunswick, N.J., March 10.
 ROBERT KLEIN (Buddah): U. of Pittsburgh, Pa., March 17.
 THE BELMONTs (Buddah): Washington & Lee U., Lexington, Va., March 10.
 GEORGE MORGAN (MCA): Illinois State U., Bloomington-Normal, March 11.
 MCKENDREE SPRING (MCA): Gettysburg College, Gettysburg, Pa., March 10.
 SANTANA (Columbia): South Carolina U., Columbia, March 8.
 CURTIS MAYFIELD (Buddah): Carmichael Auditorium, U. of North Carolina, Chapel Hill, March 4; Northwest Louisiana State U., Natchitoches, La., March 7; U. of Southern Louisiana, Lafayette, March 9.
 LEO KOTKIE (Capitol): Niles N. High School, Skokie, Ill., March 10.
 FIFTH DIMENSION (Bell): Western Carolina U., Cullawhee, N.C., March 5; Auburn U., Auburn, Ala., March 7; U. of Tennessee, Knoxville, March 8; U. of Notre Dame, South Bend, Ind., March 23.
 PINK FLOYD (Harvest): U. of Cincinnati, Ohio, March 8; Kent State U., Kent, Ohio, March 10.
 NEIL YOUNG (Reprise): U. of Washington, Seattle, March 16.
 MERRY CLAYTON (Ode): Tennessee State U., Nashville, March 4; Western Carolina U., Cullawhee, N.C., March 5; Auburn U., Auburn, Ala., March 7; U. of Tennessee, Knoxville, March 8; Blackman Coliseum, U. of Southwestern Louisiana, Lafayette, March 9; Baptist College, Charleston, S.C., March 13; U. of Illinois, Champaign-Urbana, March 20; Notre Dame U., South Bend, Ind., March 23.
 TRACY NELSON/MOTHER EARTH (Columbia): U. of Scranton, Pa., March 9-10.
 EARL SCRUGGS REVUE (Columbia): Florida Southern U., Lakeland, March 6.
 NITTY GRITTY DIRT BAND (United Artists): U. of Scranton, Pa., March 10.
 AMERICA (Warner Bros.): U. of Texas, Dallas, March 6.
 ALICE COOPER (Warner Bros.): MacMaster U., Hamilton, N.Y., March 4.
 FLEETWOOD MAC (Reprise): Gettysburg College, Gettysburg, Pa., March 10.
 FRANKIE & JOHNNY (Reprise): Essex Community College, Baltimore, Md., March 4.
 MARTIN MULL (Capricorn): U. of New Brunswick, Fredericton, N.B., March 6; U. of Maine, Bangor, March 7; Bowdoin College, Brunswick, Me., March 8; Dalhousie U., Halifax, N.S., March 10.
 DEL REEVES (United Artists): Romeoville High School, Rome, Ill., March 10.
 WAR (United Artists): U. of Texas, Dallas, March 15; Loyola U., New Orleans, March 17.
 ROY BUCHANAN (Polydor): Hampden-Sidney College, Hampden-Sidney, Va., March 9.
 JESSE COLIN YOUNG (Racoon): U. of California, San Jose, March 3.
 ALICE COOPER (Warner Bros.): MacMaster U., Hamilton, N.Y., March 6; Wm. & Mary College, Williamsburg, Va., March 11; Clemson U., Clemson, S.C., March 17.
 DOC WATSON & SON (United Artists): Lehigh U., Bethlehem, Pa., March 9; U. of Scranton, Pa., March 10; State U. of New York, Stony Brook, March 14; Wesleyan U., Middletown, Conn., March 16.
 LOGGINS & MESSINA (Columbia): U. of Rhode Island, Kingston, March 7; State U. of New York, Binghamton, March 8; Cornell U., Ithaca, N.Y., March 11.
 EUGEN JOCHUM & BAMBERG SYMPHONY (DGG): U. of Kentucky, Lexington, March 12; McCaskey High School, Lancaster, Pa., March 17.
 PAUL KUENTZ CHAMBER ORCHESTRA (DGG): Fitchburg State College, Fitchburg, Mass., March 12.
 B.B. KING (ABC): U. of Iowa, Des Moines, March 18; Morehead State U., Morehead, Ky., March 21; Eastern Michigan U., Ypsilanti, March 23.
 MARK/ALMOND (Columbia): U. of Hawaii, March 17.
 MANDRILL (Polydor): California State College, California, Pa., March 5; U. of Maryland, College Park, March 23.

WHEN IN CHICAGO YOU CAN BUY BILLBOARD AT THE CARLO FERALLA

N W State & Randolph Chicago, Ill. 60601

What's Happening

By SAM SUTHERLAND

Service Station: At State University of New York in Oswego, station WOCR has been undergoing changes that music director Pat Bradley claims are only the beginning. In addition to Bradley, recently named to his post, the station staff reflects recent reorganization and expansion in the new staff appointments. Expansion is also a key word at the engineering level: WOCR is now broadcasting over cable television channel 6 in Oswego, as well as to all dining halls on campus for 24 hours a day.

Also in the works: the debut of a 3,000-watt stereo FM station, which, as Bradley suggests, should help WOCR realize its hopes for reaching a broader, larger audience.

Still, they could use some improvements in service, which should be directed to Bradley at the station, c/o Oswego State Broadcasting Service, Hewitt Union, Oswego, N. Y. 13126.

Crosstown Traffic

Despite a series of announcements in the body of Billboard, many correspondents may as yet be unaware of the New York office's move to new quarters at 1 Astor Plaza, 1515 Broadway, New York, N. Y. 10036.

All playlists, questions, personal advertisements and any other pertinent printed matter should be directed to that address, since even the few blocks separating the new digs from the old will slow down the transfer of information.

Also note the new phone number, that being (212) 764-7345. That's now a direct line, but our new Centrex phone has its eccentricities, one of which involves transferring callers to other Billboard lines when the line called is busy. So, if you call and find yourself talking to the mail room or Amusement Business, don't be alarmed.

PICKS AND PLAYS: SOUTH-Tennessee—WUTM-FM, U. of Tennessee at Martin, Larry Wood reporting: "You Are the Music," (LP), Trapeze, Threshold: "Cook With Honey," Judy Collins, Elektra: "Best of Mountain," (LP), Mountain, Columbia. . . . WTGR, Memphis State U., Memphis, Ron Olson & Tim Farr reporting: "Split Ends," (LP), The Move, United Artists: "Old Hat," (LP), Uncle Dog, MCA: "A Euphonius Wail," (LP), A Euphonius Wail, Kapp. . . . WETS, East Tennessee State U., Johnson City, Jim Cline reporting: "Rainbow Man," Looking Glass, Epic: "Back Up Against the Wall," (LP), Atlanta Rhythm Section, Decca: "Tomorrow I'll Be Out of Town," Ten Years After, Columbia. . . . WRVU-FM, Vanderbilt U., Nashville, Steve Bond reporting: "Asbury Park, N. J.," (LP), Bruce Springsteen, Columbia: "True Stories & Other Dreams," (LP), Judy Collins, Elektra: "Artificial Paradise," (LP), Guess Who, RCA. . . . Alabama—WAPB, Livingston U., Livingston, Chuck McCabe reporting: "Woman From Tokyo," Deep Purple, Warner Bros.: "Funky Serenity," (LP), Ramsey Lewis, Columbia: "Strange Fruit," (LP), Billie Holiday, Atlantic. . . . WVSU-FM, Samford U., Birmingham: "Neither One of Us," Gladys Knight & The Pips, Motown: "Sing," Carpenters, A&M: "Keep On Singing," Austin Roberts, Chelsea. . . . Louisiana—WLPI, Louisiana Polytechnic Institute, Ruston, Steve Mizel reporting: "Split Ends," (LP), The Move, United Artists: "Stealers Wheel," (LP), Stealers Wheel, A&M: "d/b/a Crow," (LP), David Wagner, Aram. . . . WLDC, Loyola U., New Orleans, Tad Jones reporting: "San Antone," Doug Sahm, Atlantic: "Full Moon," (LP), Full Moon, Douglas: "Somebody Else's Troubles," (LP), Steve Goodman, Buddah. . . . North Carolina—WPAK, WKWC-FM, North Carolina State U., Raleigh, Lee Collins reporting: "Less Than the Song," (LP), Hoyt Axton, A&M: "d/b/a Crow," (LP), David Wagner, Amaret: "Mindful," (LP), Maxayn, Capricorn. . . . WDAV, Davidson College, Davidson, Richard Cooper reporting: "Moving Waves," (LP), Focus, Sire: "Styx," (LP), Styx, RCA: "Tret Fure," (LP), Tret Fure, MCA. . . . Virginia—WMRA-FM, Madison College, Harrisonburg, Anthony Segraves reporting: "Greatest Hits," (LP), Jackie Wilson, Brunswick: "Like A Seed," (LP), Kenny Rankin, Little David: "Just Vandy," (LP), Vandy, Eleventh Hour. . . . Georgia—WREK-FM, Georgia Tech., Atlanta, Mike Caldwell reporting: "Juju Street Songs," (LP), Gary Bartz NTU Troop, Prestige: "Louisiana Country Blues," (LP), Herman E. Johnson, Arhoolie: "Catch A Fire," (LP), The Wailers, Island.

CANADA—New Brunswick—CHRS, U. of New Brunswick, Fredericton, S. W. Twist reporting: "Garden Party," (LP), Rick Nelson, Decca: "Who Came First," (LP), Peter Townshend, Track: "Danny's Song," Anne Murray, Capitol. . . . Ontario—Radio Western, U. of Western Ontario, London, Ron Moore reporting: "Birds of Fire," (LP), Mahavishnu Orchestra, Columbia: "Rural Space," (LP), Brewer & Shipley, Kama Sutra: "Tret Fure," (LP), Tret Fure, MCA.

EAST—Pennsylvania—WSRN, Swarthmore College, Swarthmore, Roy Perry reporting: "Great Lost Kinks Album," (LP), Kinks, Warner Bros.: "Split Ends," (LP), The Move, United Artists: "Under the Ragtime Moon," (LP), Ian Whitcomb, United Artists. . . . WRCT, Carnegie-Mellon U., Pittsburgh, Brad Simon reporting: "Byzantium," (LP), Byzantium, Warner Bros.: "Batteaux," (LP), Batteaux, Columbia: "Stealers Wheel," (LP), Stealers Wheel, A&M. . . . WVBU, WVBU-FM, Bucknell U., Lewisburg, Steve Taffet reporting: "One Man Parade," James Taylor, Warner Bros.: "H," Potliquor, Janus: "Blues For Baby and Me," (LP cut, Don't Shoot Me. . . .) Elton John, MCA. . . . WLVR, Lehigh U., Bethlehem, Bruce Toole reporting: "Best of Jimmy Witherspoon," (LP), Jimmy Witherspoon, ABC/Bluesway: "If I Needed You," Doc & Merle Watson, Poppy: "Less Than the Song," (LP), Hoyt Axton, A&M. . . . WDCV, Dickinson College, Carlisle, Barry Kresch reporting: "Below the Salt," (LP), Steeleye Span, Chrysalis: "Henry the Human Fly," (LP), Richard Thompson, Reprise: "Solid Air," (LP), John Martyn, Island. . . . WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "I Just Gotta Find Someone To Love Me," Ghetto Children, Columbia: "Like I Do," Pat McManus, 20th Century: "Sing," Carpenters, A&M.

Country Music

Pioneer Coast Promoter Dies; Widow May Continue His Agency

LOS ANGELES—Marty Landau, who pioneered country music from the Canadian border to San Diego through lengthy tours starting in 1943, died at his home here Friday (23). He was 74.

Right up to the day of his death, he headed Artists Management Bureau, a booking and management office here. It's understood that his widow, Adeline, who

was associated closely with him for many years in his office, will continue the business.

Landau was a salesman for Winchester Rifle Co., working out of Long Beach, when he promoted his first one-nighter in 1943 in that city, bringing in Bob Wills. Landau continued to promote one-night dances along the Coast, opening the area's first major ballroom

and restaurant, Riverside Rancho, locally in 1946. Soaring talent prices produced a profit squeeze which forced him to close the nightclub in 1959.

Landau was well known to every country and western star and sideman in the business for he often accompanied touring attractions which he had booked. At the time of his death, his agency was managing and touring acts such as Marty Robbins, Tex Williams, Eddie Dean and others. He is also survived by his daughter, Mrs. Marilyn London, wife of Jerry London, TV director, and two grandchildren, Lisa and Todd.

Blackwoods in Delayed Move to Skylite Label

NASHVILLE—In a move considered unusual because of its delayed nature, the Blackwood Brothers have ended a 20-year associa-

tion with RCA and have signed a five-year exclusive recording contract with Skylite Records.

Joel Gentry, who heads the Skylite operation, said the contract actually was signed five years ago, but at the time the label allowed the Blackwoods to remain with RCA because of a distribution arrangement. However, the next release by the famous Memphis family will be cut April 4.

The Blackwood Brothers have, on many occasions, been winners of both Grammy Awards and Dove Awards of the Gospel Music Association.

Skylite also has made an arrangement with Eddie Miller, well-known composer, for him to rewrite lyrics to his all-time standard, "Release Me," to give it a religious flavor. In exchange for this, the label has promised Miller multiple recordings of the song. This deal is being consummated at this time.

FAN FAIR GETS EARLY START

NASHVILLE — More than 600 persons already have paid for advance registration to Fan Fair, the June convention here designed for the consumer.

Jerry Strobel, public relations director for the "Grand Ole Opry," said this response has come in despite earlier announcements that preregistration would not begin until March 15.

The Second Annual Fan Fair is anticipating several thousand registrations.

Flame Lights Torch for Country Acts in North

MINNEAPOLIS—The Flame Supper Club here, which deserted country music name acts a year ago, has resumed its original policy of booking them.

Beginning in 1956, the club brought in the top names in the business on a weekly basis. Early last year they gave up this policy to use a local band, and to turn the stage over once a week to everything from female impersonators to "Las Vegas" type shows.

Now the club is reverting to what it had success at for 16 years, that of bringing in the names. The first of the acts booked in this new policy is George Hamilton IV, who brought in large crowds. Others on the schedule are Red Sovine, Rex Allen and Jimmy Dick-

ens. There also are now two full-time country house bands: Texas Bill Strength and his group in the front lounge, and the Chill Hilman Country Show in the main room.

Part of the renewed interest in the acts here can be attributed directly to radio. KTCR, the full-time country daytime AM outlet has done an effective job, and it is being supplemented by an all-night country show on KTCR-FM, with Gregg Elsworth. Additional, KSTP, a 50,000 watt, AM, has begun an all-country show from midnight to 6 a.m., directed specifically at truck drivers and other night people, hosted by Al Carlson. This concentration of country in a strong midwest market has sparked the action.

More Jingle Jangles: Butler

NASHVILLE—The growing number of musical jingles and commercials here has led to the formation of another such firm, this one by independent producer Larry Butler.

It will be an arm of his Larry Butler Productions Inc., currently responsible for producing such artists as Johnny Cash, Jean Shepard, Mother Maybelle Carter, Tom Rapp and Dick Feller.

He also has served as musical director for the American Oil commercials done by Cash, and has done considerable work for other national agencies with their accounts.

Butler said his new firm would produce jingles as well as television and radio commercials.

Nashville Scene

X. Cosse is a man who likes to look ahead. He already has booked the Masters Festival, including Danny Davis and the Nashville Brass, into more than 70 dates in 1974. They already have their hands full this year. . . . On the subject of Cosse, his wife, Martha Carson, has stepped out of her self-imposed retirement to begin making appearances again, and that's good news to her many fans over the last couple of decades. . . . David Houston is finishing another Epic album, finding time for "Opry" appearances. . . . The new Jeris Ross single was writ-

ten by the wife of Don Powell, PD at KFDI in Wichita.

Commander Cody & His Lost Planet Airmen, now known as a country group, are travelling country style. They've bought a big bus in Nashville, complete with 12 fold-out beds, and working a heavy schedule. . . . Dot's Donna Fargo has received a gold record in Australia for her "Happiest Girl in the Whole U.S.A." . . . J-M-T is delaying release of a new Don Williams single because his most recent continues to hold strong. "Shelter of Your Eyes" is doing incredibly well despite the fact that

(Continued on page 30)

'SHE FIGHTS THAT LOVIN' FEELING'

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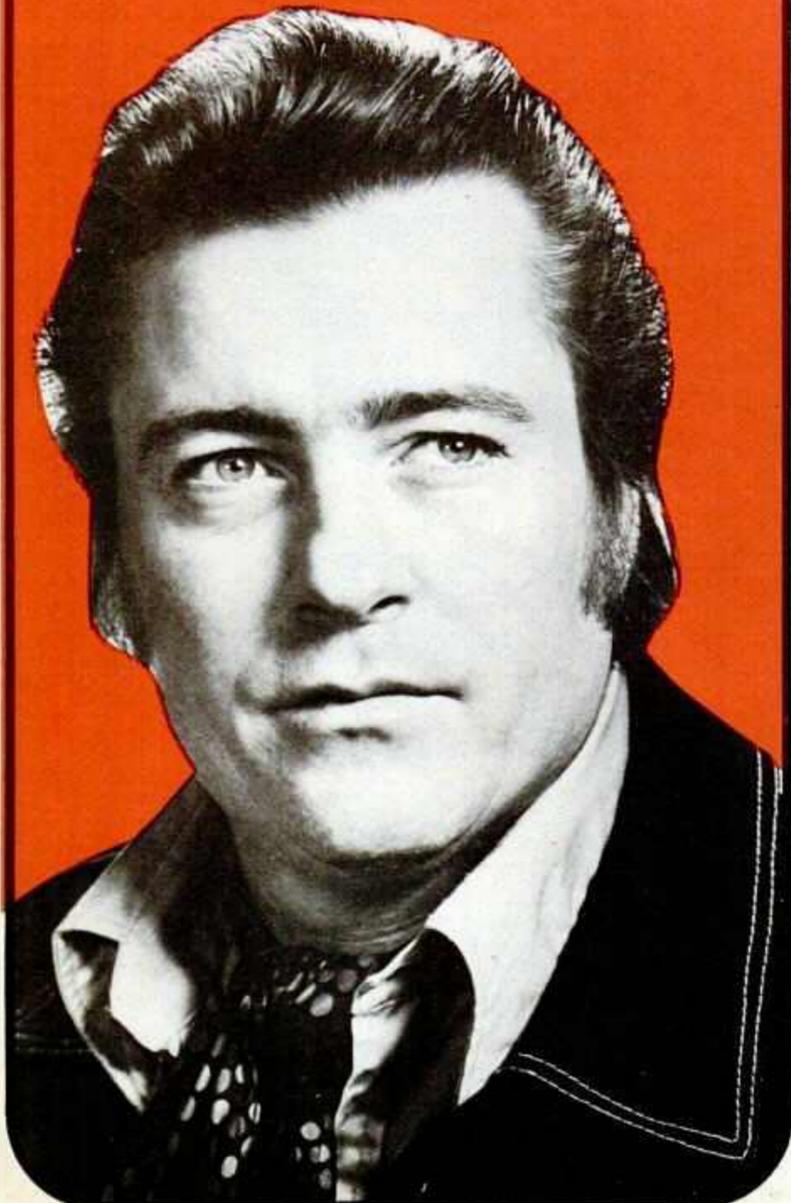
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 3/10/73

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|---|----------------|-----------|-----------|--|----------------|
| 1 | 2 | TIL I GET IT RIGHT.....11 Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI) | 11 | 37 | 47 | YOU CAN HAVE HER.....4 Waylon Jennings, RCA 74-0886 (Big City/Harvard, BMI) | 4 |
| 2 | 5 | TEDDY BEAR SONG.....11 Barbara Fairchild, Columbia 4-45743 (Duchess, BMI) | 11 | 38 | 39 | I MUST BE DOIN' SOMETHING RIGHT.....9 Roy Drusky, Mercury 73356 (Phonogram) (Ben Peters, BMI) | 9 |
| 3 | 4 | ANY OLD WIND THAT BLOWS.....12 Johnny Cash, Columbia 4-4570 (House of Cash, BMI) | 12 | 39 | 35 | TRUE LOVE LOVIN'.....9 Ferlin Husky, ABC 11345 (Ronbre/Coach Four, BMI) | 9 |
| 4 | 7 | GOOD THINGS.....11 David Houston, Epic 5-10939 (Columbia) (Algee, BMI) | 11 | 40 | 45 | COME LIVE WITH ME.....4 Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI) | 4 |
| 5 | 6 | YOU LAY SO EASY ON MY MIND.....12 Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP) | 12 | 41 | 44 | NOBODY WINS.....4 Brenda Lee, MCA 4000 (Resaca, BMI) | 4 |
| 6 | 8 | KEEP ME IN MIND.....9 Lynn Anderson, Columbia 4-45768 (Flagship, BMI) | 9 | 42 | 48 | SOMETHING ABOUT YOU I LOVE.....3 Johnny Paycheck, Epic 5-10947 (Columbia) (Jack & Bill, ASCAP) | 3 |
| 7 | 3 | NEON ROSE.....14 Mel Tillis, & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI) | 14 | 43 | 20 | PASS ME BY.....18 Johnny Rodriguez, Mercury 73334 (Phonogram) (Hallnote, BMI) | 18 |
| 8 | 9 | LOVE IS THE LOOK YOU'RE LOOKING FOR.....12 Connie Smith, RCA 74-0860 (Neely's Bend, BMI) | 12 | 44 | 49 | IF YOU CAN LIVE WITH IT.....3 Bill Anderson, MCA 40004 (Stallion, BMI) | 3 |
| 9 | 1 | THE LORD KNOWS I'M DRINKING.....13 Cal Smith, Decca 33040 (MCA) (Stallion, BMI) | 13 | 45 | 50 | IF YOU'RE GOIN' GIRL.....4 Don Gibson, Hickory 1661 (Acuff-Rose, BMI) | 4 |
| 10 | 14 | SUPER KIND OF WOMAN.....6 Freddy Hart, Capitol 3524 (Blue Book, BMI) | 6 | 46 | 51 | I CAN SEE CLEARLY NOW.....5 Lloyd Green, Monument 8562 (Columbia) (Cayman, ASCAP) | 5 |
| 11 | 10 | RATED X.....14 Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI) | 14 | 47 | 46 | A GIRL LIKE THAT.....8 Tompall & The Glaser Bros., MGM 14462 (Glaser Bros., BMI) | 8 |
| 12 | 16 | DANNY'S SONG.....12 Anne Murray, Capitol 3481 (Goosons, ASCAP) | 12 | 48 | 54 | WALKING PIECE OF HEAVEN.....2 Marty Robbins, MCA 40012 (Mariposa, BMI) | 2 |
| 13 | 21 | A SHOULDER TO CRY ON.....5 Charley Pride, RCA 74-0884 (Blue Book, BMI) | 5 | 49 | 52 | I LET ANOTHER GOOD ONE GET AWAY.....4 Dorsey Burnette, Capitol 3529 (Mandina/Brother Kari's, ASCAP) | 4 |
| 14 | 23 | NEITHER ONE OF US.....7 Bob Luman, Epic 5-10943 (Columbia) (Kece, ASCAP) | 7 | 50 | 57 | WHAT MY WOMAN CAN'T DO.....2 George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI) | 2 |
| 15 | 17 | MY TENNESSEE MOUNTAIN HOME.....10 Dolly Parton, RCA 74-0869 (Owepar, BMI) | 10 | 51 | 55 | AFTER YOU.....3 Hank Williams, Jr., MGM 14486 (Chestmont, BMI) | 3 |
| 16 | 13 | I WONDER IF THEY EVER THINK OF ME.....14 Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI) | 14 | 52 | 58 | DON'T BE ANGRY.....3 Billy "Crash" Craddock, ABC 11349 (Acuff-Rose, BMI) | 3 |
| 17 | 32 | DUELING BANJOS.....6 Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamerlane, BMI) | 6 | 53 | 60 | KEEP ON TRUCKIN'.....2 Dave Dudley, Mercury 73367 (Phonogram) (Newkeys, BMI) | 2 |
| 18 | 19 | THE SHELTER OF YOUR EYES.....13 Don Williams, JMI 12 (Jack, BMI) | 13 | 54 | 64 | SAY WHEN.....2 Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI) | 2 |
| 19 | 12 | DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME.....14 Jerry Wallace, Decca 33036 (MCA) (TAJ, ASCAP) | 14 | 55 | 53 | DON'T TELL ME YOUR TROUBLES.....8 Kenny Price, RCA 74-0872 (Tree, BMI) | 8 |
| 20 | 26 | I LOVE YOU MORE AND MORE EVERYDAY.....5 Sonny James, Columbia 4-45770 (Don Robertson, ASCAP) | 5 | 56 | - | ORANGE BLOSSOM SPECIAL.....1 Charlie McCoy, Monument 8566 (Columbia) (MCA, ASCAP) | 1 |
| 21 | 27 | SHE FIGHTS THAT LOVIN' FEELING.....6 Faron Young, Mercury 73359 (Phonogram) (Ramblin' Rose, ASCAP) | 6 | 57 | 67 | MY MIND HANGS ON TO YOU.....2 Billy Walker, MGM 14488 (House of Bryant, BMI) | 2 |
| 22 | 30 | SUPERMAN.....4 Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI) | 4 | 58 | 59 | WOMAN EASE MY MIND.....8 Claude Gray, Million 31 (Vanjo, BMI) | 8 |
| 23 | 18 | LOVE SURE FEELS GOOD IN MY HEART.....12 Susan Raye, Capitol 3499 (Blue Book, BMI) | 12 | 59 | 61 | TRUCKER'S PARADISE.....3 Del Reeves, United Artists 51106 (Pia-Russ, ASCAP) | 3 |
| 24 | 15 | OLD DOGS, CHILDREN & WATERMELON WINE.....15 Tom T. Hall, Mercury 73346 (Phonogram) (Hallnote, BMI) | 15 | 60 | 63 | JOHN'S BEEN SHUCKIN' MY CORN.....6 Onnie Wheeler, Royal American 76 (Birmingham/Onnie, BMI) | 6 |
| 25 | 29 | I HATE GOODBYES.....10 Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP) | 10 | 61 | 72 | WE FOUND IT.....2 Porter Wagoner & Dolly Parton, RCA 74-0893 (Owepar, BMI) | 2 |
| 26 | 33 | TAKE TIME TO LOVE HER.....6 Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP) | 6 | 62 | - | THE EMPTIEST ARMS IN THE WORLD.....1 Merle Haggard, Capitol 3552 (Shade Tree, BMI) | 1 |
| 27 | 28 | LOVING GIFT.....8 Johnny Cash & June Carter, Columbia 4-45758 (Combine, BMI) | 8 | 63 | 65 | DOWN HOME LOVIN' WOMAN.....3 Andra Willis, Capitol 3525 (Darla, ASCAP) | 3 |
| 28 | 31 | MARGIE WHO'S WATCHING THE BABY.....9 Earl Richards, Ace of Hearts 0461 (Bealin, ASCAP/Get the Music/Pale/Ace, BMI) | 9 | 64 | - | MY WHOLE WORLD IS FALLING DOWN.....1 O.B. McClinton, Enterprise 9062 (Columbia) (East/Memphis, BMI) | 1 |
| 29 | 22 | BLUE TRAIN.....12 George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI) | 12 | 65 | 56 | SOME ROADS HAVE NO ENDING.....7 Warner Mack, Decca 33045 (MCA) (Page Boy, SESAC) | 7 |
| 30 | 11 | SHE NEEDS SOMEONE TO HOLD HER.....15 Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC) | 15 | 66 | 66 | Laura (What's He Got That I Ain't Got).....4 Marty Robbins, Columbia 4-45775 (Gallico, BMI) | 4 |
| 31 | 36 | MONDAY MORNING SECRETARY.....6 Statler Brothers, Mercury 73360 (Phonogram) (American Cowboy, BMI) | 6 | 67 | 68 | DREAM ME HOME.....3 Mac Davis, Columbia 4-45773 (Screen Gems Columbia/Songpainter, BMI) | 3 |
| 32 | 41 | BEHIND CLOSED DOORS.....5 Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI) | 5 | 68 | 70 | JAMBALAYA (On the Bayou).....5 Blueridge Rangers, Fantasy 689 (Acuff-Rose, BMI) | 5 |
| 33 | 34 | WHEN A MAN LOVES A WOMAN (The Way I Love You).....7 Tony Booth, Capitol 3515 (Blue Rock, BMI) | 7 | 69 | - | BRUSH ARBOR MEETING.....1 Brush Arbor, Capitol 3538 (House of Hits, BMI) | 1 |
| 34 | 43 | NO MORE HANGING ON.....4 Jerry Lee Lewis, Mercury 73361 (Phonogram) (Passkey, BMI) | 4 | 70 | - | WHEN LOVE HAS GONE AWAY.....1 Jeannie C. Riley, MGM 14495 (Dunbar, BMI) | 1 |
| 35 | 38 | SO MANY WAYS.....8 Eddy Arnold, MGM 14478 (Eden, BMI) | 8 | 71 | 73 | DAISY A DAY.....3 Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP) | 3 |
| 36 | 37 | THANK YOU FOR TOUCHING MY LIFE.....11 Tony Douglas, Dot 17443 (Famous) (Cochise, BMI) | 11 | 72 | - | CRYING OVER YOU.....1 Dicke Lee, RCA 74-0892 (Mikene, ASCAP) | 1 |
| | | | | 73 | 75 | THANKS FOR LOVIN' ME.....2 Pat Roberts, Dot 17451 (Famous) (Gallico/Ben Peters, BMI) | 2 |
| | | | | 74 | 74 | HOLD ME.....2 Slim Whitman, United Artists 178 (Blue Echo, ASCAP) | 2 |
| | | | | 75 | - | A HANDFUL OF DIMES.....1 Jack Blanchard & Misty Morgan, Mega 615-0101 (Birdwalk, BMI) | 1 |

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- 3—Denver, Colorado
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- 5—Fort Carson, Colorado
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- 7—University of Colorado, Boulder, Colorado
- 8—University of Northern Colorado, Greeley, Colorado
- 10—Evangel College, Springfield, Missouri
- 11—Jackson, Mississippi
- 12—Memphis, Tennessee
- 13—St. Louis, Missouri
- 15—Fort Hood, Texas
- 17—Dallas, Texas
- 20—Los Angeles, California

APRIL

- 5—Langley, British Columbia
- 6—Portland, Oregon
- 7—Seattle, West Virginia
- 8—Vancouver, British Columbia
- 9—Spokane, Washington
- 10—Goldendale, Washington
- 13—Ventura College, Ventura, California
- 14—Castro Valley, California
- 17—Phoenix, Arizona
- 18—Phoenix, Arizona
- 19—Arizona State University, Phoenix, Arizona
- 20—Civic Auditorium, Pasadena, California
- 22—Seattle, Washington
- 24—Anaheim, California
- 27—Tabor College, Hillsboro, Kansas
- 28—Oklahoma City, Oklahoma
- 29—Tulsa, Oklahoma
- 30—Trinity College, Deerfield, Illinois

MAY

- 1—Greenville College, Greenville, Illinois
- 3—Virginia Beach, Virginia
- 4—Glenside, Pennsylvania
- 5—Asbury College, Wilmore, Kentucky
- 7—Brooklyn, New York
- 8—Far Rockaway, New York
- 10—Houghton, New York
- 11—Islington, Toronto, Canada
- 12—Islington, Toronto, Canada
- 14—Grand Rapids, Michigan
- 15—Lansing, Michigan
- 16—Toledo, Ohio
- 17—Cincinnati, Ohio
- 18—Cleveland, Ohio
- 19—Akron, Ohio
- 20—Akron, Ohio
- 21—Oconomowoc, Wisconsin
- 22—Oconomowoc, Wisconsin
- 23—Madison, Wisconsin
- 24—Oak Creek, Wisconsin
- 25—Wilmer, Minnesota
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Dot's Donna & Roy Take 6 Awards

LOS ANGELES—Donna Fargo's performance on her Dot hit, "The Happiest Girl In The World," was awarded with four major awards by the eighth annual Academy of Country and Western Music at the John Wayne Theater, Knotts Berry Farm, Buena Park, Monday (26).

The former North Carolinian received "Female Vocalist of the Year," "Single Record of the Year," "Album of the Year" and "Song of the Year."

Dot's Roy Clark walked off with dual honors: "Entertainer of the Year" and "TV Personality of the Year."

Other awards made were: Male Vocalist of the Year: Merle Kilgore; Top Vocal Group: Statler Bros.; Most Promising Male Vocalist: Johnny Rodriguez; Most Promising Female Vocalist: Tanya Tucker; Radio Personality of the Year: Larry Scott, KLAC-AM, here; Ra-

dio Station of the Year: KLAC-AM; Country Night Club: The Palomino Club, here; Non-Touring Band: Tony Booth; and Touring Band: The Strangers.

The Academy All-Star band awards went to: Larry Garner, bass; Jerry Wiggins, drums; Billy Armstrong, fiddle; Al Bruno, lead guitar; Floyd Cramer, piano; and Buddy Emmons, steel guitar.

Lawrence Welk received Country Music Man of the Year, while Gene Autry and Cliffie Stone received Pioneer awards. Publisher Thurston Moore received the Jim Reeves Memorial award.

Presenters before the capacity house included: Linda Morrow, Bob Eubanks, Pat Wayne, Susan Raye, Nudie, Molly Bee, Loretta Lynn, Gunilla Hutton, Jerry Wallace, Freddy Hart, Mrs. Frances Preston, Miss Fargo, Mack Davis, Dennis Weaver, Tom T. Hall, Burl Ives, Conway Twitty, Johnny Mer-

cer and Academy president Bill Boyd, George Lindsey, Patsy Montana and Wayne Newton. Performers included: Newton Twitty, Doug Kershaw the Midses and Miss Lynn and Miss Fargo. Dick Clark hosted. Billy Strange conducted the Academy Band.

The souvenir program contained a single page tribute to Marty Landau, first to bring country music to the coast. He died Friday (23). (See separate story in this section.)

Nashville Scene

Continued from page 26

it was released last October. . . . All of the scoring for an educational television show produced in Nashville has been done by Jud Phillips, who writes for the Glaser Brothers' ASCAP company. . . . When David Rogers' bus broke down Tex Ritter came to the rescue. He loaned David his bus and driver to make a date in Clarksburg, W. Va. David is now recording for Atlantic.

Dan McKinnon notes that the new single of "Brush Arbor Meeting" may be the first time a group has ever recorded a song explaining the name of the group. Dan has picked a winner. . . . Margaret Smathers of the Stoney Mountain Cloggers, hospitalized for surgery. . . . Margie Bowes is recovering from surgery for a detached retina.

To make a point abundantly clear, the new country talk show "Skeedaddle" is in no way connected with "Hee Haw." It's a Peter Marshall production. The pilots have been shot, with Archie Campbell hosting. . . . The Public Broadcasting System chose Tom T. Hall as the subject of a special done on the West Coast.

Cal Smith, fighting the flu, discloses that the Rev. Billy Graham is going to build a sermon around his hit song, "The Lord Knows I'm Drinking." . . . Concert Express is presenting the Porter Waggoner Show in its first major West Coast tour. . . . Jim Hurley, formerly with Candy Records, has joined Jim Reeves Enterprises. Bud Logan and Leo Jackson are now representing the publishing firms at Jim Reeves. Both were members of the original Blue Boys. . . . Wilma Burgess has signed with Shannon Records, the label's first female artist. . . . Randy Howard of Utopian Records is being booked by the Bob Neal Agency.

KLUR in Wichita Falls had a Country Music Love In, which may be a first. Jim Hill put together 18 hours of "positive" love songs, all country. Good programming idea. . . . Mac Wiseman came on strong in a Canadian visit. He did two network shows, and taped extensive open-end interviews.

Marvin Rainwater has signed a contract with KAJAC Records of Carlisle, Ia. He will be produced by Little Richie Johnson. . . . Buzz Martin will record an LP for Logger Records in L.A., produced by Ray Lawrence, Ltd. . . . Charley Pride drew 10,000 to the Charlotte, N.C. Coliseum, along with Billy "Crash" Craddock, Alex Houston & Elmer, and the Osborne Brothers. . . . A Saturday night visitor at the "Opry" was Frank Lary, onetime Detroit Tiger pitcher, who is getting involved in the music industry through Scotty Turner. . . . The flu bug has laid low Tompall Glaser, Charlie Walker and Stone-wall Jackson. . . . Today (5) is the tenth anniversary of the plane crash which took the lives of Patsy Cline, Cowboy Copas and Randy Hughes. . . . Billy Grammer, Jr., son of the "Opry" artist, celebrated his 20th birthday with a harmonica solo on the show. . . . Jean Shepard will be produced both by Larry Butler and Kelso Herston at UA.



THE JORDANAIREs and Jim Foglesong of Dot Records raise steins following Tommy Overstreet's German version of "Heaven Is My Woman's Love." Overstreet, third from right, was taught the lyrics in German by Foglesong, third from left.

Homecoming Set For 'Jamboree'

WHEELING, W. Va.—The Second Annual Jamboree Homecoming Reunion will be held here May 19, according to Glenn Reeves, director of "Jamboree U.S.A."

The event will feature artists of the past who either got their start on the pioneer show, or are still associated with it.

Among those scheduled to take part are Doc and Chickie Williams, Lee Moore, Crazy Elmer, Grandpa Jones, Roy Scott, Hank Snow and his Rainbow Ranch Boys, Shug Fisher, and others still being contacted.

It will be a two-show special, preceded by a Homecoming Reception and then a one-hour show warmup. Then, at midnight, "Jamboree U.S.A." will broadcast a feature called "Echoes of the Past," featuring any former artist of the show who wishes to perform. It will continue from the stage of the Capitol Music Hall.



JOHN L. SULLIVAN, right, Shue Recording Artist and president of his own corporation, will represent Clyde Otis, center, and the Eden Music Corp. William B. "Shotgun" Ellis, left, will represent both the Sullivan and Eden catalogs.

Services for McBride Held

DALLAS—Funeral services were held here last week for Claude Edward McBride of Seagoville, Tex., who died of a heart attack. At the time of his death he was manager of the Longhorn Ballroom.

McBride, 35, had been involved in most areas of music. He was the composer and publisher of "Moffeat, Oklahoma," recorded by Charlie Walker. He also was credited with the discovery of such artists as Curtis Lanch and Phil Baugh, the guitarist.

McBride made his home in Nashville in 1969 where he managed Metro Media Country. He later moved to Laguna Beach, Calif., and then back to Texas. He owned Brookhurst Recording Co., with offices here and in California.

He was a native of Lake Village, Ark.



JOHNNY CARVER, seated, signs an ABC/Dunhill contract while producer Ron Chancey, left, and Don Gant, manager of the label's Nashville branch, look on.

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 3/10/73

★ 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 | SONG OF LOVE.....Charley Pride, RCA LSP 4837 | 8 |
| 2 | 3 | DELIVERANCE.....Soundtrack, Warner Brothers BS 2683 | 5 |
| 3 | 2 | IT'S NOT LOVE (But It's Not Bad).....Merle Haggard, Capitol ST 11127 | 14 |
| 4 | 6 | WHO'S GONNA PLAY THIS OLD PIANO (Think About It Darlin').....Jerry Lee Lewis, Mercury SB 61366 (Phonogram) | 7 |
| 5 | 5 | I'VE FOUND SOMEONE OF MY OWN.....Cal Smith, Decca DL 75369 (MCA) | 9 |
| 6 | 7 | ROY CLARK LIVE.....Dot DOS 26005 (Famous) | 11 |
| 7 | 4 | GOT THE ALL OVERS FOR YOU.....Freddie Hart, Capitol ST 11107 | 19 |
| 8 | 11 | ANY OLD WIND THAT BLOWS.....Johnny Cash, Columbia KC 32091 | 6 |
| 9 | 8 | HAPPIEST GIRL IN THE WHOLE U.S.A.....Donna Fargo, Dot DOS 2600 (Famous) | 35 |
| 10 | 13 | HOT "A" MIGHTY.....Jerry Reed, RCA LSP 4838 | 8 |
| 11 | 10 | CHARLIE MCCOY.....Monument KZ 31910 (Columbia) | 17 |
| 12 | 14 | WILL THE CIRCLE BE UNBROKEN.....Nitty Gritty Dirt Band, United Artists UAS 9801 | 11 |
| 13 | 9 | A PICTURE OF ME.....George Jones, Epic KE 31718 (Columbia) | 12 |
| 14 | 17 | DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME?.....Jerry Wallace, MCA 301 | 4 |
| 15 | 19 | SEPARATE WAYS.....Elvis Presley, RCA Camden CAS 2611 | 4 |
| 16 | 15 | DON'T SHE LOOK GOOD.....Bill Anderson, Decca DL 7-5383 (MCA) | 12 |
| 17 | 12 | MY MAN.....Tammy Wynette, Epic KE 31717 (Columbia) | 17 |
| 18 | 16 | HEAVEN IS MY WOMAN'S LOVE.....Tammy Overstreet, Dot DOS 26003 (Famous) | 16 |
| 19 | 22 | SINGS THE GREATEST COUNTRY HITS OF 1972.....Sonny James, Columbia KC 32028 | 6 |
| 20 | 23 | THIS TIME THE HURTIN'S ON ME.....Faron Young, Mercury SR 61376 (Phonogram) | 6 |
| 21 | 25 | SING COUNTRY SYMPHONIES IN E MAJOR.....Statler Brothers, Mercury SR 61374 (Phonogram) | 5 |
| 22 | 20 | LONESOME 7-7203.....Tony Booth, Capitol ST 11126 | 13 |
| 23 | 24 | LIVE AT KANSAS STATE.....Earl Scruggs Revue, Columbia KC 31758 | 9 |
| 24 | 29 | IN THE PALM OF YOUR HAND.....Buck Owens, Capitol ST 11136 | 5 |
| 25 | 21 | THIS MUCH A MAN.....Marty Robbins, Decca DL 7-5389 (MCA) | 13 |
| 26 | 18 | I AIN'T NEVER.....Mel Tillis & the Statesiders, MGM SE 4870 | 13 |
| 27 | 28 | LOVE SURE FEELS GOOD IN MY HEART.....Susan Raye, Capitol ST 11135 | 5 |
| 28 | 32 | LOVE IS THE LOOK YOU'RE LOOKING FOR.....Connie Smith, RCA LSP 4840 | 3 |
| 29 | 31 | LYNN ANDERSON'S GREATEST HITS.....Columbia KC 31641 | 18 |
| 30 | 35 | ALOHA FROM HAWAII VIA SATELLITE.....Elvis Presley, RCA VTSX 6089 | 2 |
| 31 | 26 | THE BEST OF THE BEST OF.....Merle Haggard, Capitol ST 11082 | 23 |
| 32 | 40 | KEEP ME IN MIND.....Lynn Anderson, Columbia KC 32078 | 2 |
| 33 | 30 | INCOMPARABLE.....Charley Pride, RCA Camden CAS 2584 | 14 |
| 34 | 33 | ALL THE GREATEST HITS.....Ray Price, Columbia G 31364 | 27 |
| 35 | 27 | BURNING LOVE (And Hits from His Movies).....Elvis Presley, RCA Camden CAS 2595 | 18 |
| 36 | 37 | TWO FOR THE SHOW.....Jack Greene & Jeannie Seely, Decca DL 7-5392 (MCA) | 3 |
| 37 | 38 | AFRAID I'LL WANT TO LOVE HER ONE MORE TIME.....Billy "Crash" Craddock, ABC ABCX 777 | 3 |
| 38 | 44 | WE FOUND IT.....Porter Waggoner & Dolly Parton, RCA LSP 4841 | 2 |
| 39 | 41 | BOUND FOR OLD MEXICO.....Marty Robbins, Columbia KC 31341 | 4 |
| 40 | 34 | GREATEST HITS, VOL. 1.....Hank Thompson, Dot 26004 (Famous) | 8 |
| 41 | 42 | THE GENTLEMAN FROM THE SOUTH.....Sonny James, Capitol ST 11144 | 3 |
| 42 | 39 | BORROWED ANGEL.....Mel Street, Metromedia Country MCS 5501 | 18 |
| 43 | 36 | GARDEN PARTY.....Rick Nelson & the Stone Canyon Band, Decca DL 7-5391 (MCA) | 10 |
| 44 | - | LET'S BUILD A WORLD TOGETHER.....George Jones & Tammy Wynette, Epic KE 32113 (Columbia) | 1 |
| 45 | - | WHISKEY RIVER/THERE STANDS THE GLASS.....Johnny Bush, RCA LSP 4817 | 1 |

Buck Is Back

new single:

"AIN'T IT AMAZING GRACIE"

b/w

**"The Good Old Days
(Are Here Again)"**

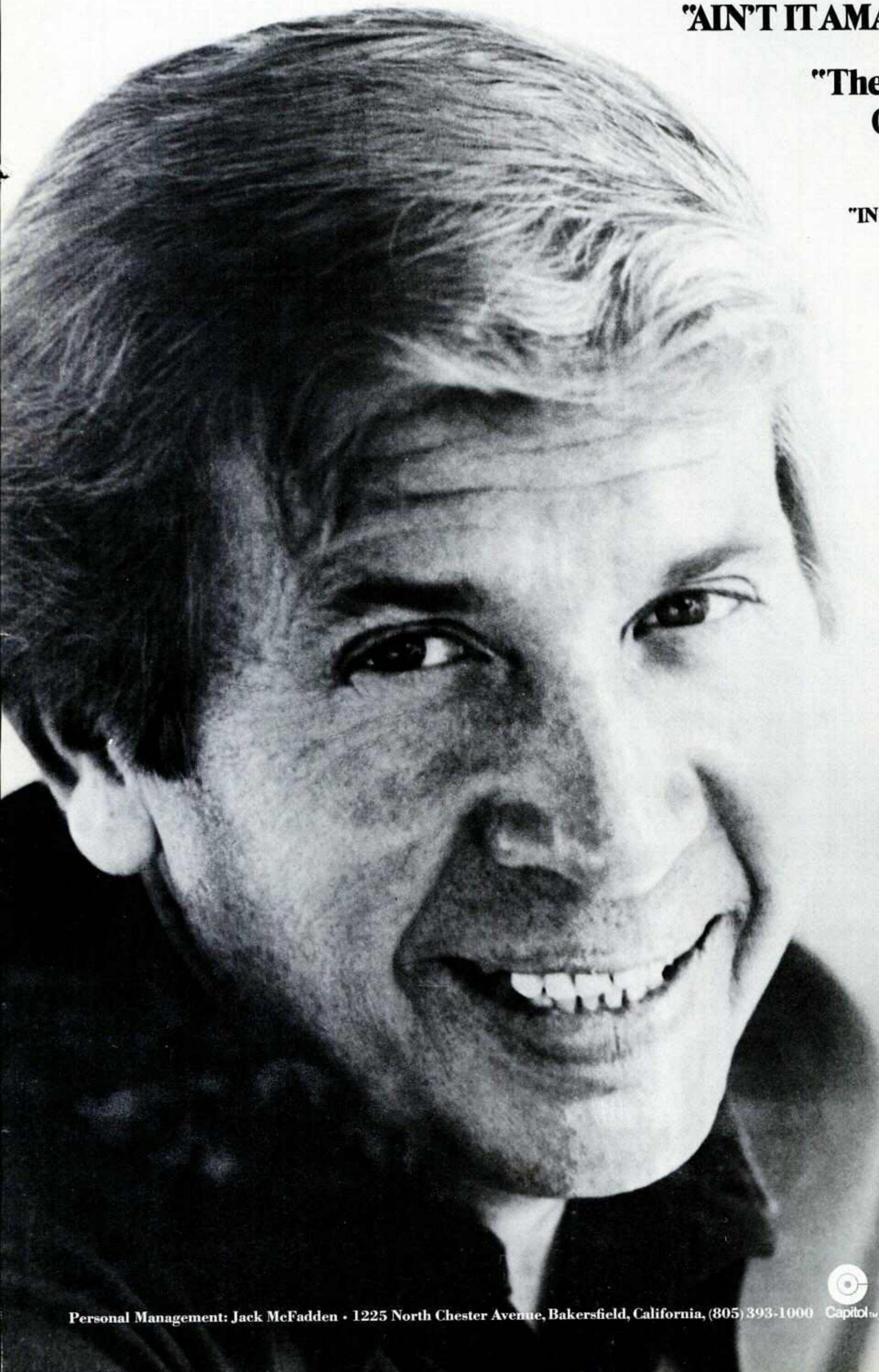
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Current Album

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Soul Sauce

BEST NEW SINGLE OF THE WEEK:
"YESTERDAY I HAD THE BLUES"
HAROLD MELVIN & THE BLUES
 (PHILA. INTL.)

BEST NEW ALBUM OF THE WEEK:
"NEITHER ONE OF US"
GLADYS KNIGHT & THE PIPS
 (SOUL)

By JULIAN COLEMAN

Richard Pryor, star of Columbia's "Wattstax," is setting up a production deal for his own screen play, "Black Stranger," which he describes as a "voodoo western."

George Wein, founder and producer of the Newport Jazz Festival, has announced that for the first time in its 20-year history, the festival will have young, undiscovered talent performing side by side with veteran jazz greats. Wein is also producing the first Annual Newport Jazz Festival-West to be held in the Los Angeles area. The week-long activities will take place June 18-24 at the Hollywood Bowl, Santa Monica Civic Audi-

torium and various high schools and colleges.

Rev. Jesse Jackson, one of the nation's most prominent civil rights leaders, has signed an agreement with the Black Audio Network for a commentary program to be broadcast three times weekly. The program will be called "Jesse Jackson At Large," and will be broadcast on many local black-oriented stations from coast to coast.

HOTLINE:

Labelle, currently working on their new album, will announce their new label shortly. The group previously recorded for Warner Bros. . . . A testimonial dinner in honor of Mrs. Ruth Bowen, president of Queen

Booking Corp. will be held March 14 at the New York Hilton Hotel. The dinner is being sponsored by Aretha Franklin, Sammy Davis Jr. and Ray Charles with all proceeds from the event donated to the Foundation for Research and Education in Sickle Cell disease and Miss Black Teenage America Scholarship Fund . . . Buddy Miles' first solo album on Columbia titled "Chapter VII." . . . Alan Leeds handling promotion for King Records in Pittsburgh, Philly, New York, and Baltimore-Washington. . . . Chuck Jackson who had several hit singles in the sixties reportedly has signed with ABC Records. . . . Ronnie Dyson's "One Man Band," one of the fastest mov-

ing singles on the charts continues to pick up more pop air-play day by day. Soul Sauce predicts this will be a million seller. . . . New Stevie Wonder: "You Are The Sunshine of My Life," on Tamla. . . . Mark IV debut album on Mercury looks like a winner.

BREAKOUTS:

Gladys Knight & The Pips, "Neither One of Us"; Tommie Young, "Do You Still Feel The Same Way?"; Archie Bell and The Drells, "Dancing To Your Music"; Temptations, "Masterpiece"; Al Green, "Call Me"; Four Tops, "Ain't No Woman"; Staple Singers, "Oh La De Da"; and Chi-Lites, "A Letter To Myself."

Billboard SPECIAL SURVEY for Week Ending 3/10/73

BEST SELLING Soul Singles

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|---|----------------|
| 1 | 1 | LOVE TRAIN.....8 O'Jays, Philadelphia International 73524 (Columbia) (Gamble/Huff, BMI) | 8 |
| 2 | 2 | KILLING ME SOFTLY WITH HIS SONG.....6 Ruberta Flack, Atlantic 2940 (Fox-Gimbel, BMI) | 6 |
| 3 | 7 | NEITHER OF US (Wants to Be the First to Say Goodbye).....7 Gladys Knight & the Pips, Soul 35098 (Motown) (Kece, ASCAP) | 7 |
| 4 | 5 | I GOT ANTS IN MY PANTS.....8 James Brown, Polydor 14162 (Dynatone, Belinda, Unichappell, BMI) | 8 |
| 5 | 3 | COULD IT BE I'VE FALLEN IN LOVE.....11 Spinners, Atlantic 45-2927 (Bellboy, BMI) | 11 |
| 6 | 10 | A LETTER TO MYSELF.....5 Chi-Lites, Brunswick 55491 (Julio-Brian, BMI) | 5 |
| 7 | 4 | DADDY'S HOME.....11 Jermaine Jackson, Motown 1216 (Nom, BMI) | 11 |
| 8 | 16 | AIN'T NO WOMAN (Like the One I've Got).....5 Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI) | 5 |
| 9 | 6 | SUPERSTITION.....16 Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP) | 16 |
| 10 | 13 | BREAK UP TO MAKE UP.....4 Stylists, Avco 4611 (Bellboy/Assorted, BMI) | 4 |
| 11 | 9 | GIVE ME YOUR LOVE.....13 Barbara Mason, Buddah 331 (Camad, BMI) | 13 |
| 12 | 19 | MASTER OF EYES.....4 Aretha Franklin, Atlantic 45-2941 (Pundit/Syberia, BMI) | 4 |
| 13 | 23 | CALL ME (Come Back Home).....3 Al Green, Hi 45-2235 (London) (Jec, Al Green, BMI) | 3 |
| 14 | 8 | LOVE JONES.....20 Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebosa, BMI) | 20 |
| 15 | 11 | WISH THAT I COULD TALK TO YOU.....11 Sylvers, Pride 1019 (MGM) (Dotted Lion/Sylco, ASCAP) | 11 |
| 16 | 12 | TROUBLE MAN.....12 Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP) | 12 |
| 17 | 15 | DON'T LEAVE ME STARVING FOR YOUR LOVE.....11 Holland & Dozier Featuring Brian Holland, Invictus 9133 (Capitol) (Gold Forever, BMI) | 11 |
| 18 | 35 | MASTERPIECE.....20 Temptations, Gordy 7126 (Motown) (Stone Diamond, BMI) | 20 |
| 19 | 14 | WORLD IS A GHETTO.....15 War, United Artists 50975 (Far Out, ASCAP) | 15 |
| 20 | 25 | KISSING MY LOVE.....5 Bill Withers, Sussex 250 (Buddah) (Interior, BMI) | 5 |
| 21 | 20 | DO IT IN THE NAME OF LOVE.....8 Candi Staton, Fame 91009 (United Artist) (Heres, BMI) | 8 |
| 22 | 22 | THE MESSAGE.....7 Cymande, Janus 203 (Heavy, BMI) | 7 |
| 23 | 18 | HARRY HIPPIE.....13 Bobby Womack & Peace, United Artists 50946 (Chartwell, BMI) | 13 |
| 24 | 32 | STEP BY STEP.....2 Joe Simon, Spring 133 (Polydor) (Gaucho/Belinda, BMI) | 2 |
| 25 | 21 | YOU'VE GOT TO TAKE IT (If You Want It).....10 Main Ingredient, RCA 74-0856 (Damic, BMI) | 10 |
| 26 | 30 | GIRL YOU NEED A CHANGE.....4 Eddie Kendricks, Tamla 54230 (Motown) (Stone Diamond, BMI) | 4 |
| 27 | 28 | WE DID IT.....14 Syl Johnson, Hi 2229 (London) (Jec, BMI) | 14 |
| 28 | 27 | GOOD MORNING HEARTACHE.....15 Diana Ross, Motown 1211 (Northern, ASCAP) | 15 |
| 29 | 17 | WHY CAN'T WE LIVE TOGETHER.....18 Timmy Thomas, Glades 1703 (Sherlyn, BMI) | 18 |
| 30 | 43 | DANCE TO YOUR MUSIC.....2 Archie Bell and the Drells, Glades 1707 (Muscle Shoals, BMI) | 2 |
| 31 | 29 | I'VE BEEN A WINNER I'VE BEEN A LOSER.....7 Smith Connection, Music Merchant 1012 (Buddah) (Gold Forever, BMI) | 7 |
| 32 | 38 | IT AIN'T ALWAYS WHAT YOU DO.....3 Soul Children, Stax 0152 (Columbia) (East/Memphis, BMI) | 3 |
| 33 | 33 | MY EVERYTHING YOU ARE.....8 Mark IV, Mercury 73353 (Phonogram) (MRC, BMI) | 8 |
| 34 | 36 | CAN I.....6 Vee Allen, Lion 340 (MGM) (Jobete, ASCAP/Stone Agate, BMI) | 6 |
| 35 | 40 | FRIENDS OR LOVERS.....3 Act 1, Spring 132 (Polydor) (Gaucho/Belinda/Unichappell, BMI) | 3 |
| 36 | 41 | ONE MAN BAND (Plays All Alone).....3 Ronnie Dyson, Columbia 4-4576 (Blackwood, BMI) | 3 |
| 37 | 39 | THE TRUTH SHALL MAKE YOU FREE.....9 King Hannibal, Aware 027 (Captain/Bold Lad, BMI) | 9 |
| 38 | 37 | TIME IS LOVE.....7 Black Ivory, Today 1516 (Perception) (Bradley, BMI) | 7 |
| 39 | 42 | TOSSIN' & TURNIN'.....5 Bunny Sigler, Philadelphia International 73523 (Columbia) (Viva/Harvard, BMI) | 5 |
| 40 | 44 | TEAR YOUR PLAYHOUSE DOWN.....6 Ann Peebles, Hi 45-2232 (London) (Jec, BMI) | 6 |
| 41 | 45 | PRAY ALL YOU SINNERS.....3 Tramps, Buddah 339 (Golden Fleece/Mured, BMI) | 3 |
| 42 | - | FUNKY WORM.....1 Ohio Players, Westbound 214 (Chess/Janus) (Bridgeport, BMI) | 1 |
| 43 | - | OH LA DE DA.....1 Staple Singers, Stax 0156 (Columbia) (Muscle Shoals, BMI) | 1 |
| 44 | 48 | IF I COULD ONLY BE SURE.....3 Nolan Porter, ABC 11843 (Lizard/Cashew, ASCAP) | 3 |
| 45 | 47 | WOMAN STEALER.....5 Joe Tex, Dial 1020 (Phonogram) (Tree, BMI) | 5 |
| 46 | 50 | I'VE BEEN WATCHING YOU.....2 South Side Movement, Wand 11251 (Scepter) (Van Leer, BMI) | 2 |
| 47 | - | I MAY NOT BE WHAT YOU WANT.....1 Mel & Tim, Stax 0154 (Columbia) (Muscle Shoals, BMI) | 1 |
| 48 | 49 | DO YOU STILL FEEL THE SAME WAY?.....2 Tammie Young, Soul Power 112 (Jewel) (Su Mar/Logan, BMI) | 2 |
| 49 | - | RIGHT HERE IS WHERE YOU BELONG.....1 Jerry Washington, Excello 2327 (Nashboro) (Excello c/Pop Top, BMI) | 1 |
| 50 | - | MILLION DOLLARS.....1 Soul Generation, Ebony Sounds 176 | 1 |

Billboard SPECIAL SURVEY for Week Ending 3/10/73

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 | THE WORLD IS A GHETTO.....17 War, United Artists UAS 9652 | 17 |
| 2 | 3 | I'M STILL IN LOVE WITH YOU.....20 Al Green, Hi XSHL 32074 (London) | 20 |
| 3 | 2 | TALKING BOOK.....16 Stevie Wonder, Tamla T 319 L (Motown) | 16 |
| 4 | 4 | LADY SINGS THE BLUES.....14 Diana Ross/Soundtrack, Motown M 758 D | 14 |
| 5 | 5 | ROUND 2.....19 Stylists, Avco AC 11006 | 19 |
| 6 | 7 | GREEN IS BLUES.....9 Al Green, Hi SAL 32055 (London) | 9 |
| 7 | 6 | TROUBLE MAN.....12 Marvin Gaye, Tamla T 322 L (Motown) | 12 |
| 8 | 8 | BACK STABBERS.....22 O'Jays, Phil. Int'l K2 31712 (Columbia) | 22 |
| 9 | 13 | WATTS STAX—THE LIVING WORLD.....4 Various Artists, Stax 2-3910 (Columbia) | 4 |
| 10 | 9 | JERMAINE.....22 Jermaine Jackson, Motown M 752 L | 22 |
| 11 | 14 | ACROSS 110th STREET.....6 Bobby Womack, United Artists UAS 5525 | 6 |
| 12 | 11 | WHY CAN'T WE LIVE TOGETHER.....8 Timmy Thomas, Glades 33-6501 | 8 |
| 13 | 10 | 360 DEGREES OF BILLY PAUL.....16 Billy Paul, Phil. Int'l K2 31793 (Columbia) | 16 |
| 14 | 12 | MUSIC IS MY LIFE.....12 Billy Preston, A&M SP 3516 | 12 |
| 15 | 15 | KEEPER OF THE CASTLE.....17 Four Tops, ABC/Dunhill DSX 50129 | 17 |
| 16 | 17 | UNDERSTANDING.....22 Bobby Womack, United Artists UAS 5225 | 22 |
| 17 | 16 | 1957-1972.....9 Smokey Robinson & the Miracles, Tamla T 320 D (Motown) | 9 |
| 18 | 18 | SUPERFLY.....22 Soundtrack/Curtis Mayfield, Custom CRS 8014 ST (Buddah) | 22 |
| 19 | 21 | SYLVERS.....8 Pride PRD 0007 (MGM) | 8 |
| 20 | 19 | GET ON THE GOOD FOOT.....15 James Brown, Polydor PD 2-3004 | 15 |
| 21 | 20 | I CAN SEE CLEARLY NOW.....22 Johnny Nash, Epic KE 31607 (Columbia) | 22 |
| 22 | 22 | ALL DIRECTIONS.....22 Temptations, Gordy G-962 L (Motown) | 22 |
| 23 | 25 | GIVE ME YOUR LOVE.....6 Barbara Mason, Buddah BDS 5117 | 6 |
| 24 | 24 | CYMANDE.....10 Janus, JLS 3044 | 10 |
| 25 | 28 | THE POWER OF.....3 Joe Simon, Spring SPR 5704 (Polydor) | 3 |
| 26 | 26 | BABY WON'T YOU CHANGE YOUR MIND.....11 Black Ivory, Today TLP 1008 (Perception) | 11 |
| 27 | 23 | BITTER SWEET.....22 Main Ingredient, RCA LSP 4677 | 22 |
| 28 | 32 | MARGIE JOSEPH.....4 Atlantic SO 7248 | 4 |
| 29 | 29 | LONDON SESSIONS.....22 Chuck Berry, Chess CH 6902 | 22 |
| 30 | 27 | CARAVANSERA!.....18 Santana, Columbia KC 31610 | 18 |
| 31 | 41 | BLACK CAESAR/SOUNDTRACK.....2 James Brown, Polydor PD 6014 | 2 |
| 32 | 31 | IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT.....22 Luther Ingram, Koko KOS 2202 (Stax/Volt) | 22 |
| 33 | 30 | DOS.....16 Mafo, Warner Bros. BS 2652 | 16 |
| 34 | 36 | GREATEST HITS.....4 Wilson Pickett, Atlantic SD 2-501 | 4 |
| 35 | 34 | LAST DAYS IN TIME.....10 Earth, Wind & Fire, Columbia KC 31702 | 10 |
| 36 | 35 | STILL BILL.....22 Bill Withers, Sussex SXBS 7014 (Buddah) | 22 |
| 37 | 39 | PLEASURE.....11 Ohio Players, Westbound WB 2017 (Chess/Janus) | 11 |
| 38 | 37 | ALONE AGAIN, NATURALLY.....13 Esther Phillips, Kudu KU 09 (CTI) | 13 |
| 39 | 40 | STRANGE FRUIT.....3 Billie Holiday, Atlantic SC 1614 | 3 |
| 40 | 44 | COMPOSITE TRUTH.....3 Mandrill, Polydor PD 5043 | 3 |
| 41 | 38 | I MISS YOU.....22 Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (Columbia) | 22 |
| 42 | 49 | AGED IN SOUL.....2 100 Proof, Hot Wax HA 712 (Buddah) | 2 |
| 43 | 43 | SPLILLS THE BEANS.....6 Joe Tex, Dial DL 6004 (Phonogram) | 6 |
| 44 | 42 | BILLIE HOLIDAY STORY.....5 Decca DSX 7161 (MCA) | 5 |
| 45 | 33 | BEN.....22 Michael Jackson, Motown M 755 L | 22 |
| 46 | 47 | FIRST TIME WE MET.....8 Independents, Wand WDS 694 (Scepter) | 8 |
| 47 | 46 | WILLIE REMEMBERS.....5 Rare Earth, Rare Earth R 543 L (Motown) | 5 |
| 48 | 45 | STARTING ALL OVER AGAIN.....9 Mel & Tim, Stax STS 3007 (Columbia) | 9 |
| 49 | 48 | LIFE AND BREATH.....3 Whispers, Janus 200 (Chess/Janus) | 3 |
| 50 | - | I'LL PLAY THE BLUES FOR YOU.....1 Albert King, Stax 3009 (Columbia) | 1 |

New BASF Thrust —Music, Hardware

By BOB KIRSCH

LOS ANGELES—Though most widely known for blank tape, BASF Systems is in the almost unique position of manufacturing product in hardware, LP and single disks and prerecorded 8-track and cassette tapes, and the firm is expanding the product and mounting aggressive merchandising campaigns in these areas.

BASF is also continuing the strong marketing push behind its blank tape product, and Tom Dempsey, vice president marketing and sales, explained some of the moves the firm will be making in the near future as well as discussing the present lines.

Talking about the blank cassette line, Dempsey is a strong advocate of chromium dioxide. "We're going with chrome as opposed to cobalt all the way, both in audio and videotape," Dempsey said. "We feel it's the ultimate state of the art today."

Dempsey feels that chrome sales have been "surprisingly good considering the limited number of units with bias switches on the market today." But Dempsey also said a bias switch is not necessary to utilize a chromium dioxide tape. "The argument about abrasives of chrome is not necessarily true," Dempsey said. "It all depends on the formulation. As a simple laymen's test, if a tape does not reflect light, then it's abrasive. If it does, then it's uniformly coated and abrasiveness should be no problem. None of our three cassette units have bias switches and we still recommend chrome tape for them for optimum performance."

In the area of videotape, which BASF is now manufacturing, Dempsey feels that chrome and ferris oxide coatings both have their place. "We will go the way the industry goes," he said. "At the moment, we are media suppliers and I would guess it will be about five years before a strong consumer market in this area develops."

Talking about several other areas in tape, Dempsey said the firm's patented "special mechanics" has been a help to the company. The term refers to a system in which two guide arms control the wind of the tape on the spools. "We feel this has helped solve one of the major problems in tape,"

RCA Discrete Seen by Labels

LOS ANGELES—RCA Records here offered a demonstration of its discrete Quadradisc to a number of producers, engineers, a&r men and artists from various labels in its studios last week.

John Pudwell, director of the firm's new products division also explained marketing strategy for the product, saying that retailers should display quadrasonic prominently, that RCA will have a one inventory system in the configuration and saying that another seven to ten releases will be added to the current 13 by the end of this quarter. By July, RCA hopes to have every other release in Quadradisc form and all will be new product.

Pudwell also pointed out that the label could have marketed its product a year earlier, but waited for full compatibility with stereo. A Shibata stylus is ideal for discrete disk, he said, but a standard stylus can also be used.

Explanations of the CD-4 discrete system developed by JVG were offered as well as a brief history of the quadrasonic medium. Several samples of RCA product were played, including the new Elvis Presley Quadradisc recorded live in concert.

MORE PLAYERS

See Unlicensed Tape Fading at Big Auto Shows

Dempsey said, "which is to make the tape flow smoothly inside the casing."

Dempsey also talked about the company's quality control program. "We use a station to station QC check," he said. "Tape is checked during coating, slitting and throughout the manufacturing process. After all of the packaging has been completed, we run the tape through tests such as humidity and other environmental tests. These QC methods have been a part of us for some time," Demp-

(Continued on page 37)

CHICAGO—Companies offering unlicensed prerecorded tapes are pulling out of giant public events, according to the only exhibitor here at the giant auto show last week who had such product. On the hardware side, more cars were shown with players than ever before, said Herb Levin, head of the 11-store Stereo City chain, which had a big display here.

(Continued on page 43)

Labor Fights Exemption For Foreign Assembly

By MILDRED HALL

WASHINGTON—A tug of war is developing here over whether the multinational corporations, which assemble product in foreign countries, will be allowed to keep their present exemptions from full tariff duties under the terms of an administration trade law being written up at the President's request. Labor leaders are wooing the administration toward more protection for U.S. workers, including a crackdown on special tariff and tax allowances for firms using foreign labor to assemble U.S. product.

The Electronic Industries Association, speaking for the leading U.S. electronics manufacturers, has recently urged the President to retain the present exemption in the administration's trade legislation. The EIA argues that the components manufactured in this country but assembled abroad and returned here for final processing and sale, are a plus factor in the U.S. trade deficit.

EIA holds that the narrow 2 to 6 percent margin of savings made by the foreign assembling in tariff allowances (items 896.30 and 807.00 of U.S. Tariff Schedules) in

many cases represent the difference between successful competition by domestically made products, and the total loss of domestic production. Without the savings, EIA says, "most firms which now produce or buy components in the U.S. to supply their off-shore assembly facilities have indicated that they would be forced, instead, to produce or buy the same product overseas."

EIA quotes a 1970 Tariff Commission recommendation for retention of the allowances, which noted that the repeal would probably have an "adverse effect on the U.S. balance of trade to the tune of \$150 to \$200 million." The Commission also said that the few jobs that reverted to U.S. through repeal of the tariff allowances on the off-shore assembling, would likely be offset by the loss of jobs among workers now producing components for export, and those who further process the imported products.

Labor Opposition

But labor takes the opposite view of the allowance, which permits the firm, on re-entry of the

(Continued on page 37)

NARM Told: 'Sell 'Q,' Not Systems'

LOS ANGELES — Stress the quadrasonic concept to the retailer and the public, not a particular system. This was the message conveyed by Jac Holzman, president of Elektra Records, and a member of the Warner Communications policy committee, John Pudwell, director of the new products divi-

sion for RCA Records and Walter Dean, executive vice president, CBS Records at the NARM panel on 4-channel and video here. Bruce Weber, director of corporate affairs, Audio Magnetics Corp. acted as moderator.

The panel also touched on the question of dual inventories as

NEW FLA. SHOW

Earlier, Bigger '74 Jan. CES; IHE's Reaction

By EARL PAIGE

CHICAGO—The earlier Thur.-Sun. dates of the Winter Consumer Electronics Show (CES) here Jan. 10-13, 1974 at the Conrad Hilton reflects the growing distinction between Winter CES and the Independent Home Entertainment (IHE) show also in the Hilton, according to Larry Karel, IHE producer. CES's Jack Wayman put it differently by saying that the overlap into the giant housewares event was not that important to CES, which will now be larger and will create less hotel room jams. During telephone interviews, Wayman also discussed Summer CES and Karel announced a new regional show he is producing in Florida.

Wayman, staff vice president, Electronic Industries Association (EIA) Consumer Electronics Group, sponsors of CES, said also that there was committee discussion on moving Winter CES in '74, possibly to New York. But he said the nexus existing vis-a-vis the International Home Furnishing Market and the National Housewares Exposition, which respectively bracket CES, IHE and the Navy Pier show, makes Chicago the only practical site. The past and first Winter CES drew 24,370 and over 100 exhibitors.

Karel said IHE '74 will be expanded by utilizing all of the lower West Hall and for the first time the East Hall, that he has almost 100 booths sold with a deposit and has set a mid-March, '73 dead-

(Continued on page 37)

Inland Dynatronics— 'Q' Car Player Push

By ANNE DUSTON

SOUTH HACKENSACK, N.J.—Inland Dynatronics is introducing 4-channel car stereos to its line of car tape players this month, according to national sales manager Frank Fusaro. "Quadrasonic car players are the up and coming thing for true stereo buffs," Fusaro said. Three matrix models being introduced have a convertible feature, so they can be used either as stereo or enhanced 4-channel players.

One discrete model is being introduced to satisfy true 4-channel enthusiasts, but Fusaro noted that

the price is less competitive than the matrix models in the car sound system market.

Matrix models include the S-400, listing at \$49.95 and featuring indicator light, fine tuning and push-button selection; the S-4000, listing at \$59.95, with slide rule control, automatic head cleaner and digital readout; and the S-4200, listing at \$79.95, and featuring 12V positive/negative, and bass and treble boost.

The discrete model QK 48, listing at \$119.95, features stereo and four channel light indicator.

Sansui Markets New Receiver

NEW YORK—Sansui Electronics Corp. has begun marketing its model QRX-6500, a new 4-channel receiver featuring Vario Matrix, a technological extension of the Sansui QS Regular Matrix system, reported in Billboard last week.

The unit, according to Noburo Kouchi, Sansui's vice president, can accommodate all present 4-channel operating modes, as well as conventional 2-channel stereophonic and monophonic sources.

The new concept provides unbelievable front-to-back separation, to a degree never before possible with matrix technology, claims Kouchi.

The Sansui executive said the unit retains all the important features of the QR-6500, including its power output, sensitive FM/AM reception, sound field rotation, and unitized, easy-to-use controls.

Kouchi continued, "The QRX-6500 combines an AM/FM stereo

(Continued on page 36)

Avenue Uses Sony VTR To Sell Disks at NARM

LOS ANGELES—The first utilization of a cartridge television system to sell a record company's wares to racks, marked the entry of this new electronic medium into the world of disk mass merchandising at last week's NARM convention.

The system utilized was Sony's 3/4-inch U-Matic videotape machine and the lone company reaching into the new bag of electronic devices for a means of reaching NARM attendees was Canada's Avenue of America Records.

The label, with offices here and in Toronto, rented the player and two color JVC TV sets from Univision Systems Corp., a local video supplier. With cartridge TV as the medium, Avenue's message was prepared by the company's advertising director Stan Kates and was a five and one-half minute sales presentation about its product.

disk manufacturers move into the quadrasonic field, the importance of 4-channel as a true innovation, the need to educate the retailer and the viability of video systems as a consumer item.

"At the moment it is not important that there are different systems," Dean said. "The impor-

tant thing is the presence of quadrasonic now and the fact that it is probably the most important development in our industry since stereo."

"Walter is right," Holzman added. "I recently visited five or six record stores and I was dismayed at the lack of knowledge concerning 4-channel. NARM members have to sell the concept, not a system." Holzman also stressed the importance of placing quadrasonic material in a prominent display spot, employing knowledgeable salespeople, packaging the product distinctively and letting the consumer know it's viable.

Inventories

Inventories in 4-channel was one of the more controversial aspects covered by the panel. RCA releases its Quadradiscs in 4-channel only. The WBA group plans on dual inventories for several years at least, and Columbia also maintains a dual inventory.

"Our main interest all along has been to develop a one inventory system," Pudwell said. "We could have been on the market a year earlier had it not been for this concern. Our product is compatible with stereo and it's going to build traffic." RCA currently has 13 disks on the market and expects to release seven to ten more during the first quarter. The goal by July is to have every other release in Quadradisc form.

Holzman said a "double inven-

(Continued on page 37)

TDK Develops 'Hi-Fi' Blank 8-Tracks

NEW YORK—TDK Electronics Corp. has developed what it calls a true high fidelity 8-track tape cartridge. The unit utilizes TDK's Super Dynamic tape formulation, and according to Shohei Tokuda, TDK's general manager, will do for 8-

track blank cartridges, what it did for the firm's line of cassettes.

Frequency response of the new cartridge ranges from 20 to 23,000 Hz. The tape also has high saturation levels, broad dynamic range, and great maximum output levels, said Tokuda.

"The result," he added, "is real life sound reproduction with minimum noise and harmonic distortion. The tape's signal-to-noise ra-

tio provides from 3dB to as much as 9dB greater output than other 8-track tapes over the frequency range from 8 kHz to 15 kHz."

Tokuda said that the outstanding performance characteristics of the new cartridge will be a boon to audiophiles who use the 8-track format.

The cartridges are available in 40 and 80 minute lengths, and carry list prices of \$4.50 and \$6.00.

Zenith Audio Push—17 New Units Added

CHICAGO—Zenith has commenced an aggressive advertising program for its audio products in magazines. The list of media includes Time, Newsweek, Playboy, Sports Illustrated, Esquire, New Yorker, Atlantic, Harpers, Saturday Review and National Geographic.

Zenith underlined its new emphasis on audio products by introducing 17 new audio items for the 1973 line to distributor executives

of Zenith Radio Corporation recently.

The new line introduces built-in 8-track cartridge player into three console models, and includes five models of portable cassette player/recorders. Also included are an ultramodern AM/FM/FM table radio with separate stereo speakers and input/output jacks for changer, cassette or cartridge play/recording units; and two models each of transistor radios, AM table radios and AM clock radios.

The top of the cassette tape player/recorder models is the Centurian, Model E623Y. The portable model features an AM/FM solid state radio, remote control microphone, AFC switch, and automatic recording level. Piano key controls for stop-eject, fast forward, play, rewind and record. Automatically shuts off at tape end. Included is a blank tape cartridge, at a suggested retail of \$89.95.

Other portable cassette recorder/players are the Rally, Model E609Y with easy load door and added pause control; the Tempest, Model E608Y, also with remote mike and six piano key functions; the Impulse, Model E607G, with four function lever control, separate microphone, pushbutton eject and record controls; and the Minstrel, Model E605C, with automatic level control. The models range in price from \$29.95 to \$69.95.

A moderately priced console in three cabinet styles introduced a built-in 8-track cartridge player into the units. The 20-watt peak power, dual channel system has two 9-inch oval woofers and two 3½-inch cone tweeters, and includes a 4-speed record changer with free floating tone arm, and AM/FM/FM stereo radio. The basic unit, with a suggested list of \$279.95, is offered in Early American styling (Bravura, ET903M), Mediterranean styling (Monico, ET904OE), and contemporary styling (Paxton, ET902W). They are also available without the tape player at \$229.95.

The ultramodern Avalon Model E441W is AM/FM/FM tuner-amplifier in a sleek, white molded cabinet with high gloss finish, with separate 6½-in. cone speakers, also in white cabinets. The unit, while almost 14-in. wide, is less than 5-in. high. Slide controls for loudness, balance and tone; functions include, AM, FM stereo, and auxiliary which could include four-speed record changer, stereo cassette tape recorder/player, 8-track player, or 8-track player/recorder. Suggested retail is \$99.95.

Other audio products include the 10-transistor portable AM-FM miniature radio, with suggested list of \$16.95; two solid state AM table radios, the Crest, listing at \$14.95 and the Empress, listing at \$16.95; two solid state AM clock radios, the Minstrel listing at \$17.95 and the Academy, listing at \$22.95.

Hitachi 'Q' Compacts

NEW YORK—The Hitachi Sales Corp. of America has added three new 4-channel systems to its product line. The compacts feature, in addition to the quadrasonic systems, 8-track tape players, and FM/AM/FM multiplex radio.

Top-of-the new line is the SP-2950 which combines a discrete 4/2 channel phonograph system with an 8-track tape player, FM/AM/FM multiplex radio.

The unit is supplied with four two-way air suspension speakers and a built-in illuminated balance display, targeting the best listening position.

Each speaker enclosure contains a 6½" woofer and a two-inch tweeter. The FM front end utilizes FET circuitry to squelch interference. The unit carries a suggested list price of \$349.95. An optional remote control 4-channel balancer is available at \$27.95 list.

Next in Hitachi's 4-channel line is the model SDP-2830, featuring matrix 4-channel speaker terminals, BSR automatic record changer, FM/AM/FM multiplex stereo radio, and an 8-track stereo tapeplayer. The unit is tuned RF and FET on FM, and carries a suggested list price of \$339.95.

The model SDT-3430 incorporates a BSR record changer and FM/AM/FM multiplex stereo radio, along with matrix 4-channel speaker terminals and two air suspension speakers. List price on this unit is \$389.95.

Next there is the model SP-2811, which Hitachi officials call a basic system that includes FM/AM/FM multiplex stereo and 8-track stereo tape player, along with phono and tape inputs and record outputs. Suggested list on the unit is \$169.95.

Also included in the new product line is a compact stereo system incorporating cassette recorder/player unit. The model ST-3411 features a combination of FM/AM/FM multiplex stereo radio with cassette recorder-player. The cassette unit has three digit tape counters, two VU meters and automatic stop mechanism. It lists for \$199.95.

The SD-2311 features a four speed BSR record changer with ceramic cartridge and diamond/sapphire stylus. Also included are FM/AM/FM stereo radio and FM stereo indicator light. The unit which comes complete with air suspension speakers list for \$169.95.

The new Hitachi line of cassette recorders incorporate a number of advanced features, which, according to Hitachi officials make them easier to operate.

In the line is the TRQ-258 with built-in condenser mike, push-button operation and auto alarm stop, allowing the unit to turn off itself at the end of the tape. List price on this unit is \$54.95.

Next is the TRQ-233 which is a stereo unit with a double lock on fast forward and rewind. It also has an auto alarm stop, and lists for \$149.95.

Dolby Expansion

NEW YORK—The national radio and television service of Belgium, RTB, has ordered 96 A-Type Dolby noise reduction processors from the Dolby Laboratories. The order is the largest yet received by Dolby from a broadcasting organization.

RTB joins such broadcasting organizations as the BBC, European Broadcasting Union, and broadcasting organizations in this country, Australia, Canada, Czechoslovakia, Denmark, France, Germany, Hungary, Iceland, Japan, the Netherlands, Norway, Spain, Sweden, the USSR and Yugoslavia which use the Dolby noise reduction process.

According to Dolby officials there are about 10,000 professional Dolby A Type channels of noise reduction in use in recording studios, film studios, broadcasting stations and communications links around the world.

Use of the system, according to Dolby claims, provides an unweighted 10 dB of improvement in signal-to-noise ratio without effect upon the original program material.

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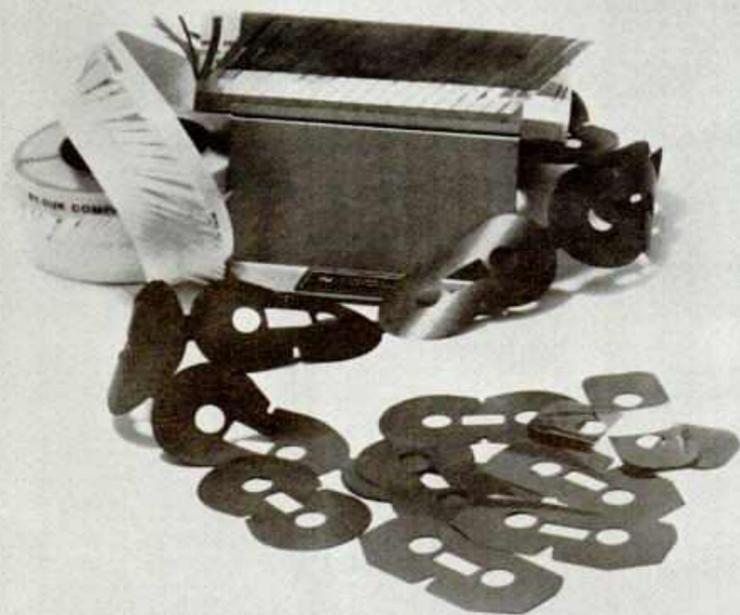
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JVC 'Q' Emphasis on Discrete But Systems Play Matrix Too

By BOB KIRSCH

LOS ANGELES—A new line of quadrasonic equipment, working with various hardware and software manufacturers on setting up possible licensing agreements, trying to get the average retailer more involved in 4-channel and promoting the quadrasonic concept rather than one particular system are keeping Bill Kist, vice president of JVC's hi-fi division busy.

Now that Jac Holzman has made the official announcement of WEA's commitment to discrete, Kist will be even busier and will, of course, be promoting discrete more than other 4-channel systems. Still, he feels it is the concept that must be put across to the industry and particularly the retailer and consumer.

What is happening with JVC and quadrasonic right now? "I've been visiting a lot of manufacturers, both hardware and software to discuss possible licensing agreements," Kist said. "So far the response has been very encouraging and the key to us is to get the proper distribution and not miss the boat."

JVC is also expected to bow several new quadrasonic units in the very near future. "Our new line is going to have three switch positions," Kist pointed out. "There will be Matrix One which will be SQ matrix, Matrix Two which is regular matrix and the third switch will simply read discrete. Of course these units are all compatible with stereo and we feel we have universal systems. Once the pilot carrier picks up a quadrasonic signal, it automatically switches over. The user doesn't have to get up and do it manually, which we feel is an advantage." Kist had no comment as of yet on the prices of these units, but said they will be low enough for the average consumer to purchase.

Kist equated what he called the universal systems with cobalt-doped tape as opposed to chromium dioxide tape. Again, no special unit is necessary for cobalt tape and the cassette playing such a tape will respond automatically to it.

On coexistence, Kist said, "We like the idea of the combination discrete and matrix systems. Obviously we feel discrete is the best format but there is going to be coexistence for a long time. As far as any kind of battle or hassle between systems is concerned, we are looking to take a low posture. In the general marketplace, a controversy doesn't do anyone any good."

"What we really want to do," Kist continued, "is to champion the quadrasonic concept. First, you're seeing a lot of 4-channel equipment coming out at relatively low price points. This is the opposite of most new technologies, where it takes quite a long time for the price to come down. Quadrasonic is fairly new yet the prices are right for the average guy in many cases, and it certainly helps make the configuration a viable product. This is the difference between quadrasonic and, say, color TV when it first hit the market. It took a long time for those prices to drop."

"So, we think the market is going to open up very rapidly," Kist continued, "particularly now that RCA is releasing more software and the WEA group is set to release product. Another point is, if you promote 4-channel, it's easy to sell. It's a great kind of system to demonstrate, and it has to be demonstrated to sell. It's like cassette hardware with noise reduction. Quadrasonic is a feature the consumer can hear right away and is impressed with right away."

Kist also sees more of an interest coming about in good sound on the whole, including stereo, as a result of 4-channel. What about consumer worry over obsolescence? "All units have detector jacks in addition to audio inputs and outputs so this should keep the consumer from having a feeling of buying a potentially obsolete product. Here is another good selling point for the retailer. I can't stress

the importance of the retailer enough. They are the ones who can push the configuration to number one if they just demonstrate

the concept. As for the different systems, look at cassette and 8-track a few years back. The firms that made some provision

for both are still going strong and there is a place in the market for both." On some of the often mentioned

drawbacks of the discrete hardware, Kist said, "You don't necessarily need a special cartridge." (Continued on page 39)

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Rep Rap

By EARL PAIGE & ANNE DUSTON

Irving J. Flanders & Associates, Ferndale, Mich., is expanding its marketing base to include all of western Michigan, said Irv Flanders, and will have a man in Grand Rapids. Flanders said the expansion is based on his addition of home stereo lines such as Dee Gee.

Flanders & Associates is typical of the auto stereo rep firms that have steadily diversified into home equipment, now that Flanders represents Nucleonic and other home equipment lines. But Flanders is untypical in that he started in car sound just after World War II when he formed **Unique Custom Auto Radio**. "I developed a rear

speaker kit, putting together all the components, had counter display cards made up, and proceeded to place these in all the new car dealers showrooms in Detroit and surrounding communities," he said. "I offered a service of installing, by appointment, and eventually had a crew of three men just installing rear seat speaker kits in every imaginable make of car." The business grew and evolved into **Skippy Hot Rod Shops** (Irv is still called "Skippy"). Flanders said he then contacted an electronic parts assembler and put together a packaged car speaker kit with a switch and grille. "This was probably the first successful approach to do-it-yourself car stereo merchandising," said Flanders, pointing out that the do-it-yourself trend is just now happening again.

Other lines Flanders reps are **Sparkomatic Corp.**, **On-Guard Antenna Corp. of America** and **Afoo Electronics**.

Jack McCaughey, president of **Jack McCaughey Co.** with associates **Bob O'Neill** and **Jay Stuessi**, has added **Electro Brand Inc.** products to his line of consumer electronics, which also includes **Encore Electronics, Inc.**



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Tape Happenings

AKAI America, Ltd., introduced a new color video tape camera that is compatible with any color video tape system currently sold on the U.S. market, according to **Robert R. Owen**, vice-president and general manager of the **Compton, California, company**. The **CVC-150** weighs 5¾ pounds, and retails for \$3,495. The unit is being marketed through **AKAI VIR** master distributors, Owen said. The camera must be sold with the **CVA-900** power supply and the **CCA-150** adaptor. It measures 3½-in. wide by 10-in. high by 11-in. deep. . . . **James H. McManus** has been appointed sales supervisor for **3M/Wollensak** consumer products in the north central region. McManus joined 3M in 1961 as **Wollensak** field salesman in New England area, and served most recently as senior advertising and sales promotion coordinator at the company's headquarters in St. Paul. . . . Color-coded tags listing the features of the model have been introduced by **Koss Corporation** on all stereo and 4-channel headphones. Retail price and model number appear on the back page overhang. . . . Committees to revise the specifications of **Interface** voluntary minimum standards for 8-track and cassette met during the **ITA** in Tucson, Arizona. The "ad hoc" 8-track **Hardware/Software Interface** Committee, chaired by **Bill Huber**, **Motorola Automotive Products**, and the "ad hoc" **Audio Cassette Hardware/Software Interface** Committee chaired by **Ed Hansen**, **North American Philips**, were both attended by technical and marketing experts, including **Rex Isom**, **Robert Flood**, and **Joseph White**, **RCA**; **Dom Saccacolo**, **Olin Corp.**; **Jim McEwan** and **Bob Olson**, **Lear Jet Stereo**; **Lee Kovacs**, **Certron**; **Larry Hockmeyer**, **Data Packaging**; **Del Eilers**, **3M Company**; **Orlando Taraborrelli**, **Philco-Ford**; **Tom Ohki**, **Pioneer Electronics of America**; **Terry Shimada**, **Panasonic**; **Ralph Haberstock** and **Don Birkeness**, **Avsco**; **George Sadler**, **Toyota Cassette**; **Mike Martin**, **Memo-rex**; **Frank Meljers**, **BASF Systems**; and **Keyvan Mokhtarlan** and **Larry Finley** of the **ITA**. Completion of the 8-track specs is expected to be

December, 1973; cassette specifications are expected to be completed in January, 1974. . . . The total sales to dealers of portable and table model phonographs, including compact and component systems, for the month of January was 373,165, according to statistics released by the **Electronic Industries Association, Marketing Services Department**. Consoles accounted for an additional 85,984 sales. The figures represent consumer products produced and/or sold in the United States regardless of brand name or country of origin. . . . The newly created post of corporate communications at **Koss Corporation** has been filled by **Jane McGovern**. Miss McGovern, who will be responsible for community relations programs and internal communications, will tour eight key market cities for publicity appearances on radio and television shows. . . . **Al Althenhof** has been named vice-president, engineering, at **Utah-American Corporation**, **Frank Pyle Jr.**, company president announced. Althenhof will be responsible for product development, plant engineering and production methods, and the expansion of the Utah line of loudspeakers and speaker systems. . . . Noise pollution in heavy industry is being combated by a new **Koss** product, the **Quiet Zone** hearing protectors, being offered in two models, the **K-1200** priced at \$19.95, and the **K-1000**, listed for \$9.95. Each is designed with inverse baffles to deflect noise away from the ears. A safety products division has been established to manufacture and market **Quiet Zone** products, which will be dis-

tributed through industrial manufacturer's representatives. . . . **The Climatic Corporation** of Jacksonville, Florida, has been appointed wholesale distributor for **Motorola** home entertainment products in northern Florida and southern Georgia, according to **Robert C. Warren**, director of marketing, **Motorola**. **Albert E. Taylor** has been appointed branch manager of the **Climatic-Jacksonville** operations. . . . **Broadcast Products, Inc.**, **Rockville, Maryland**, has been appointed distributor of the **Dolby** noise reduction system according to president **James C. Woodworth**. The system is produced by **Dolby Laboratories, Inc.**, **London** and **New York**.

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Sansui Markets

• Continued from page 33

receiver with front panel matrix switching, selecting between the **QS Regular Matrix** and **Phase Matrix** decoding, thus permitting accurate decoding and playback of any quadrasonic matrix record made today.

The **QRX-6500** has a decoder with two synthesizer positions for recreating 4-channel sound from 2-channel recordings. Both the synthesizer and the **QS Regular Matrix** decoder have "hall" and "Surround" positions for varying the quadrasonic effect.

Kouchi also disclosed that the new unit has facilities for handling discrete 4-channel sources such as open reel and cartridge tapes, a complete set of controls, and accessory circuits for all modes and functions.

He continued, "The synthesizer can detect the nondirect ambient information that already exists in most 2-channel stereo recordings and broadcasts, processing these signals for rear channel presentation to produce a realistic 4-channel effect."

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4-Channel, Video Panel

• Continued from page 33

tory is necessary for the time being. It takes the public time to get to know a new system and it's worth it to a dealer to let his public get acquainted a bit more slowly. We may have to charge a dollar more for 4-channel, but this money is necessary to help build a strong marketing program. In any case, the double inventory situation will certainly be less than the one surrounding stereo and mono." Holzman expects 24 quadrasonic releases from the WBA group in May and another 24 in the fall. Some previous material will be used, but Holzman stressed that much of this was recorded with quadrasonic in mind. RCA will offer only new releases on Quadradisc. CBS will offer some of both.

Speaking from the floor, Dave Rothfeld, vice president, divisional merchandising manager for Korvette's advocated a single inventory and added that he doesn't feel the majority of people can tell the difference between matrix and discrete disks. Rothfeld said he feared a display of the same product in stereo and quadrasonic would convey a feeling of built-in obsolescence for stereo to the consumer.

On the importance of 4-channel at the present time and its relevancy to NARM members, Holzman said, "It's here, it's necessary and it's normal. The human ear hears from 360 degrees. Also, the configuration has unlimited artistic, creative and musical possibilities. It's viable and inevitable." Dean and Pudwell agreed. "As for obsolescing stereo, this is not true. This is a forward system." All three panel members agreed that now is the time for NARM mem-

bers to become involved if they haven't already.

Video Future

On video, Pudwell said he feels disk and tape are complimentary to each other. "One is for recording, the other is playback-only," he said.

Holzman said the "video disk is already viable and NARM will be involved just as it is in records, with rental and sales in video tape and disk. Those handling hardware will also sell players, probably in the \$300 to \$500 range and members should be aware. I think 1975 will probably see a consumer market for the disk at a price under \$10."

Dean commented that NARM members "need not reserve space in their stores now for video product, because there are a lot of hurdles to overcome."

Pudwell said RCA will have a video disk system at around \$400, with program material by 1975. Holzman added, "The systems are cheaper than TV which is important. What we need are programs that motivate people, titles with which they are familiar, and something which may possibly be used to educate their children. As for the record company role in video programming, I think we will play a vital role. WEA has a good marketing wing and access to a large motion picture catalog. Record firms have traditionally shown sensitivity and ability to move with the times."

Pudwell said that "Anyone with viable product is entitled to enter the market, although we have no marketing plans for the disk yet." Dean said CBS is not planning programming at this point.

New BASF Thrust —Music, Hardware

• Continued from page 33

sey added, "because of the computer tape we manufacture for the government. They require stringent control."

Rounding out the blank software line, BASF also carries 8-track cartridges and reel-to-reel product, as well as accessories including head cleaners, empty reels, an editing kit and library boxes.

In hardware, the firm offers three units: the 9100 portable cassette recorder; the 9200 cassette recorder with automatic eject; and the 9300 combination cassette/radio. Dempsey said that further product can be expected for the June Consumer Electronics Show.

BASF is also moving forward in the disk business. "The record line is doing surprisingly well for such a relatively new batch of product," Dempsey said. "We're not really looking for the monster hit LP at the moment. Rather, we will concentrate on building a solid, basic catalog. As of now, we have more than 100 releases."

The line is handled by independent distributors, and artists on the label include Sugarane Harris, Ella Fitzgerald, Freddie Hubbard, Oscar Peterson and Count Basie. The line is divided into several categories. MPS product is a pop and jazz category. Harmonia Mundi features classical pieces performed on antique instruments and recorded in Europe. Cornet includes national music from various nations and BASF features the firm's own library of ethnic and pop music. Product is also available in 8-track and cassette format. "Our prerecorded cassettes are chromium dioxide coated," Dempsey added, "which should give some indication of how strongly we feel about that configuration." BASF has also introduced two singles recently on the Fungus label, by Irma Thomas, an

established r&b star, and Wolfmoon.

"The line was only established in September," Dempsey added, "so we are pleased with the results. We will continue to run ads for the label and we plan at least ten releases a month for the next few months. The main point as far as we are concerned is that we are not panicked about having a huge hit. We certainly won't complain if we get one, but what we are really looking for is solid material with solid artists, especially on the LP's. And we also feel we have somewhat of an advantage with the BASF name."

Dempsey summed up with a few comments about the tape business in general. "We feel that chromium dioxide has to pick up steam," he said. "As more equipment with bias switches becomes available, people will realize that a chrome tape can provide optimum sound. We also feel, like many in the industry, that blank tape and tape hardware have truly become mass market items. We are into many audiophile type outlets, such as the Harvey Group and Sam Goody, but these people must almost be characterized as mass merchandisers. They carry equipment and prerecorded software and we feel this is extremely important."

"There can no longer be any argument," he continued, "that the public is aware of tape as a medium rather than a gimmick. Magnetic tape is becoming the paper of the '70's. It's a memory storage medium and it's quicker, better and has faster access time than paper. We will certainly continue to promote tape heavily and to help retailers through display materials and any other way we can." BASF has also published a book, "Tape Questions—Tape Answers," which covers all aspects of recording as well as how to maintain a tape library.

Earlier, Bigger '74 Jan. CES

• Continued from page 33

line for previous exhibitors to sign up. He said he is delighted Winter CES will again be in the Conrad Hilton and added: "It's going to be very interesting to see what happens with CES gone and IHE with two days yet to go. Our exhibitors can work more easily with buyers without the CES distraction. I think too, that the earlier CES

Labor Exemption

• Continued from page 33

product assembled off-shore, to pay duty only on the value added to the product by the foreign assembly. Labor leaders, now honeymooning with the republican administration for its removal of the formal and strict wage restriction of Phase II, nevertheless lean to the tough approach in the 1971 Burke-Hartke trade bill, recently reintroduced in the Senate and House by its Democratic sponsors.

The bill proposed by Rep. James Burke (D., Mass.) and Sen. Vance Hartke (D., Ind.) would replace the "open door" U.S. trade policy with a "sliding door" by setting import quotas. It would also tax the multinational firms' foreign operations at the same rate as domestic firms, and impose curbs on the outflow of capital—while the Nixon administration leans toward permitting even freer U.S. investment overseas by removing existing restrictions on movement of U.S. capital abroad.

Labor spokesmen point out that U.S. trade laws and policies were based on outmoded concepts of technology, and the long-past requirements of a "fixed base" for production. AFL-CIO spokesmen note that U.S. multinational firms can use overseas assembly plants in even the most sophisticated of manufacturing. "Technology-intensive" imports have grown 400 percent, while U.S. export of such products has grown only 85 percent, according to the AFL-CIO publication, the Federationist.

Label Uses VTR

• Continued from page 33

"Grammy Awards 72," "Rock On," "Love On," and "50 Top Hits of 72."

In discussing how the label promotes its product, still photos of its successful free rock concert last June to which 30,000 persons were attracted were flashed. That concert was tied to the release of the "Rock On" LP of 1950's rock'n'roll classics.

Srips of TV and radio commercials were also presented utilizing movie clips and in-studio live action. The Sony system had been discussed earlier at a luncheon meeting on 4-channel sound and videotape. At that meeting, the Sony U-Matic system was heralded as being widely used in the industrial area—with Avenue proving this point as the only music exhibitor using the new communications tool during the convention.

While Avenue was proving that cartridge TV is a viable business tool, Cartrivision showed off its consumer slanted 1/2-inch videotape system.

Cartrivision had been discussed at that videotape meeting as the only consumer-oriented CTV system presently in the marketplace. A Cartrivision official in its booth, safely away from the Sony unit, indicated that 70 persons had asked about becoming software distributors, but that the company already had 59 outlets around the country.

A large display of programs indicated the broad range of films which the company has gained license to. All queries about becoming a software distributor were referred to the appropriate distributor already in business. Why was Cartrivision displaying at NARM if it already had its distributors? "We are here to educate the industry about ourselves," the spokesman said.

dates shows that the giant electronics firms really aren't interested in the housewares, discount store and mass merchandising buyers IHE attracts."

Summer CES is also expanding and will be June 10-13 at McCormick Place and will include four industry conferences, including one on distribution sponsored jointly by EIA/CEG and the Electronic Representatives Association. There will be retail oriented on audio, video and calculators.

Karel claims his summer show, which takes on the chameleonic name Independent Housewares & Home Entertainment Exhibit, appears to be attracting more consumer electronics exhibitors, possibly because of the stronger winter events at the Hilton. He had forecast less consumer electronics focus but said Topp, Mustang, Apex Rendezvous, Sharp, Jupiter and Lake Electronics were already in for the July 7-11 event. "Our electronics exhibitors are definitely pointing toward the housewares buyers (Summer IHHEE corresponds with the Summer National Housewares Exposition)."

Consumer electronics firms have expressed immediate interest, Karel claims, in the new Florida Merchandising Show March 17-19, 1974 at the Playboy Plaza in Miami Beach. Booths 8 x 10 feet

are \$275 and rooms 14 x 10 are \$325. Karel, and his late father Jules, initiated a furniture show in Florida that is held each August.

Wayman said open booth space has been increased by nearly 100 percent for Winter CES '74 by utilizing the Grand Ballroom (used this year for registration) and the Normandy Lounge (used for press) and increased areas on the third floor. He also plans to use the room where conferences were held, moving the conferences (again, audio, video, calculators) to other rooms.

He said there was no substantiation to report that fire ordinances prohibit exhibits on the 4th, 5th and 6th floor (unless sprinkler systems are installed) and indicated some firms will again take space there. The 6th may be used for hospitality rooms, he said.

As background, he noted that Winter CES this year was "lucky" to get in (announced only the previous August) and that by carrying over into the housewares show, it created room shortages. "The Friday attendance surge showed us we (CES) were viable on our own and that we did not need housewares. Now, buyers who do want to stay into housewares can, or they can go home for a weekend and watch the Super Bowl with their buddies and come back."

**Sure, you guys make great home entertainment equipment...
But are you sure your advertising is driving your message home?**



Well, you don't have to worry about whether it is or isn't any longer. If you want the right people to see what you're up to, then Billboard is just the medium you're looking for. Now, you're probably saying to yourself, "Hey, Billboard is a 'Music' newsweekly... what's all this about home entertainment equipment?"

For your information, Billboard just happens to be the only "Music" newsweekly with full coverage on home entertainment products and accessories; and it goes right to the people who count—the buying influencers responsible for supplying mass merchandisers, retailers and specialty stores.

Don't you think it's about time you got your fair share of this rapidly growing market through Billboard's unique, unduplicated reach?

If you'd like a private screening of the Billboard consumer electronics story, call Ron Willman, manager of Consumer Electronics Sales, 1 Astor Plaza, New York, New York 10036 / (212) 764-7300, or a Billboard account executive in an office near you.

It's your move.

Jukebox programming

Mixed Vote on Jukebox LP's

By EARL PAIGE

CHICAGO—Jukebox programmers continue to show a lack of interest in albums according to a nationwide poll to determine possible topics for a programming conference. However, one aspect often considered working against Little LP's, lack of certain product, is no large problem, the poll shows. Moreover, the two major jukebox LP producers are releasing a much more varied repertoire (see Potpourri).

The most neglected product category is jazz, followed closely by ethnic (polka, international titles) and rather surprising, easy listening. Negative percentages on a yes-no product availability topic were: jazz 34 percent; ethnic 30; EL 27; soul 21; country 20; rock 15; and high school age 13.

Opinion was divided on display of album title strips, rotation around the route and the need for LP's to contain a super hit, indicating that jukebox albums remain a most controversial topic. A heavy percentage reported albums do not generate play. A topic related to LP's helping the switch to two for a quarter play pricing was rated by 42 percent.

MOA CONFAB

NOTRE DAME, Ind.—Music Operators of America (MOA) is urging that registrations for its seminar here April 13-14 be made directly with the Notre Dame Center for Continuation, Box W, Notre Dame, Ind. 46556. Registration fee is \$70.

JUKEBOX MEETINGS

Mar. 22-24—Music Operators of America board meeting, Americana, Miami Beach, Fla.
Apr. 13-14—MOA Notre Dame seminar, Notre Dame, Ind.
Sept. 21-23—Ill. Coin Machine Operators Assn., Pilsbury Club, Lake Geneva, Wis.
Sept. 21-22—Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston.
Nov. 9-11—MOA, Conrad Hilton, Chicago.

'Corn' Hit Too Country? Big On Jukeboxes

NASHVILLE — Royal American's "John's Been Shucking My Corn" is a recording that has reached flash point proportions in terms of where country music stations are headed, according to Barbara Sterling, general manager of the label here. Regarded as "too country" by all but a handful of radio outlets, the record is being broken slowly but steadily through jukebox exposure, she claims.

Some station music directors have labeled the record, written and performed by Onnie Wheeler, as too "dirty," but she said this is a cop-out and tells them to listen to such songs as "Behind Closed Doors," which some are programming who are not on the Wheeler disk. She believes stations, especially metropolitan ones, (Continued on page 39)

Conference to Air Long, Defective 45

• Continued from page 1

route owners who program as well, which met here last week to hash out the agenda, said they will help to insure that top label executives participate so that they can move forward on solving many problems. Music Operators of America (MOA) president Harlan Wingrave has promised to outline some of MCA's goals to the delegates and touch on broad industry aspects.

The group here heard Rolling Meadows, Ill. operator and MOA director Wayne Hesch repeat his estimate that overly-long recordings can cause a loss as high as \$700 per jukebox per year.

As for defective pressings, Bill Bush, Peoria, Ill., said: "If the conference meant that just one

label promised to step up its quality control, the conference would be worth it."

Other agenda topics the advisory group selected are sample service, radio station liaison, holiday and special product, title strips and one-stop relations.

Of the latter topics, the group agreed unanimously that samples arrive too late and are basically station promotion copies with mono and stereo repeats of one title, whereas jukebox programmers must know the flip side as well. Bush called for more cooperation between station and jukebox programmers. Mrs. Ruth Sawejak, Beaver Dam, Wis., complained of too few Christmas records and also wondered why there wasn't a new

(Continued on page 39)

PROGRAMMER'S POTPOURRI

Jukebox Album Producers Releasing More Varied Product; Pride, Azteca, Holiday, Carr (Latin), Mayfield, Montgomery

Gold-Mor albums. Jim Reeves, "Moonlight & Roses": "Mexicali Rose/It's Only a Paper Moon/Oh What It Seemed to Be" b/w "Moonlight & Roses/Moon River/Carolina Moon" 2854; "Charley Pride Sings Heart Songs": "Anywhere (Just Inside Your Arms)/What Money Can't Buy/Once Again" b/w "I'm Beginning to Believe/Miracle, Music & My Wife/Pretty House for Sale" 4617; "Henry Mancini presents The Academy Award Songs": "Days of

Wine and Roses/All the Way/Call Me Irresponsible" b/w "You'll Never Know/Three Coins in a Fountain/Moon River" 6013; "Daddy Don't You Walk So Fast, Wayne Newton": "Love Doesn't Live Here Anymore/Baby I'm-a-Want-You/We'll Sing in the Sunshine" b/w "Take Good Care of Yourself/Without You/Walkin' in the Sand" CHE-1001; "Azteca": "Love Not, Then/AH! AH! b/w "Non Pacem/Theme: La Piedra Del Sol" KC-31776; "Billie Holi-

day: The Golden Years": "When a Woman Loves a Man/The Man I Love/I'll Never Be the Same" b/w "Back in Your Own Backyard/God Bless the Child/All of Me" C3L-21; "Charlie McCoy": "Me and Bobby McGee/Delta Dawn/The First Time (Ever I Saw Your Face)" b/w "I Can't Stop Loving You/Rocky Top/Woman (Sensuous Woman)" KZ 31910; "Vikki Carr En Espanol": "Se Acabo/Amanece/Ahora Que Soy Libre" b/w "Somos Novios (It's Impos-

sible)/Historia De Amor (Love Story)/El Triste" KC 31470; Curtis Mayfield "Superfly": "Pusherman/Think (inst.)" b/w "Give Me Your Love (Love Song)/Eddie You Should Know Better/Junkie Chase" CRS8014; "The Isleys Brother, Brother, Brother": "Brother, Brother/Put a Little Love in Your Heart/Sweet Seasons" b/w "Love Put Me in a Corner/Keep on Walkin'" TNS 3009; "Bill Withers Still Bill": "I Don't Know Why/ (Continued on page 39)

'73 ATE: U.K. Jukebox Industry Unity; Sophisticated Units

By STAN BRITT

LONDON—Perhaps the most important impression which emanated from the 29th Amusement Trades Exhibition, held at Alexandra Park, North London, recently was an obvious determination by British jukebox operators to think more in terms of helping the industry as a whole, rather than merely striving for individual growth and success. In terms of hardware, overall performance and design of jukeboxes seemed to impress delegates the most.

This attitude of "By helping to improve the industry as a whole we will help ourselves" was summarized by Robert Gaines Cooper, managing director of the Gainesmead Group, who commented during the exhibition: "At long last we are all waking up to the fact that we operators have an obligation to look after the needs of our industry as well as our own personal welfare. If the jukebox industry is to further prosper—and I am in no doubt that it will—then U.K. operators must continue to think in terms of the best interests of the industry in general, instead of just thinking of individual success."

The point was taken up by Alan Willis, secretary of both the Amusement Trades Association and the Phonograph Operators Association. Agreeing that the industry was thinking more in collective terms these days, he added: "Many of the British companies are very conscious of the need to regularize the jukebox industry's activities."

"There was a period, it is true, when the industry's image suffered, due to the activities of a small minority. It was, however, sufficient to taint the whole of the industry." It was the kind of "unpleasant minority," said Willis, which is evidenced in any industry—whether the industry be concerned in selling jukeboxes or green grocery produce.

"It had a withholding effect on the industry for a time. But I believe that the gradual coalescing of various companies nowadays into bigger, more powerful groups—companies such as the Gainesmead Group, the Associated Leisure Group, Music Hire and Bell-Fruit—is having the effect of having a steady influence on the leisure entertainment industry as a whole as well as improving the industry's image. These companies are very, very conscious now of the need to not only to have a well run industry but to show this is a well run industry. Accordingly, they are spending more time today on promoting this aspect of the business."

More tangibly, the 1973 ATE had much first-class jukebox product on display. True, there did not appear to be that many more machines than at the previous exhibition but the standard of performance and overall design was uniformly impressive.

Attracting much attention from prospective buyers was the excellent range of Rock-Ola boxes exhibited on the London Coin Machines stand. The Rock-Ola 447, with its smart cabinet finish—in patrician walnut polyester veneer—was a particular standout. So, too, was the 450, with its easy-to-service mobility, amplifier with integrated circuits (which eliminate a separate pre-amp chassis) and 10-numbers-in-a-line selection system, now situated on the

"sightline" program deck for easy reading by customers.

Understandably, pride of place on the Music Hire Group's stand was the AMI Cadette which received its world premiere at the '73 British exhibition. Music Hire—sole concessionaires for the Rowe AMI range of jukeboxes to the U.K. received many inquiries concerning the Cadette which, Rowe believes, is going to prove a very popular model amongst British jukebox operators. It looked and sounded good and attracted a continuous stream of interested visitors. Also attracting much attention was Music Hire's new Ami T1/1 200 play box as well as the full range of Ami equipment.

Music Maker—an affiliate of the Gainesmead Group—did excellent business with its fine range of Wurlitzer and NSM jukeboxes and reconditioned machines while Rhein-Automaten was pleased with reactions to its NSM line—particularly the Prestige 120 and 160, the Hit 120 and, above all, the Consul 160, surely was one of the best individual boxes at the exhibition.

Rhein-Automaten's managing director, H. Hohenstein, said his company did "excellent business" at this year's ATE. "It is true," he said afterwards, "that the increase in business in the U.K.—numerically at least—cannot begin to compare with that in the States. But pro rata it is equally true to say that the increase in annual turnover of jukebox product in this country is, as far as we're concerned, excellent." This annual turnover, he added, amounted to 10 percent.

"This may not seem a startling increase to some people," said Hohenstein, "but we are happy, not only with our particular share of the market, but with the present state of the British jukebox industry in general. It's a situation that is likely to continue for as far ahead as one can possibly foresee."

London Coin Machines reported strong reaction to its

range of Rock-Ola boxes at ATE. In particular, the 160-selection 450 and the 100-selection 451 garnered much praise—and attracted lucrative orders for the company, claimed managing director Bob Deith's terse but happy summary. Explaining why Rock-Ola machines had scored over other models, LCM general manager John Holmes said it was because "Rock-Ola hasn't gone silly with its designs, which are more acceptable to the trade generally than some of our rivals' boxes which, in some cases, seem to have gone rather way-out."

While jukeboxes continue to play an important part in the ever-increasing number of exhibits shown at each successive ATE, it is true to say that their overall number is never in excess of, say, fruit machines or gaming machines. This year's ATE saw no significant increase in the number of machines exhibited. And there doesn't seem to be much likelihood of any dramatic increase in numbers at the next show.

VAT

Explained ATA's Alan Willis: "There are several reasons for this. Firstly, there is a fairly limited number of jukebox manufacturers and these are already represented at ATE. The other major reason is that the jukebox industry is going to be faced this year with the additional impost of Value Added Tax (VAT) which it cannot pass on to the customers."

But Willis agreed that there is probably more of a potential market in the U.K. where jukeboxes were concerned because of the number and variety of locations available—or which will become available. "VAT is a burden on the industry which has got to be overcome. On the other hand, the saturation of sites in the jukebox area is nowhere like the saturation of sites for other fruit and gaming machines. Therefore, there's a potential for new jukebox locations, whereas the other sections of the leisure entertainment industry are probably more involved in merely replacing already existing sites."

Other exhibitors at this year's ATE—all of whom reported excellent business as a result of the show as well as good prospects for the future—included Coughtrey's Automatic Supplies, Nottingham; Charles & Taylor, Leicester (which exhibited its discotheque jukebox); Alca Electronics, Oldham (Lancs.); Stannite Automatic, London (fine range of Seeburg, Rock-Ola and Wurlitzer boxes); Automarketing S/A, Barcelona (showing, for the first time at ATE, Spanish-made jukeboxes); and PRW(Sales) Ltd.

PRW(Sales), which mounted an impressive display of Seeburg and Jupiter boxes, reported brisk business on all its lines. The company is confident that "business during '73 will be even better than last year—and we were very happy with our 1972 turnover."

Overall, the 29th ATE was the biggest and most successful yet. Overseas representation increased markedly. And, significantly, the number of exhibitors from the rest of Europe rose again—this time no doubt due to Britain's recent affiliation with the Common Market.



ROCK-OLA 450 and NSM unit as seen at recent ATE.

What's Playing?

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

ADRIAN, MICH.: CAMPUS/YOUNG ADULT

Mike Leonard
Leonard Amusement Co.
New: "You Are What I Am," Gordon Lightfoot, Reprise 1128; "Tie a Yellow Ribbon Round the Old Oak Tree," Dawn, Bell 45318; "Out of the Question," Gilbert O'Sullivan, MAM 3628. Reorder: "Killing Me Softly with His Song," "Dueling Banjos."

CASTROVILLE, CALIF.: COUNTRY

Ruth Hubbard
Ace Music Co.
New: "Love's the Answer," "I Love You More and More Everyday," "True True Lovin'," Ferlin Husky, ABC 11345; "Mr. Jackson," Rose Maddox, Portland 45-1011; "She Fights That Lovin' Feeling," "A Special Song for Wanda," The Statler Brothers, Mercury 73360.

GALION, OHIO: VARIOUS LOCATIONS

Larry Foust
Hopkins Music Co.
New Country: "I Can Still See Him in Your Eyes," George Jones, RCA Victor 0878; "Walking Piece of Heaven," Marty Robbins, MCA 40012; "The Jamestown Ferry," Tanya Tucker, Columbia 4-45721; "Search Through the Ashes," Wynne Stewart, Victor 74-0891. Pop: "American Pie," Ferrante & Teicher, United Artists XW168-W; "The World is a Circle," Sandpipers, AAM 1388; "Orange Blossom Special," Charlie McCoy, Monument 8566; "Hooked on a Feeling," Ovation, Sounds of Memphis 712; "Hocus Pocus," Focus, Sire 704; "Mr. Robert," Brownsville Station, Big Tree 161.

JACKSON, MISS.: EASY LISTENING

Marilyn Burkart
Dixie Vending Co. Inc.
New: "The Night the Lights Went Out in Georgia," Vicki Lawrence, Bell 45303; "My Crew," Rita Coolidge, AAM 1398; "Sing," Carpenters, AAM 1413.

MACON, GA.: HIGH SCHOOL

Fleming Martin
Julian Martin Music Co.
Reorder: "Killing Me Softly with His Song," "Dueling Banjos," New: "Ain't No Woman (Like the One I've Got)," Four Tops, Dunhill 4-339; "Aubrey," "Space Oddity," David Bowie, RCA 74-0876.

MALTA, MONT.: COUNTRY

Dorothy Christensen
Christy's Music
New: "Roses in the Wine," Hank Thompson, Dot 17447; "Love Sure Looks Good in My Heart," "Teddy Bear Song," Cover: "Roses in the Wine," Spinning Meters; "Pass Me By," "Old Dogs, Children and Watermelon Wine," "Good Time Charlie's Got the Blues," Oldies; "Keys in the Mailbox," Freddie Hart; "Lonesome 7-7023," Tony Booth.

MUSKOGEE, OKLA.: HIGH SCHOOL

George Sevier
A & T Vending Inc.
New: "Dead Skunk," Loudon Wainwright, Columbia 45720; "I'm Just a Singer (in a Rock and Roll Band)," "Sir It Up," Johnny Nash, Epic 8-10949; "Break Up to Make Up," The Stylistics, Avco 4611; "Kissing My Love," Bill Withers, Sussex 250.

NEW ORLEANS: COUNTRY

John Elm, Jr.
Joe Caruso
TAC Amusement Co.
New: "The Lord Knows I'm Drinking," "After You," Hank Williams, Jr., MGM 14488; "She's Fighting That Lovin' Feeling."

NORTH BEND, NEB.: COUNTRY

Ed Kort
Lois Regibald
Kort Amusement Co.
Meter spinners: "I Love You More and More Everyday," "Good Thing," "Unbelievable Love," "Keep Me in Mind."

SALINA, KAN.: CAMPUS/YOUNG ADULT

Randy Phinney
Central Music Co.
New: "Woman From Tokyo," Deep Purple, Warner Bros. 7472; "Stuck in the Middle with You," Stealers Wheel, AAM 1416; "Bell Bottom Blues," Eric Clapton, Polydor 15056.

Long, Defective 45

Continued from page 38

"Happy Birthday" release. Several complained about title strips with errors and general agreement was reached on involving one-stops in all of the controversial areas of the conference.

However, Vincent DeMattia, Newton Highlands, Mass., reminded the group that the idea of the conference need not be an endless gripe session. "This conference promises to be one of the first chances for programmers and man-

'Corn' Hit Big

Continued from page 38

have drifted too far into Top 40, both in terms of music and tight playlists, and that this is why they are reluctant.

Royal American sample-services jukebox operator one-stops and this is where action has built sales of over 60,000, she claims. (Next, a long interview focusing on the role of jukebox exposure, country records promotion and background on Royal American.)

Programmer's Potpourri

Continued from page 38

Another Day to Run" b/w "Lonely Town, Lonely Street/I Don't Want You on My Mind" SXB7014. Little LP's Unlimited: "Billie Holiday's Greatest Hits"; "Good Morning Heartache/Crazy He Calls Me/(In My Solitude) b/w "Ain't Nobody's Business If I Do/Lover Man/Them There Eyes" 203; "Herb Alpert & Tijuana Brass

agement interested in programming to exchange ideas," he said.

Billboard jukebox programming editor Earl Paige outlined the results of a questionnaire that was mailed to programmers nationwide and said that many areas of programming were reaching crisis proportions. One area, which will be covered in several of the sessions, is the growing dominance of the 12-in. LP, resulting in acts becoming tremendously popular before they release singles for jukebox play.

John Strong, programmer of boxes throughout Chicago black communities, told the group he has had labels press certain singles exclusively for jukebox use. "They did not want these singles to get into stores because they were afraid it would cut sales of the LP's."

The programmers here agreed universally that the conference represents probably the only way they can bring their problems to the attention of labels. They also expressed a desire to limit the conference to programming topics.

Greatest Hits": "Taste of Honey/Spanish Flea/South of the Border" b/w "Lonely Bull/Tijuana Taxi/Getting Sentimental Over You" 205; "Wes Montgomery: "A Day in the Life"; "A Day in the Life" b/w "Watch What Happens/Angel/Windy" 204; "The Best of Lenny Dee: "Misty/Mr. Lucky/My Kind of Town (Chicago)" b/w "I Left My Heart in San Francisco/Around the World/Cabaret" 206.

Vox Jox

Continued from page 24

be should follow to improve record service. One, appreciate product; it cost a hell of a lot of money to produce that thin piece of vinyl you sometimes toss in the trash and a hell of a lot of work and devotion went into it. Two, hunt for the good stuff; listening to records is work, but it has to be done whether at the office or at home and finding the great records is fun. Three, don't depend on someone else to find your hits for you; the station that waits on someone else to make the hits is, in reality, operating without a program director, regardless of who has the titles at the station. Four, give records a chance; too many so-called music directors listen to a couple of bars and figure the record "doesn't have it" when today many records really get with it and create impact later in the record. Five, let the record have enough airplay to stimulate sales; if a record is worth playing, it should be worth giving three weeks at the minimum of exposure. Six, communicate; work with local record stores to assure they have product that you're playing. Seven, follow through; let the record company know when one of their singles is getting good audience reaction via request calls and especially if the record starts selling well in local stores; keep them posted. If you adhere to these seven points, I don't think you'll have to worry about record service. In fact, Danny Davis, Red Schwartz, Don Graham, Larry Douglas, Don Whittimore, Jerry Sharell, Steve Wax, George Furness, etc., etc., will be calling you and you'll have to insist that they talk to your secretary and limit the telephone calls to the third Thursday of every month from 2:17 p.m. until 2:39 p.m. Just kidding, of course; because you and I are in the communication business and it's vitally important to keep all communication lines open—not only to your listeners, but also to the people who create product as a business for your listeners.

Jim (Dan Donovan) Tyrrell, who'd been doing talk and news at WMEX-AM, Boston, is looking for a new position. I guess new program director Bill Rock is making a few changes. . . . Here's a note from one of my secret agents in London—Howard Marks, promotion manager at April Music Ltd.: "We in England at last are scheduled to have our first commercial station soon. It is to be called Capitol Radio and will service the London and Greater London areas. The format of the station has not been decided on yet, but it seems that the owners are going to try and please everyone. We also have another station to be called London Broadcasting, which is going to be a news station. Three more stations are scheduled for Birmingham, Glasgow, and Manchester. The London stations will be on the air by the end of the year, so really it is an interesting time for radio in the U.K. Also, I thought I'd let you know that Red Schwartz mailed me a copy of the Robert Thomas Velline album, which is excellent." Schwartz, in case any of you guys don't know yet, has left UA Records to join Pride Records, Los Angeles.

Gary Campbell reports that he has left KDOL-AM in Mojave, Calif., to become program and music director of KIOT-AM, Barstow, a country station that also plays a little soft rock. Will listen to you next time I drive through to Las Vegas, Gary. . . . Bob Meuser, just out of military service after a few years with AFN in Kaiserslautern, Germany, is looking for work. He can be reached at 516-LT 9-3259. . . . Jerry Morgan, eight years of experience with stations such as WRKO-AM in Boston and CKLW-AM in Detroit is looking for a morning job, any market but prefers West Coast. 717-286-1747.

Tom Torrance, chief announcer and music director at KROC-AM-FM, Rochester, Minn., writes: "I recently wrote for the new album

by Robert Thomas Velline called 'Nothin' Like A Sunny Day' and upon receiving it the other day find it is very good and fits in with our MOR format. Maybe this will help me get more records from the distributors, as record service isn't what it should be here at KROC-AM-FM. We are the No. 1 station in this medium market and we like to keep up to date." Funny thing is that KLAC-AM, Los Angeles, is also playing Velline's album and KLAC-AM is a country music station. Well, what's really unusual about the whole thing is that Velline is more or less a rock artist.

George McGovern, who was program director of WPDQ-AM in Jacksonville, Fla., reports in from Daytona Beach, Fla., where he is now headquartered as national program director of the Walter-Weeks chain. The chain includes WMFJ-AM in Daytona Beach. . . . A note from Jack Cullen, CKWN-AM, New Westminster, Canada, complaining that the 30 percent rule may have helped Canadian artists, but it's hell on programming. . . . Larry Yuridin called to report that he's going to Austin, Tex., to program KRMH-FM as a progressive rock station—the kind he tried to create for ABC-FM in New York once. And he told me about the Armadillo World Headquarters in Austin, sort of a community ballroom where the great acts, both country and rock, perform. . . . Don Imus is going to perform at the Bitter End, New York, March 14-19. He's an air personality at WNBC-AM, New York.

Mike Novak, afternoon drive man at KYNO-AM, Fresno, Calif., has shifted to KFRC-AM, San Francisco. . . . Mike Kelly is leaving WIXY-AM, Cleveland, and is looking for a new station. 216-734-6634. . . . Fred Imus, brother of the Don Imus sloughed off above (Imus thinks I should write a page about him doing a live show at the club), is now enrolled at Don Martin's School of Broadcasting, Los Angeles, along with Todd Thayer, son of Jack Thayer, head of the Nationwide Communications radio chain.

Frank Laseter, air personality and production manager at WFUN-AM in Miami for four years, is now news director of WQDR-FM in Raleigh, N.C., a rock station. Says he's trying to get in touch with Rick Crandall, formerly of WFLA-AM in Tampa, and Jim McMartin, supposed to be somewhere on the West Coast. . . . Lineup at WTVR-AM, 29-hour request country music format station in Richmond, Va., now includes Perry Woods 6-9 a.m., music director Dave Young until noon, Mark Thomas until 4 p.m., program director Vic Hines 4-6 p.m., Chris Stevens 6-midnight, Pete Peek midnight-6 a.m. and

weekend man George Habel. "We use actualities from our request line to intro many of the records played each hour and our jocks take an adult, personality approach," Hines says. He still needs country music oldies to round out the library. . . . Kirk Woodward, formerly operations manager of KRBC-AM in Abilene, Tex., has been promoted to general manager of KENM-AM in Portales, N.M. Program director Mike Faulkner is promoted to operations manager of KRBC-AM, Dave Dalzell to program director. . . . Guess I should correct what I said about Imus earlier. He doesn't want me to write just a page about his live show at the Bitter End; he also wants me to write two pages about his album. He said he called Ron Jacobs, program director of KGB-AM-FM in San Diego, and talked to him for an hour—"very intelligent guy, but he still won't play my album."

Dean Alexander reports that country station KAPS-AM, Mount Vernon, Wash., needs taped promos from artists, etc., to celebrate its 10th anniversary in March. . . . The new lineup at WMOD-FM, Washington, now includes Jack Casey 6-10 a.m., Mike Fitzgerald until 2 p.m., Bob Raines 2-6 p.m., Jeff Leonard 6-10 p.m., and Carson King 10-midnight. David Paul McNamee is operations manager of the rocker, now mostly live. . . . Down in Lafayette, La., KXXW-AM, a full-time country station, the lineup reads Jim Oliver 6-10 a.m., Paul Thomas until 1 p.m., Rick Lagneau 1-4 p.m., Paul Thomas again from 4-7 p.m., then Dave Melton 7-11 p.m. except that Monday through Friday 9-10 p.m. the station airs the syndicated T. Tommy Cutrer show called "Music City USA." Rick Duote is weekend man. James V. Hoffpaur is president and general manager of the 10,000-watt station.

JVC 'Q' Emphasis

Continued from page 35

We've run tests with plain conical tip cartridges and found no degradation. We do recommend that for best results the consumer use our cartridge, but it's not a must and the price will come down on that eventually. With the new coatings, dust does not really present a problem. We've chalked records and played through. The playing time is no longer a problem. As for some of the other so-called problems, we feel the industry and ourselves are well on the way to solving most of them. There will be a lot more discrete disks on the market soon, decoder prices will come down eventually and the mastering and cutting time is improving. Our master cutting facility at the RCA building in Hollywood should be in full operation by April 15 and the firm will teach any company how to cut quadrasonic masters."

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MARCH 10, 1973, BILLBOARD

Classical Music

CLASSICOMMENT

'Q' Means Quandary for Some Labels

By IS HOROWITZ

Manufacturers of quadrasonic classics are uncomfortably astride the horns of a dilemma. On one hand they want to avoid double processing and inventory. But they find the channels to easy public access of a single, compatible "Q"-stereo disk impeded by normal dealer practice and buyer habit.

To date, most matrixed four-channel product has its equivalent stereo version, and both are sent out to market. This despite still painful industry memories of the uneconomic, double-inventory transition from mono to stereo more than a decade ago.

Discrete four-channel disks, on the other hand, are being made available solely in compatible "Q." But too often they find their lone avenue of exposure the dealer's quadrasonic bin, a location patronized just by the owner of suitable playback equipment. Although perfectly capable of conventional stereo playback, these disks may never come to the attention of many shoppers interested in stereo items.

Thus, some of RCA Victor's most potent product designed for across-the-board sales, such as the new Rachmaninoff Piano Con-

certo No. 2, with Artur Rubinstein and the Philadelphia Orchestra, and specifically engineered for compatible play, may in some stores be found only in segregated four-channel locations. Yet, if the dealer were to slot this package both in stereo and "Q" bins, he, rather than the manufacturer, might fall into the double-inventory trap.

Despite this potential merchandising hazard, Columbia Records, major matrix adherent, feels that burgeoning sales of quadrasonic classics already permit at least the occasional release of "Q"-only records.

The company is readying two important four-channel packages, without separate stereo counterpart, for release later this month. These are Bartok's "Concerto for Orchestra," with Pierre Boulez and the New York Philharmonic, and a one-disk version of their super hit, "Mass," by Leonard Bernstein. Issued at Columbia's regular "Q" price of \$6.98, in de luxe packaging, the sets will be supported by heavy trade and consumer promotion, according to Pierre Bourdain, the firm's quadrasonic product chief.

Part of this promotion will

stress the compatible capability of these entries, he emphasized.

Commitment

The company's commitment to the new medium is buttressed by an "exploding quadrasonic market," Bourdain said. He pointed to three Columbia sets whose "Q" versions have outsold their stereo counterparts as evidence of the vitality of the new disk configuration. Strauss' "Also Sprach Zarathustra" and Verdi's "Requiem," both conducted by Bernstein and in the market for the past year, as well as Stravinsky's "Petrouchka," led by Boulez and issued six months ago, all fall into this select category.

"In the first two months of 1973 our SQ releases have sold in quantities it took six months to achieve a year ago," he added.

But the bulk of Columbia's new albums will continue to be released in both stereo and four-channel alternates. The company is not yet ready to abandon completely its double-inventory approach to the new technique.

Vanguard Records, with more than 25 disks currently in its quadrasonic catalog, will also continue to issue new titles in both ways, according to Seymour Solomon, president.

"We feel it is premature to put out a single compatible disk," he declared, "even though our four-channel records play equally well in stereo." Solomon judges a double-inventory structure unavoidable at this time. He notes ruefully that dealers can't afford to stock as many titles as they might if they didn't have to double up on new albums. But he views it as a situation that must be endured during this transitional period.

Vanguard, too, claims heavy quadrasonic sales, with "Q" action matching stereo sales at a one-to-one ratio per title in recent months.

'Carmen' Out in April

NEW YORK—Polydor Incorporated will release in April its recording of the current Metropolitan Opera production of Bizet's "Carmen," conducted by Leonard Bernstein and starring Marilyn Horne in the title role and James McCracken as Don Jose, on the Deutsche Grammophon label. The album will be launched with a series of premiere broadcasts on top classical radio stations throughout the country, with back-up radio, trade and consumer advertising, as well as a billboard in Los Angeles.

The three-record set will be one of Deutsche Grammophon's most elaborate packages to date and will include a four color brochure with photographs by Christian Steiner and a complete multi-lingual libretto.

Thirteen radio stations including WQXR, New York, April 28; WCLV, Cleveland, April 22; MCRB, Boston, April 23; WGMS, Washington, D.C., April 28; WFLN, Philadelphia, April 28; KKHI, San Francisco, April 22; WFMT, Chicago, April 22; KFAC, Los Angeles, April 21 and 28; WBAL, Baltimore, April 29; KING, Seattle, April 23; WRFM, Dallas, April 29; KPFT, Houston, April 24; and WQRS, Detroit, May 6, have scheduled "Carmen" broadcasts.

Release of the recording coincides with a six-week Metropoli-

tan Opera Company tour that includes performances of "Carmen" on April 23 in Boston, May 3 in Cleveland, May 7 in Atlanta, May 14 in Memphis, May 17 in Dallas, May 22 in Minneapolis and May 29 in Detroit, with most of the principals from the original production. Further performances of "Carmen" at the Met have been scheduled.

The DG "Carmen" has been the focus of the entire music industry since recording began late last September. Taped at the Manhattan Center in New York City, "Carmen" marks the first time in seven years that a major opera has been produced in the United States, and the reentry of the Met into the complete opera field for the first time since "Macbeth" was recorded in 1959. "Carmen" is the second joint project between DG and the Metropolitan Opera since the classical label's release of the "Metropolitan Opera Gala Honoring Sir Rudolf Bing" last May.

Polydor has planned an extensive advertising campaign on radio and in trade and consumer magazines to further publicize release of "Carmen." In addition to an entire billboard in Los Angeles and in-store and window displays at cooperating record stores, Polydor has planned localized advertising to coincide with the premiere radio broadcasts and the Metropolitan Opera's national tour.

Classical Notes

Contract between RCA Records and the Philadelphia expires in May. Under the old pact, a five-year agreement, the orchestra and Eugene Ormandy were given a \$2 million royalty guarantee on recording. . . . Recording sessions of Polydor's album of "Frauenlieder," sung by Christa Ludwig, will begin in June in Berlin. . . . Record Hunter, New York retail chain, staged a successful in-store promotion by offering books free with purchase of record or tape. . . . Twelve additional artists and five stage technicians were hired for the New York City Opera's spring season, which opened last week in Lincoln Center. . . . Montreal Symphony Orchestra has openings for cellists and first solo bass. Auditions are March 7 and April 4.

Orion Master Recordings, which started fourth year of operation, has set 24 new releases, bringing catalog to 120 albums. Sales and areas now covered by Orion's distribution have tripled in 1972 over previous year, according to Orion. . . . Martina Arroya to sing first "Leonora" of season on March 24 at the Metropolitan Opera. . . . Spanish pianist Alicia de Larrocha returns to Carnegie Hall for appearances March 25 and April 10. RCA's Leontyne Price was given a "happy birthday" party recently at the Metropolitan Opera House.

Spanish singer Pilar Lorengar to give first Carnegie Hall recital on March 20. She recently recorded as soprano soloist in Beethoven's Ninth with the Chicago Symphony and Sir Georg Solti on London.



M. SCOTT MAMPE, director of the Classical Division of Phonogram, Inc., with displays for the new Philips World Premiere two-record set of Verdi's "Attila." The cast in "Attila" includes Ruggero Raimondi, Cristina Deutekom, Sherrill Milnes and Carlo Bergonzi, and is conducted by Lamberto Gardelli. Ads are set for the New York Times and in other papers in major cities. The set has been shipped to dealers.

MARCH 10, 1973, 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.

| RANK | Wks. Ago | | | TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.) | Weeks On Chart |
|------|----------|----|----|--|----------------|
| | 1 | 2 | 3 | | |
| 1 | 1 | 2 | 3 | LAST SONG.....9 Edward Bear, Capitol 3452 (Eyor, CAPAC) | 9 |
| 2 | 4 | 6 | 9 | DANNY'S SONG.....10 Anne Murray, Capitol 3481 (Grossos, ASCAP) | 10 |
| 3 | 3 | 3 | 6 | KILLING ME SOFTLY WITH HIS SONG.....6 Roberta Flack, Atlantic 2940 (Fox-Gamble, BMI) | 6 |
| 4 | 2 | 1 | 1 | DUELING BANJOS.....9 Deliverance/Soundtrack, Warner Brothers 7659 (Warner/Tamerlane, BMI) | 9 |
| 5 | 8 | 19 | 22 | AUBREY.....5 Bread, Elektra 45832 (Screen Gems-Columbia, BMI) | 5 |
| 6 | 5 | 4 | 3 | ROCKY MOUNTAIN HIGH.....16 John Denver, RCA 74-0829 (Cherry Lane, ASCAP) | 16 |
| 7 | 5 | 4 | 2 | DON'T EXPECT ME TO BE YOUR FRIEND.....9 Lobo, Big Tree 158 (Bell) (Kaiser-Famous, ASCAP) | 9 |
| 8 | 9 | 12 | 13 | DO YOU WANT TO DANCE.....9 Bette Midler, Atlantic 45-2928 (Clokus, BMI) | 9 |
| 9 | 10 | 13 | 19 | ROSALIE.....6 Sam Neely, Capitol 3510 (Seven Iron, BMI) | 6 |
| 10 | 21 | 30 | 39 | TIE A YELLOW RIBBON ROUND THE OLD OAK TREE.....4 Dawn, Bell 45318 (Five Arts, BMI) | 4 |
| 11 | 12 | 23 | 27 | ALSO SPRACH ZARATHUSTRA (2001).....6 Deodato, CTI 12 (Three Brothers, ASCAP) | 6 |
| 12 | 20 | 21 | 30 | PEACEFUL.....4 Helen Reddy, Capitol 3527 (Four Score, BMI) | 4 |
| 13 | 15 | 16 | 25 | HUMMINGBIRD.....6 Seals & Crofts, Warner Brothers 7671 (Dawn Breaker, BMI) | 6 |
| 14 | 17 | 18 | 20 | DAISY A DAY.....10 Jud Strunk, MGM 14463 (Seven High, ASCAP) | 10 |
| 15 | 7 | 7 | 5 | LIVING TOGETHER GROWING TOGETHER.....9 5th Dimension, Bell 45,310 (Colgems/New Hidden Valley/J.C., ASCAP) | 9 |
| 16 | 30 | 37 | - | SING.....3 Carpenters, A&M 1413 (Jonico, ASCAP) | 3 |
| 17 | 13 | 10 | 11 | BIG CITY RUTH ANN.....8 Gallery, Sussex 248 (Buddah) (Cedarwood/Free Breeze, BMI) | 8 |
| 18 | 22 | 27 | 29 | ONE LESS SET OF FOOTSTEPS.....5 Jim Croce, ABC 11346 (Blendingwell/Wingate, ASCAP) | 5 |
| 19 | 19 | 17 | 23 | SOUL SONG.....7 Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI) | 7 |
| 20 | 26 | 29 | 31 | COOK WITH HONEY.....4 Judy Collins, Elektra 45831 (Bojo, ASCAP) | 4 |
| 21 | 23 | 25 | 36 | STIR IT UP.....4 Johnny Nash, Epic 5-10949 (Columbia) (Cayman, ASCAP) | 4 |
| 22 | 11 | 11 | 12 | JAMBALAYA (On the Bayou).....8 Blue Ridge Rangers, Fantasy 689 (Acuff-Rose, BMI) | 8 |
| 23 | 24 | 24 | 26 | KEEP ON SINGING.....5 Austin Roberts, Chelsea 0110 (RCA) (Pocket Full of Tunes, BMI) | 5 |
| 24 | 25 | 28 | 28 | DON'T CROSS THE RIVER.....5 America, Warner Bros. 7670 (WB, ASCAP) | 5 |
| 25 | 14 | 14 | 18 | COULD IT BE I'M FALLING IN LOVE.....8 Spinners, Atlantic 45-2927 (Bellboy, BMI) | 8 |
| 26 | 32 | - | - | THE NIGHT THE LIGHTS WENT OUT IN GEORGIA.....2 Vicki Lawrence, Bell 45-303 (Russ, ASCAP) | 2 |
| 27 | 28 | 31 | - | LOST HORIZON.....3 Shawn Phillips, A&M 1405 (Colgems, New Hidden Valley/J.C., ASCAP) | 3 |
| 28 | 27 | 26 | 33 | CONTROL OF ME.....6 Les Emmerson, Lion 141 (MGM) (4 Star/Galeney, BMI) | 6 |
| 29 | 29 | 20 | 21 | PEACEFUL EASY FEELING.....8 Eagles, Asylum 11013 (Atlantic) (Jazzbird-Benchmark, ASCAP) | 8 |
| 30 | 34 | - | - | BITTER BAD.....2 Melanie, Neighborhood 4210 (Famous) (Neighborhood, ASCAP) | 2 |
| 31 | 33 | 35 | - | BREAK UP TO MAKE UP.....3 Stylists, Avco 4611 (Bellboy/Assorted, BMI) | 3 |
| 32 | 35 | 36 | - | DREAM ME HOME.....3 Mac Davis, Columbia 4-45773 (Screen Gems-Columbia/Songpainter, BMI) | 3 |
| 33 | 31 | 33 | 34 | LOVE IS WHAT YOU MAKE IT.....5 Grass Roots, Dunhill 4335 (Wingate, ASCAP) | 5 |
| 34 | - | - | - | OUT OF THE QUESTION.....1 Gilbert O'Sullivan, MAM 3628 (London) (MAM, ASCAP) | 1 |
| 35 | 36 | - | - | NAMES, TAGS, NUMBERS & LABELS.....2 The Association, MUMS 76016 (Columbia) (Landers/Roberts, ASCAP) | 2 |
| 36 | 38 | - | - | AIN'T NO WOMAN (Like the One I've Got).....2 Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI) | 2 |
| 37 | - | - | - | LAST TANGO IN PARIS.....1 Herb Alpert & the Tijuana Brass A&M 1420 (Unart, BMI) | 1 |
| 38 | 39 | 39 | - | FEELIN'.....3 Steve & Eydie, MGM 14493 (Red Bus, ASCAP) | 3 |
| 39 | - | - | - | ROSANNA.....1 Dennis Yost & the Classics IV, MGM South 7012 (Low-Sai, BMI) | 1 |
| 40 | 40 | - | - | TAKE GOOD CARE OF HER.....2 Johnny Mathis, Columbia 4-45777 (George Paxton, ASCAP) | 2 |

Billboard SPECIAL SURVEY for Week Ending 3/10/73

POPULAR ARTISTS

ACUFF, ROY
Why Is Roy Acuff
LP Hickory
LPS162 12-713-6084-5 .. \$5.98

AEROSMITH
Aerosmith
LP Columbia
KC32005 12-100-3001-2 .. \$5.98

AMAZING SPIDER-MAN
From Beyond the Grave
LP Buddah
BD55119 12-412-0171-4 .. \$5.98

AMES, ED
Songs From "Lost Horizon" & Themes
From Other Movies
LP Victor
LSP 4808 12-160-2608-4 .. \$5.98
BT PBS2096 96-160-2608-9 .. \$6.95
CA PK2096 92-160-2608-1 .. \$6.95

AMRAM, DAVID
Subway Night
LP Victor
LSP4820 12-160-2622-X .. \$5.98

ANDERSON, BILL
Don't She Look Good
LP Decca
75383 12-423-1337-0 .. \$4.98
BT 65383 96-423-1337-5 .. \$6.98
CA 735383 92-423-1337-8 .. \$6.98

ANDREWS, JULIE
World Of
LP Columbia
KG31970 12-100-3025-X .. \$6.98
BT GA31970 96-100-3025-4 .. \$7.98

AZNAVOUR, CHARLES
I Have Lived
LP MGM
SE4876 12-449-0404-X .. \$5.98

AZTECA
Azteca
LP Columbia
KC31776 12-100-2996-0 .. \$5.98
BT CA31776 96-100-2996-5 .. \$6.98
CA CT31776 92-100-2996-8 .. \$6.98

BARE, BOBBY
This Is
LP Victor
VPS6090 12-160-2623-8 .. \$6.98

BAR-KEYS
Do You See What I See?
LP Volt
VOS8001 12-708-5053-9 .. \$5.98

BARRINO BROS.
Livin' High Off the Goodness of Your Love
LP Invictus
ST9811 12-703-8019-2 .. \$5.98

BASHO, ROBBIE
Voice Of The Eagle
LP Vanguard VSD 79321

REACH BOYS
Holland
LP Reprise
MS2118 12-415-0419-9 .. \$5.98

BEE GEES
Life In A Tin Can
LP RSO
SO870 12-721-8019-2 .. \$5.98

BOONE, PAT
First National Jesus Band
LP MGM
SE4877 12-449-0402-3 .. \$5.98

BRADY BUNCH (KIDS FROM)
Kids From The Brady Bunch
LP Paramount
PAS6037 12-714-5197-2 .. \$5.98

BREWER & SHIPLEY
Rural Space
LP Kama Sutra
KSB2058 12-413-0067-4 .. \$5.98

BRITT, ELTON
Best Of
LP Victor
LSP4822 12-160-2624-6 .. \$5.98

BUCKWHEAT
Charade
LP London
XPS621 12-170-1277-X .. \$5.98

CALE, J.J.
Cale, J.J.
LP Shelter
8912 12-711-8014-6 .. \$5.98
BT BXW8912 96-711-8014-0 .. \$6.98

CHARNE, BILLY
Charne, Billy
LP Sussex
SXB57022 12-703-0030-X .. \$5.98

CLARK, PETULA
Now
LP MGM
SE4859 12-449-0400-7 .. \$5.98

CONNIFF, RAY
I Can See Clearly Now
LP Columbia
KC32090 12-100-3002-0 .. \$5.98

COOKE, SAM
Golden Sound Of
LP Trip
TIP8030 12-801-0734-0 .. \$4.98

COOPER, DON
What You Feel Is How You Grow
LP Roulette
SR3009 12-432-0114-2 .. \$5.98

CORTEZ, DAVE 'BABY'
Soul Vibration
LP All Platinum AP 3011

CRAMER, FLOYD
Best Of The Class
LP Victor
ISP4821 12-160-2625-4 .. \$5.98

DANCY, MEL
A Little Lovin'
LP Mainstream 378

DAVIS, SKEETER
Hillbilly Singer
LP Victor
ISP4818 12-160-2626-2 .. \$5.98

DEEP PURPLE
Who Do We Think We Are
LP Warner Bros.
BS2678 12-414-0367-8 .. \$5.98

DELEGATES
Delegates
LP Mainstream 100

DEREK & THE DOMINOS
In Concert
LP RSO
S02-8800 12-721-5002-X .. \$9.98

DIAMOND, NEIL
Double Gold
LP Bang BSO2-227

RTM DAY
I Gotta Get Home
LP Invictus
ST9809 12-703-8018-4 .. \$5.98

ENTWISTLE, JOHN
Whistle Rhymes
LP Decca
79190 12-423-1333-8 .. \$5.98
BT 69190 96-423-1333-2 .. \$6.98
CA 739190 92-423-1333-5 .. \$6.98

EVERYDAY PEOPLE
Everyday People
LP Red Coach
RC6000 12-802-6001-7 .. \$5.94

FAITH, HOPE & CHARITY
Heavy Love
LP Sussex
SXB57019 12-703-0031-8 .. \$5.98
LP Sure Vol 42

FERKO STRING BAND
Before The Parade Passes By

New LP/Tape Releases

FIRE & RAIN
Fire & Rain
LP Mercury
SRM1654 12-427-0501-5 .. \$5.98

FLUFF
Fluff
LP Roulette
SR3011 12-432-0113-4 .. \$5.98

FOCUS
Moving Waves
LP Sire
SAS7401 12-718-1009-3 .. \$4.98

FOGERTY, TOM
Excilibur
LP Fantasy 9413

FRANKLIN, ARETHA
First 12 Sides
LP Columbia
KC31953 12-100-3007-1 .. \$5.98

FULL MOON
Full Moon
LP Douglas
KZ31904 12-700-4015-4 .. \$5.98

GANDALF THE GREY
Grey Wizard Am I
LP GWR 007

GASLIGHT BOWERY ORCH.
Gay Nineties Waltzes
LP Alshire
5275 12-709-2293-9 .. \$1.98

GETZ, JANE
No Ordinary Girl
LP Victor
LSP 4804 12-160-2627-0 .. \$5.98

GUESS WHO
Artificial Paradise
LP Victor
LSP4830 12-160-2631-9 .. \$5.98

GUY, BUDDY
Hold That Plane
LP Vanguard VSD79323

HAMMILL, PETER
Fool's Mate
LP Charisma
CAS 1037 12-717-5008-2 .. \$5.98

HEATH, TED, ORCH.
Salute To Glenn Miller
LP London
SP4186 12-170-1282-6 .. \$5.98

HENDRIX, JIMI
War Heroes
LP Reprise
MS2103 12-415-0417-2 .. \$5.98
BT MB2103 96-415-0417-7 .. \$6.97
CA MS2103 92-415-0417-X .. \$6.97

HOLLIES
Romany
LP Epic
KE31992 12-400-0386-2 .. \$5.98

HOT BUTTER
Popcorn
LP Musicor
MS3242 12-704-5131-6 .. \$4.98

HURT, MISSISSIPPI JOHN
Last Sessions
LP Vanguard VSD79327

IDES OF MARCH
World Woven
LP Victor
LSP4812 12-160-2606-8 .. \$5.98
BT PBS2100 96-160-2606-2 .. \$6.95
CA PK2100 92-160-2606-5 .. \$6.95

IGUANA
Iguana
LP Lion
1011 12-802-0407-9 .. \$5.98

JACKSON, BOB
Boots The Sax
LP Alshire
5272 12-709-2281-5 .. \$1.98

JACOBS, LORI
Free
LP Capitol
ST1134 12-150-1337-X .. \$5.98

JONES, JOHN PAUL
Jones, John Paul
LP Columbia
KC32047 12-100-3015-2 .. \$5.98

JOSEPH, MARGIE
Joseph, Margie
LP Atlantic
SD7248 12-140-0549-7 .. \$5.98

JOYCE, DOROTHEA
Enlightment
LP Evolution 3015

KEITH, BARBARA
Keith, Barbara
LP Reprise
MS2087 12-415-0420-2 .. \$5.98

KIM, ANDY
Greatest Hits
LP Steed
ST37008 12-801-7201-0 .. \$4.98

KING HARVEST
Dancing In The Moonlight
LP Perception PLP36

KORNER, ALEXIS, & SNAPE
Accidentally Born In New Orleans
LP Warner Bros.
BS2647 12-414-0368-6 .. \$5.98

KOSTELANETZ, ANDRE
W-rld's Great Love Songs
LP Columbia
KC32002 12-100-3027-6 .. \$6.98
BT GA32002 96-100-3027-0 .. \$7.98
CA GT32002 92-100-3027-3 .. \$7.98

K'NFNEAR, CLAUDIA
Phew
LP Warner Bros.
BS2654 12-414-0370-8 .. \$5.98

LEWIS, LINDA
Lark
LP Reprise
MS2120 12-415-0421-4 .. \$5.98

LIGHT, ENOCH, & THE LIGHT BRIGADE
Charge
LP Project 3 PR5073SD

LIGHTHOUSE
Sunny Days
LP Evolution 3016
BT GRT 81173016 96-120-1010-2 .. \$6.95
CA 51173016 92-120-1010-5 .. \$6.95

LITTLE ROYAL
Jealous
LP Tri-Us KS1145-498

MAHAVISHNU ORCH.
Birds Of Fire
LP Columbia
KC31996 12-100-3014-4 .. \$5.98
BT CA31996 96-100-3014-9 .. \$6.98
CA CT31996 92-100-3014-1 .. \$6.98

MANN, JOHNNY, SINGERS
Stand Up & Cheer
LP Epic
KE31954 12-400-0385-4 .. \$5.98
BT EA31954 96-400-0385-9 .. \$6.98

MARINA STRINGS
Play The Neil Diamond Solid Gold Songbook
LP 20th Century
T404 12-800-5611-8 .. \$4.98

MARROW, ESTER
Sister Woman
LP Fantasy 9414

MARTIN, DAVE
Mr. Mandolin Man
LP Stoneway STY126

MASON, BARBARA
Give Me Your Love
LP Buddah
BD55117 12-412-0173-0 .. \$5.98

MCCLEINTOCK, HARRY
Haywire Mac
LP Folkways FD5272

MCDOWELL, MISSISSIPPI FRED
1904-1972
LP Just Sunshine
JSS4 12-717-1003-X .. \$4.98

McLEAN, DON
McLean, Don
LP United Artists
UAS5651 12-407-0499-2 .. \$5.98

McTELL, RALPH
Not Till Tomorrow
LP Reprise
MS2121 12-415-0422-9 .. \$5.98

MEL & TIM
Starting All Over Again
LP Stax
ST53007 12-446-0071-7 .. \$5.98

MEMPHIS HORNS
Horns For Everything
LP Million 1018

MERMAN, ETHEL
Merman Sings Merman
LP Phase 4
XPS901 12-714-6234-6 .. \$5.98

MILLS BROS.
A Donut & A Dream
LP Paramount
PAS6038 12-714-5198-0 .. \$5.98

MOORE, REGGIE
Furioso
LP Mainstream 380

MOTOLA, TONY
Two Guitars For Two In Love
LP Project 3 PR5074SD

NABORS, JIM
Sings The Great Love Songs
LP Columbia
KG31591 12-100-2998-7 .. \$6.98
BT GA31591 96-100-2998-1 .. \$7.98
CA GT31591 92-100-2998-4 .. \$7.98

NERO, PETER
World Of
LP Columbia
KG31982 12-100-3026-8 .. \$6.98
BT GA31982 96-100-3026-2 .. \$7.98
CA GT31982 92-100-3026-5 .. \$7.98

NEW BIRTH
Birthday
LP Victor
LSP4797 12-160-2599-1 .. \$5.98

NITZINGER
One Foot In History
LP Capitol
SMA51122 12-150-1338-8 .. \$5.98
BT 8XT1122 96-150-1338-2 .. \$6.98
CA 4XT1122 92-150-1338-5 .. \$6.98

NYRO, LAURA
First "ings
LP Columbia
KC31410 12-100-3005-5 .. \$5.98

101 STRINGS
Magnificent Waltz
LP Alshire
5263 12-709-2283-X .. \$1.98

Mariachi/Los Apaches
LSP Alshire
5261 12-709-2282-3 .. \$1.98

Million Selling Hits/American Waltzes
LP Alshire
5268 12-709-2290-4 .. \$1.98

Movie Hits & Other Romantic Songs
LP Alshire
5276 12-709-2284-X .. \$1.98

Polkas
LP Alshire
5260 12-709-2280-7 .. \$1.98

Sensuous Sounds Of The Trumpet
LP Alshire
5267 12-709-2289-0 .. \$1.98

Songs Written By Carole King
LP Alshire
5269 12-709-2295-5 .. \$1.98

3:00 In The Morning
LP Alshire
5270 12-709-2288-2 .. \$1.98

Western Themes
LP Alshire
5271 12-709-2291-2 .. \$1.98

O'SULLIVAN, GILBERT
Back To Front
LP MAM
MAM 5 12-704-9005-2 .. \$5.98

ORBISON, ROY
Memphis
LP MGM
SE4867 12-449-0401-5 .. \$5.98

OWENS, BUCK
In The Palm Of Your Hand
LP Capitol
ST1136 12-150-1341-8 .. \$5.98
BT 8XT1136 96-150-1341-2 .. \$6.98
CA 4XT1136 92-150-1341-5 .. \$6.98

PARTRIDGE FAMILY
Notebook
LP Bell 1111 12-445-0067-4 .. \$5.98

PARSONS, GRAM
GP
LP Reprise
MS2123 12-415-0423-7 .. \$5.98

PICKETT, WILSON
Greatest Hits
LP Atlantic
SD2-5011 12-140-0542-X .. \$6.98

PITNEY, GENE
Golden Hour Of
LP Musicor
MS3233 12-704-5136-7 .. \$4.98

PHILLIPS, TEDD & ORCH.
Great Concerts in the Sky
LP Nostalgia NOS1001

PLATTERS
Golden Hour Of
LP Musicor
MS3231 12-704-5132-4 .. \$4.98

PONY EXPRESS
Pony Express
LP Rebel
SLP513 12-715-7033-5 .. \$5.98
BT T8513 96-715-7033-X .. \$6.98

POWELL, ROGER
Cosmic Furnace
LP Atlantic
SD7251 12-140-0543-8 .. \$5.98

PRICE, KENNY
Sea Of Heartbreak
LP Victor
LSP4839 12-160-2628-9 .. \$5.98

PRIDE, CHARLEY
Song of Love
LP Victor
LSP4837 12-160-2629-7 .. \$5.98

RARE MOMENTS ORCH.
Rare Moments
LP RTV RQS4000

RAYE, SUSAN
Love Sure Feels Good In My Heart
LP Capitol
ST1135 12-150-1340-X .. \$5.98
BT 8XT1135 96-150-1340-4 .. \$6.98
CA 4XT1135 96-150-1340-7 .. \$6.98

REED, JERRY
Hot A' Mighty
LP Victor
LSP4838 12-160-2630-0 .. \$5.98

RIVER CITY
Anna Divina
LP Enterprise
ENS102 12-708-4034-7 .. \$5.98

ROBBINS, MARTY
Bound for Old Mexico
LP Columbia
KC31341 12-100-3003-9 .. \$5.98

ROBERT FULK & BAD
Kentucky Gambler
LP Eric
KE31796 12-400-0388-9 .. \$5.98

ROBINSON, SMOKEY & THE MIRACLES
1950-1972
LP Tamla
T3200 12-702-3076-X .. \$7.98

ROGERS, KENNY & THE FIRST EDITION
backroads
LP Jolly Rogers
JR5001 12-802-2102-X .. \$5.98

ROLLING STONES
More Hot Rocks (Big Hits & Fazed Cookies)
LP London
2P5626/7 12-170-1286-9 .. \$9.96

RYDER, MITCH & THE DETROIT WHEELS
Greatest Hits
LP Virgo
SV1200 12-802-5601-X .. \$5.98

SAHM, DOUG & BAND
Sahm, Doug & Band
LP Atlantic
SD7254 12-140-0544-6 .. \$5.98

SEEWER, PETE
World Of
LP Columbia
KG31949 12-100-3023-3 .. \$6.98
BT GA31949 96-100-3023-8 .. \$7.98

SHERMAN, BOBBY
Just for You
LP MetroMedia MD1060

SHURT, BOBBY
Is Mad About Noel Coward
LP Atlantic
SD2-607 12-140-0539-X .. \$11.96

SIEGEL-SCHWALL BAND
Sleepy Hollow
LP Wooden Nickel
WNS1010 12-701-8010-X .. \$5.98

SIGNAOFF, SAM
Signaoff, Sam
LP Paramount
PAS6042 12-714-5200-6 .. \$5.98

SILVERSTEIN, SHEL
Freakers Ball
LP Columbia
KC31119 12-100-3000-4 .. \$5.98
BT CA31119 96-100-3000-9 .. \$6.98
CA CT31119 92-100-3000-X .. \$6.98

SINATRA, FRANK
In the Beginning (1943-1951)
LP Columbia
KG31358 12-100-3016-0 .. \$6.98
BT GA31358 96-100-3016-5 .. \$7.98
CA GT31358 92-100-3016-8 .. \$7.98

SLEEPY HOLLOW
Sleepy Hollow
LP Family Prod'ns
FPS2708 12-800-8509-6 .. \$5.98

SMITH CONNECTION
Under My Wings
LP Music Merchant MM105

SMITH, HURRICANE
Smith, Hurricane
LP Capitol
ST1139 12-150-1336-1 .. \$5.98

STANLEY BROS.
Together for the Last Time
LP Rebel
SLP1512 12-715-7035-1 .. \$5.98
BT T81512 96-715-7035-6 .. \$6.98

STANLEY, JAMES LEE
LP Wooden Nickel
WNS1011 12-701-8011-8 .. \$5.98

STOOKEY, PAUL
Noel
LP Warner Bros.
BS2674 12-414-0369-4 .. \$5.98

STRING DRIVEN THING
String Driven Thing
LP Charisma
CAS1062 12-717-5007-4 .. \$5.98

SWEET MARIE
Stuck In Paradise
LP Yard Bird YDBS771

TEX, JOE
Spills the Beans
LP Dial
DL6004 12-802-1402-3 .. \$5.98
BT DCB6004 96-802-1402-8 .. \$6.95
CA DC46004 92-802-1402-0 .. \$6.95

THIELE, BOB
Those Were the Days
LP Flying Dutchman FD10152

THOMAS, LEON
Blues & The Soulful Truth
LP Flying Dutchman FD10155

THOMAS, MARLO
Thomas, Marlo & Friends
LP Bell
1110 12-445-0068-2 .. \$5.98

THOMPSON, HANK
Greatest Hits, Vol 1
LP Dot
DOS26004 12-714-4157-8 .. \$4.98

THOMPSON, RICHARD
Henry the Human Fly
LP Reprise
MS2112 12-415-0418-6 .. \$5.98

TOWNSHEND, PETE
Who Came First
LP Decca
79189 12-423-1332-X .. \$5.98
BT 69189 96-423-1332-4 .. \$6.98
CA 739189 92-423-1332-7 .. \$6.98

TUBB, ERNEST
Baby It's So Hard to Be Good
LP Decca
75388 12-423-1338-9 .. \$4.98
BT 65388 96-423-1338-3 .. \$6.98
CA 735388 92-423-1338-6 .. \$6.98

TWENTY-NINERS
Yes Sir, That's My Baby
LP Alshire
5274 12-709-2292-0 .. \$1.98

URIAH HEPP
Magician's Birthday
LP Mercury
SRM1652 12-427-0483-3 .. \$5.98
BT MC81652 96-427-0483-8 .. \$6.95
CA MCR41652 92-427-0483-0 .. \$6.95

VALE, JERRY
Sings the Great Italian Hits
LP Columbia
KG31938 12-100-3017-9 .. \$6.98
BT GA31938 96-100-3017-3 .. \$7.98
CA GT31938 92-100-3017-6 .. \$7.98

VANDY
Just Vandy
LP Eleventh Hour EH10055

VINEGAR, JOE
Rock 'N Roll Gypsies
LP Arco
SD7016 12-403-0178-2 .. \$5.98

WARLOCK
Warlock
LP Music Merchant MM102

WARWICKE, DIONNE
Just Being Myself
LP Warner Bros.
BS2658 12-414-0371-6 .. \$5.98

WHEELER, CLARENCE
New Chicago Blues
LP Atlantic
SD1636 12-140-0547-0 .. \$5.98

WHITE DUCK
In Season
LP Uni
73140 12-426-0113-9 .. \$4.98
BT 873140 96-426-0113-3 .. \$6.98
CA 273140 92-426-0113-6 .. \$6.98

WHITE ELEPHANT
White Elephant
LP Just Sunshine
JSS300 12-717-1002-1 .. \$4.98

WILDERNESS ROAD
Sold for the Prevention of Disease Only
LP Reprise
MS2125 12-415-0424-5 .. \$5.98

WINTERHALTER, HUGO & HIS ORCH.
Golden Hour of
LP Musicor
MS3232 12-704-5135-9 .. \$4.98

WOMACK, BOBBY
Across 110th Street
LP United Artists
UAS5525 12-407-0500-X .. \$5.98

YOUNGBLOODS
High on Ridge Road
LP Warner Bros.
BS2653 12-414-0360-0 .. \$5.98

POPULAR COLLECTIONS

FAMOUS MOVIE THEMES
LP Paramount
PAS1007 12-714-5199-9 .. \$6.98

FREE THE BLACK MAN'S CHAINS
LP GSF 1007

GOLDEN HOUR OF OLDIES
LP Musicor
MS3237 12-704-5133-2 .. \$4.98

GREAT GROUPS/VOCAL
LP Doot DTL855

HIT SONGS FROM BROADWAY-HOLLYWOOD MUSICALS
LP Harmony
KH31790 12-401-0456-1 .. \$2.98

FUN AT THE FAIR
Fairgrounds Organ
LP Alshire
5277 12-709-2294-7 .. \$1.98

ROCK-O-RAMA
Volume 1
LP Abcco AB4222

Volume 2
LP Abcco AB4223

ROOTS OF BLACK MUSIC IN AMERICA
LP Folkways FA2694

RELIGIOUS & GOSPEL

ALLEN, RANCE, GROUP
Truth Is Where It's At
LP Gospel Truth
GTS2709 12-720-3009-1 .. \$4.98

BC&M CHOIR
Hello Sunshine
LP Salvation SAL700

BROOKLYN ALLSTARS/CONSOLERS/
BROTHER JOE MAY
Make a Joyful Noise
LP Crescent
3005 12-801-6502-2 .. \$4.98

GOSPEL BRASS
Gospel Brass
LP Skylite
SLP6112 12-719-3066-8 .. \$4.98

HALL, SAMMY, SINGERS
Redemption Draweth Nigh
LP Christian Folk
FCS1978 12-802-3008-8 .. \$4.98

LEWIS, ERV
How Long
LP Impact
R3190 12-704-3102-1 .. \$4.95

LISTER, HOVIE & THE STATESMEN
They That Sow
LP Skylite
SLP6120 12-719-3072-2 .. \$4.98

LITTLE ROY & THE LEWIS FAMILY
Gospel Banjo
LP Canaan
CAS9722 12-702-6122-3 .. \$5.98

MANLEY, HAZEL
Sings It's So Good Just to Know Him
LP Bar-Will 2501

MATHEWS, JOHN, FAMILY
Mathews, John, Family
LP Tempo
R7051 12-704-4036-5 .. \$4.95

RAMBOS
Best of
LP Heart Warming
R3187 12-704-2255-3 .. \$4.95

ROBBINS, LEE
Love Lifted Me
LP Skylite
SLP6119 12-719-3071-4 .. \$4.98

SALSBUARY, SONNY & THE REFLECTION
Good Morning Lord
LP Word
8595 12-411-0369-0 .. \$5.98

SINGING WARDS
In Concert "Sold Out"
LP Rainbow 5002

THEATRE/FILMS/TV (MUSICAL)

BLACK GIRL
Soundtrack
LP Fantasy 9420

CARAMILLA
Original Cast
LP Vanguard VSD79322

KID POWER
Soundtrack
LP Pride
PRD0010 12-802-2007-4 .. \$5.98

PIPPIN
Original Cast
LP Motown
M760L 12-409-0140-2 .. \$6.98

SOUNDER
Taj Mahal (Soundtrack)
LP Columbia
S31944 12-1000-2999-5 .. \$5.98
BT SA31944 96-100-2999-X .. \$6.98
CA ST31944 92-100-2999-2 .. \$6.98

TROUBLE MAN
Gaye, Marvin (Soundtrack)
LP Tamla
T322L 12-702-3075-1 .. \$5.98

YOU'RE A GOOD MAN, CHARLIE BROWN
TV Cast
LP Atlantic
SD7252 12-140-0541-1 .. \$5.98
BT ATL87252 96-140-0541-6 .. \$6.97
CA ATL57252 92-140-0541-9 .. \$6.97

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New LP/Tape Releases

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INTERNATIONAL

- AMRANI BROS.**
Big Hits From Israel
LP Musicor
Musicor 3240.....12-704-5134-0..\$4.98
- BEL CANTO TRIO**
Now
LP Peters Int'l DP1500
- BETANCOURT, JUSTO**
Pa
LP Fania
SLP00426.....12-720-0002-8..\$5.98
- ERNIE'S CONSPIRACY**
Ernie's Conspiracy
LP Vaya VS9
- KLIMENKO, VIKTOR**
Dark Eyes
LP Capitol
ST10570.....12-150-1334-5..\$5.98
- MACHITO**
Machito
LP Mericana
MYS110.....12-721-4002-4..\$4.98
- MAGLIA, LUCIANO**
Sicilian Holiday
LP Capitol
SP10548.....12-150-1331-0..\$5.98
- PERET**
Peret
LP Pronto PTS1003
- REIM (DUO)**
Chassidic Goes Pop
LP London
SW99543.....12-170-1285-0..\$5.98
- SURFMEN**
Colorful Romantic Hawaii
LP Alshire
S266.....12-709-2285-8..\$1.98
- TEMPO 70**
El Primer
LP Mericana
MYS101.....12-721-4001-6..\$4.98

JAZZ ARTISTS

- ADDERLEY, CANNONBALL**
Happy People
LP Capitol
ST11121.....12-150-1330-2..\$5.98
- Soul of the Bible**
LP Capitol
SAB11120.....12-150-1335-3..\$7.98
- BT** 8XAB11120.....96-150-1335-8..\$8.98
- CA** 4XAB11120.....92-150-1335-0..\$8.98
- ALLISON, MOSE**
Mose in Your Ear
LP Atlantic
SD1627.....12-140-0534-9..\$5.98
- BASIE, COUNT & HIS ORCH.**
Basic Basie
LP BASF
MC25111.....12-802-4334-1..\$5.98
- BLAKEY, ART**
Child's Dance
LP Prestige 10047
- BROWN, CHARLIE**
Why Is Everybody Always Picking on Me
LP Contact 6101
- BURRELL, KENNY**
'Round Midnight
LP Fantasy 9417
- CRAWFORD, HANK**
We Got a Good Thing Going
LP Kudu
KU08.....12-720-8008-0..\$5.98
- DEODATO, EUMIR**
Prelude/Deodato
LP CTI
6021.....12-720-7021-2..\$5.98
- EARLAND, CHARLIE**
Live at the Lighthouse
LP Prestige 10050
- FORREST, JIMMY**
Black Forrest
LP Delmark
427.....12-706-3027-X..\$5.98
- GETX, STAN**
Communications '72
LP Verve
V6-8807.....12-713-3190-X..\$5.98
- HAYES, CLANCY**
Mr. Hayes Goes To Washington
LP Contemporary
- HERMAN, WOODY**
Raven Speaks
LP Fantasy 9416
- HORN, PAUL**
Inside II
LP Epic
KE31600.....12-400-0387-0..\$5.98
- HUBBARD, FREDDIE**
Sky Dive
LP CTI
6018.....12-720-7022-0..\$5.98
- JEFFREY, PAUL**
Family
LP Mainstream 376
- KENYATTA, ROBIN**
Gypsy Man
LP Atlantic
SD1633.....12-140-0545-4..\$5.98
- LATEEF, YUSEF**
Hush "N" Thunder
LP Atlantic
SD1635.....12-140-0546-2..\$5.98
- LLOYD, CHARLES**
Waves
LP A&M
SP3044.....12-418-0297-X..\$5.98
- MCRAE, CARMEN**
Carmen
LP Temponic TB29562
- NEW ERA**
Observation
LP Expo E81772
- O'DAY, ANITA**
Once Upon a Summertime
LP Anita O'Day A02
- PEPPER, ART**
Way It Was
LP Contemporary S7630
- PETERSON, OSCAR**
Exclusively for My Friends
LP BASF
MC25101.....12-802-4335-X..\$5.98
- PIKE, DAVE, SET**
Riff for Rent
LP BASF
MC25112.....12-802-4337-6..\$5.98
- RAWLS, LOU**
Man of Value
LP MGM
SE4861.....12-449-0403-1..\$5.98
- SAVINA**
And All That Gentle Jazz
LP Rave LP5502

- SIMONE, NINA**
Black Is the Color
LP Trip
TLP8021.....12-801-0735-9..\$4.98
- Sings Billie Holiday/Lady Sings the Blues**
LP Stroud 1005
- STITT, SONNY**
Made for Each Other
LP Delmark
DS426.....12-706-3026-1..\$5.98
- TYNER, MCCOY**
Extensions
LP Blue Note
BN-LA006F.....12-408-0369-9..\$5.98
- VAN DAMME, ART, QUINTET**
Many Moods of Art
LP BASF
MC25113.....12-802-4336-8..\$5.98
- VAUGHAN, SARAH**
Feelin' Good
LP Mainstream 379
- WATERS, ETHEL**
Greatest Years
LP Columbia
KG31571.....12-100-3006-3..\$6.98
- WILLIAMS, CHARLES**
Stickball
LP Mainstream
- WILLIAMS, JOE**
With Love
LP Temponic TR29561

JAZZ COLLECTIONS

- FRIDAY THE 13TH, COOK COUNTY JAIL**
LP Groove Marchant GM515
- NEWPORT IN NEW YORK**
Volumes 1 & 2
LP Cobblestone
CST9025-2.....12-715-3022-8..\$7.95
- Volumes 3 & 4**
LP Cobblestone
CST9026-2.....12-715-3023-6..\$7.95

CLASSICAL

- BACH, JOHANN SEBASTIAN**
Double Concerto in d, S.1043/
Concerto No. 2 in E, S.1042/
Concerto in g (From S. 1054)
Zuckerman, Pinchas; Perlman, Itzhak;
English Chamber Orch./Barenboim, Daniel
LP Angel
S36841.....12-419-0863-X..\$5.98
- Music (Selections)**
Camarata (Bach Spectacular)
LP Phase 4
SP521078.....12-714-6235-4..\$5.98
- Sonata No. 1**
Wilkomirska, Wanda
LP Connoisseur Society CS2040
- Well Tempered Clavier**
Martins, Joao Carlos
LP Connoisseur Society CS2043
- BEETHOVEN, LUDWIG VAN**
Music (Selections)
Vienna Volkoper, Stuttgart Philh.
LP Turnabout TVS34500
- BRAMMS, JOHANNES**
Concerto or Violin in D, Op. 77
Lautenbacher, Susanne
LP Vox STPL512260
- Quartets (String)**
Quartetto Italiano (Complete)/Schumann
LP Philips
6703029.....12-428-0592-3..\$20.94
- Symphonies**
Ormandy, Eugene
LP Columbia
D3M31636.....12-100-2997-9..\$11.98
- CHOPIN, FREDERIC**
Polonaises
Barbosa, Antonio (Nos. 1-7)
LP Connoisseur Society CS2041
- Frankl, Peter
LP Vox STPL514190
- HANDEL, GEORGE FRIDERIC**
Handel Messiah
Maran, George; Brannigan, Owen; Proctor,
Norma; Vyvyan, Jennier; London Philh.;
Boult, Adrian
LP Vox SVBX5203
- Water Music**
Menuhin, Yehudi
LP Angel
S36173.....12-419-0974-1..\$5.98
- LISZT, FRANZ**
Operatic Fantasies
LP Connoisseur Society CS2039
- MARTIN, FRANK**
Concerto for Harpsichord
LP Candide CE31065
- MOZART, WOLFGANG AMADEUS**
Sacred Music
Davis, Colin
LP Philips
6707016.....12-428-0593-1..\$21.95
- SAINT-SAENS, CAMILLE**
Concertos for Piano (5)
Paris Orch.; Baudo, Serge
LP Seraphim
SIC6081.....12-421-0278-7..\$8.94
- SCARLATTI, DOMENICO**
Sonatas (23)
Di Bonaventura, Anthony
LP Connoisseur Society CS2044
- SCHUBERT, FRANZ**
Sonata in B-flat, D.960
Brendel, Alfred
LP Philips
6500285.....12-428-0594-X..\$6.98
- SCHUMANN, ROBERT**
Music (Selections)
De Larrocha, Alicia (Recital)
LP London
CS6749.....12-170-1278-8..\$5.98
- SHOSTAKOVICH, DMITRI**
Symphony No. 15
Ormandy, Eugene
LP Red Seal
ARD10014.....12-430-1195-5..\$5.98
- STRAVINSKY, IGOR**
Music (Selections)
Ansermet, Ernest
LP Turnabout TVS34383
- SUK, JOSEF**
Music (Selections)/Wolf
Munchinger, Karl
LP London
CS6737.....12-170-1281-8..\$5.98
- TELEMANN, GEORG PHILIPP**
Fantasies (36)
Payne, Joseph
LP Vox SVBX5447
- VERDI, GIUSEPPE**
Don Carlo (Highlights)
Caballe, Montserrat; Verrett, Shirley;
Domingo, Placido; Milnes, Sherrill; Rai-
mondi, Gianni; Royal Opera Orch.;
Giullini, Carlo Maria
LP Angel
S36918.....12-419-0975-X..\$5.98

- WALTON, WILLIAM**
Belshazzar's Feast
Shirley-Quirk, John; London Sym. Orch.;
Previn, Andre
LP Angel
S36861.....12-419-0973-3..\$5.98

CLASSICAL COLLECTIONS

- BOSKOVSKY, WILLI**
Music of Vienna, Vol. 2
LP Angel
S36887.....12-419-0864-8..\$5.98
- BREAM, JULIAN**
Woods So Wild
LP Red Seal
LSC3331.....12-430-1194-7..\$5.98
- BT** R851309.....96-430-1194-1..\$6.95
- CA** RK1309.....92-430-1194-4..\$6.95
- DE LOS ANGELES, VICTORIA/DELARROCHA, ALICIA**
Concert at Hunter College
LP Angel
S36896.....12-419-0867-2..\$5.98
- KHAN, ALI AKBAR**
Bangla Dosh
LP Connoisseur Society CS2042
- KIPNIS, IGOR**
French Harpsichord
LP Angel
S36054.....12-419-0861-3..\$5.98
- German Harpsichord**
LP Angel
S36055.....12-419-0862-1..\$5.98
- MENTA, ZUBIN**
Battle of the Huns, Vols. 1 & 2
LP London
CS6738.....12-170-1280-X..\$5.98
- MESPLE, MARY**
Voices of Spring
LP Angel
S36888.....12-419-0865-6..\$5.98
- ORMANDY, EUGENE**
Fantastic Philadelphians, Vol. 2
LP Red Seal
ARD10017.....12-430-1187-4..\$5.98
- ROZHDZHEVSKY, GENNADY**
Paris Orch.
Russian Concert
LP Angel
S36889.....12-419-0866-4..\$5.98
- SILBERSTEIN, JASCHA**
Romantic Cello Concertos
LP London
CS6750.....12-170-1283-4..\$5.98
- SLATKIN, FELIX**
Concert Art Symphonic Band
USA (Marches)
LP Angel
S36936.....12-419-0868-0..\$5.98
- TALVELA, MARTTI**
Lieder Recital
LP London
OS26240.....12-170-1279-6..\$5.98
- YAKOVLEV, VLADIMIR**
Dipay Balalaika Orch.
Music for the Dombra
LP Melodiya/Angel
SR40200.....12-420-0189-X..\$5.98

SPOKEN WORD

- NATHAN, LEONARD**
Confessions of a Matchmaker
LP Fantasy 7015

COMEDY ARTISTS

- HUDSON & LANDRY**
Right-Off
LP Dore 329
- STILLER, JERRY & ANNE MEARA**
Laugh When You Like
LP Atlantic
SD7249.....12-140-0530-6..\$5.98

Canadian Label Seeks Licensees

LOS ANGELES — Canada's Avenue Of America Records used the National Association of Recording Merchandisers convention to launch itself as a licensee for U.S. product.

General manager Gary Salter and attorney Owen Sloane in their negotiations cited the company's recently hired three promotion men as prepared to handle records from U.S. sources. The two-year-old label recently began its own program of pop recordings through its GAS subsidiary as an adjunct to its budget LP business.

Salter notes the company's concept as a licensee is to release product immediately rather than seeing if it is a hit in the States first. "We will work a record as soon as it is shipped to us; we won't have a wait and see attitude," Salter said.

Hired as the company's first promotion staff are Jack Morrow, Joel Cohen and Morris Friesner, who work out of the firm's Toronto headquarters.

Salter says he is aware of the importance of label identity and will release all licensed product under the American firm's logo. In addition to handling pop product, Avenue will also handle U.S. budget merchandise through separate licensing arrangements.

The publicly-held company recently began seeking U.S. distribution for its own pop fare, placing Abraham's Children with Buddah. Now is seeking to import music into Canada, the label will handle repertoire from many creative sources, not only rock.

JVC's Kitano Sees 'Q' Modes in Coexistence

• Continued from page 1

stands for Compatible Discrete 4-channel, and the WEA group of Warner Bros., Elektra, and Atlantic should have product available soon. Kitano admitted to being in very close contact with EMI, "but, of course, it's their decision to make."

In line with this, JVC has at least 10 master cutting lathes in production for the U.S. market and these will be in operation. Kitano felt, by the end of this year. More will be set up in Europe. In order to speed up the flow of U.S. discrete quadrasonic product to the U.S. market, several WEA masters are now being cut in Japan. The master cutting lathe being set up in Los Angeles won't be in good working order until April.

The electronics that go with the cutting lathes are now being reduced and the modified lathes will be available later this year for any software manufacturer that wants to buy one, Kitano said.

4 Hardware Members

As for hardware, Kitano said that four new equipment manufacturers have signed licensing agreements—Sansui, Brothers, Cybernet and Akai. JVC is now experimenting in Japan with installing a discrete demodulator within its units. About 50 percent of the stereo-type consoles have demodulators installed and 10 percent of the component units. Similar units will be available for the U.S. market in late 1973, he said.

JVC would also like to invade the U.S. market with records. "We have a desire and actually have some few records available in the U.S. for the Japanese. But, as for the music made by us... we don't know if they'd be a plus or a minus with the U.S. public. At the present, it's only a matter for consideration." He pointed out that JVC had a very special relationship with RCA Records in the U.S. on

licensing product for many decades.

But the quadrasonic world is upon us. Stereo took about 10 years to completely expel monaural, he said. After two years in the U.S., the speed of quadrasonic acceptance and penetration in the marketplace will accelerate and its dominance will probably only take five years. He felt there was a great potential that most record companies would be into a single quadrasonic inventory (WEA is planning to have both stereo and Q product on the market; RCA is planning to eventually go with only a Q inventory because of the compatibility of the product in stereo) within the fourth year. Japan itself, although there are 150 titles in CD-4 on the market, presently has two inventories and two prices, but would be into a single price-inventory sooner than the U.S. He pointed out that the special harder compound for 4-channel was also now being used for expensive stereo albums.

Room for Both Concepts

Although Kitano is quite firm in his opinion that discrete is the better system, he felt that matrix would be around and that there was room for both systems in the marketplace. The reason is that many manufacturers of hardware units are now building all three major systems, SQ, QS, and discrete, into playback units, he said. "The reason we Japanese manufacturers had to do this was to meet the requirements of the U.S. government PX's on military posts, a very big purchaser of equipment."

But he felt it was doubtful the U.S. public would want units with three-way switches and felt that two systems will prevail in the U.S. in hardware. He pointed out that with the Sansui QS matrix system, you could play SQ records "passably." But, in any case, both matrix and discrete systems will prevail in the marketplace.

New Marketing Concepts Excite Retail Business

• Continued from page 12

leggers. The daily goal of his trucks was 100 albums per stop and four stops per day and this was being achieved on certain campuses. The Wheeler Dealer system was now operating on 130 campuses. The trucks were also used at concert locations when 20 percent of the stock would consist of recordings by the artist concerned.

Levy reported that his operation was using FIND to supply special orders. The students would fill in an order blank, pay a \$1 deposit and then the truck would return to the location a week later with the order.

Sheet/Folio Promise

The vast potential in the field of sheet music and music books was underlined by Aaron "Goldie" Goldmark of Hansen Publications. Goldmark pointed out that the American Music Conference had recently released figures showing that 40,770,000 people in the U.S. played an instrument—and these were potential buyers of music. Music sales were a fast-growing arm of the music business and there was even an important market among people who could not read music because books were now being produced in which notes were indicated by numbers.

Goldmark said that bootlegging was now beginning in the sheet music and folio business. He quoted the example of a publisher who had printed 2.5 million sheets of "Love Is Blue" in an "easy-to-bootleg" format. He could have sold 5 million but half of his sales went to a bootlegger.

Talking about the FIND operation, Willis Wardlow said that the new catalog due in April would feature 62,000 items from 650 labels. FIND had been in operation almost a year and was currently achieving a 95 percent fulfillment rate on orders, he said.

Wardlow admitted that because of the small quantities involved in FIND orders, the operation had to charge the dealers and rackjobbers

a higher price than the normal market level. On the other hand, the FIND operation brought traffic into the record outlets because the customer had to come back to collect his order and he might then be disposed to make other purchases.

Unlicensed Tape

• Continued from page 33

The firm with unlicensed product had only a few cartridges branded as "U.S. Tape, Inc.," consisting of titles no newer than Carly Simon's "Anticipation." Others noted were Isley Bros., "Givin' It Back," Carole King's "Music" and "Just Plain Charley" by Charley Pride. They were priced at \$3, also indicative of the unlicensed duplicator phaseout.

The only other firm offering prerecorded product was locally based Antell, Inc., which had basically cut-out items. These, curiously enough, were priced at \$4.

A man at the booth offering the U.S. Tape, Inc. product said, "There have been too many busts at fairs and big shows." He mentioned examples such as the recent closing by police of two booths at the hot rod and custom car show at the New York Coliseum recently (see separate story). He also said there was no percentage in handling unlicensed chart product.

"A few people are still approaching us claiming they have royalty-paid product or are putting royalty payments in escrow, but it's just not worth it to us."

Levin said his firm has waged a relentless campaign against bootleg product by mailing a letter to any store he or his employees spot handling such merchandise. The letter calls attention to the Federal laws covering unlawful product.

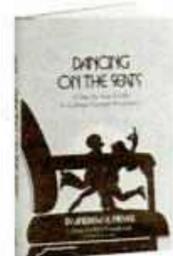
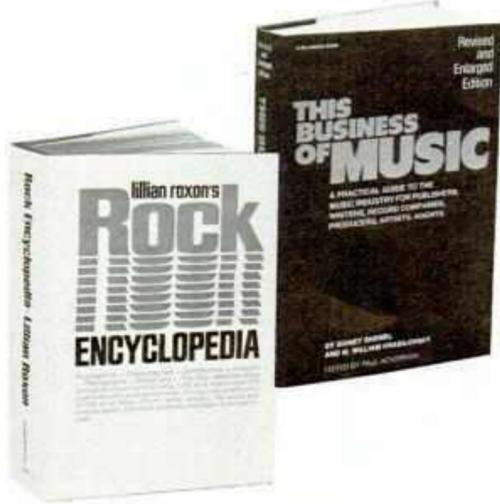
Stereo City featured a show special on an 8-track unit at \$39.95 and Levin claimed sales of 60 to 100 each day during the ten day event.

THE BILLBOARD BOOKSHELF

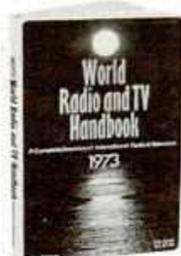
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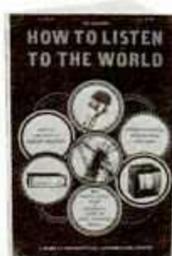
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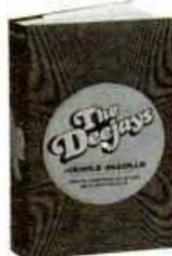
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LP SERIES REVIEW

Col's Big Band on Harmony

LOS ANGELES—A lot of fine music has come to the buying public's attention as a result of the current nostalgia craze, and Columbia has delved into its vaults to come up with material for five LP's from the big band era for release on its budget-priced Harmony label under the banner, "The Beat of the Big Bands." Artists represented in the release include Sammy Kaye, Tommy and Jimmy Dorsey, Les Brown, Woody Herman and Artie Shaw.

The set showcases some of the biggest of the big bands, offering varieties of style, providing a glimpse at some then promising young talent (such as Doris Day) and serves to remind us that these bands were every bit as popular and influential as the top rock acts are today.

Almost all of the material is produced by Teo Macero, with fine liner notes from Irving Townsend and cover art similar enough to display the LP's as a set.

The Sammy Kaye package includes such highlights as "Harbor Lights" and "Just In Time," and offers the kind of easy to listen and dance to supper club material that made "Swing And Sway" his motto.

Tommy Dorsey's set features his inimitable trombone with help from brother Jimmy on alto sax, and presents classic ballads such as "Moonlight In Vermont" and "Autumn In New York."

Les Brown and His Band of Renown still tour to enthusiastic audiences, and his contribution to the big band release includes such highlights as Doris Day singing "Sentimental Journey" and the famous "Mexican Hat Dance."

Mention "Woodchopper's Ball" to just about anyone and Woody Herman is the first thing to pop into their head. That tune, as well as the added treat of Herman's vocals on "Caldonia" and his great, bouncy clarinet are heard on his LP.

The Artie Shaw release features classics such as "Nightmare" and "Non-Stop Flight" and the brilliant clarinet of the band leader.

Harry James' contribution features the fine trumpeter on classics such as "The Flight of The Bumble Bee" and "The Man With The Horn," as well as a fine vocal from Gordon Polk on "Route 66."

Many of these men were musical rebels in their own time, choosing new methods of arrangement and production, hitting the road like the best bands today. Sound quality is remarkably good considering most of this material is 25 to 35 years old. The only complaint might be that Columbia chose to re-record these disks in stereo rather than keeping the original monaural form.

BOB KIRSCH

Cable Pubs

• Continued from page 1

license controls use of musical material on film or videotape soundtracks.

Theatrical movie synchronization license fees generally range from \$1,500 to \$5,000 and even higher in special cases. This form of license now almost automatically includes TV broadcast rights. A synchronization license for TV only will cost from \$50 to \$300 because ASCAP or BMI performance fees are also collected. A court decision at the time of the invention of talking films barred collection of performance for theatrical film showings.

First customer for the Warner Music new all-inclusive synchronization contract was a new Walt Disney company for hotel-room pay TV. "They were surprised and delighted to find that for once they weren't turned down when they requested clearance for pay TV and video cartridge use," Silvers said.

KRLA-AM 10-Year Hassle Reaches FCC

WASHINGTON—The decade-long battle of ten applicants, many with film and music connections, for southern California AM station KRLA, in Pasadena, is slated for what may be the decisive action by the Federal Communications Commission. Over the years, a Hearing Examiner, the FCC Review Board, and the Broadcast Bureau have come up with conflicting opinions on which applicant should get the award. Oak Knoll Broadcasting Corp., a non-profit organization, has operated KRLA since the FCC cancelled the license of Eleven-Ten Broadcasting Corp. in 1962.

An oral hearing by the full commission will be held March 19 and 20, in which six of the original applicants will petition for an overturn of the proposed grant to Orange Radio, Inc., by the FCC's Review Board in May 1971. The Review Board had, in its turn, thrown out a Hearing Examiner's initial decision in favor of Voice In Pasadena, Inc., made in April 1969.

However, the Review Board had found it necessary to defer the grant in order to investigate charges of alleged deception in statements made to the commission by Robert A. Maheu, an Orange Radio stockholder and principal, and former public relations consultant to Howard Hughes.

It was Western Broadcasting Corp., one of the applicants, that challenged fitness of Maheu because of his alleged interests in and control over KLAS-TV, Las Vegas, between 1967 and 1970, without any authorized transfer of control by the FCC. Western cited Maheu's own testimony about his role in the Hughes organization, in the public relations man's 1970 court case against those of the Hughes echelon who stripped him of his powers in the empire. In the Orange Radio application, stockholder Maheu was described as merely a public relations "consultant," and not an ac-

tive executive in management of Hughes' luxury hotels and the Vegas TV station.

The Review Board had chosen Orange Radio over the originally favored Voice In Pasadena, and all other applicants, on the unusual grounds that Orange Radio would preserve status quo of the southern California station in the matter of engineering and allocation.

The six applicants petitioning overthrow of the Review Board decision, and the FCC's Broadcast Bureau have satisfied the commission that there was sufficient reason to warrant a review of the KRLA case. Applicants who will be heard at the full commission hearing, in addition to Orange Radio and the Broadcast Bureau (which represents public interest), will be: Goodson-Todman Broadcasting, Inc.; Pacific Fine Music, Inc.; Crown City Broadcasting Co.; Voice In Pasadena, Inc.; Pasadena Broadcasting Co., and Western Broadcasting Corp.

ASCAP Receives Gershwin Stamps

NEW YORK—An album containing a sheet of new eight-cent stamps honoring ASCAP composer George Gershwin, was presented by assistant U.S. Postmaster General Robert E. Isaacs, to ASCAP president Stanley Adams, at the semiannual West Coast membership meeting of the association, scheduled for Wednesday (28) at the Beverly Hilton Hotel, Beverly Hills, Calif.

The ceremony took place in the grand ballroom of the hotel and was attended by Fred Astaire, Gene Kelly, producer Pandro Berman, John Bubbles (who played in the original production of "Porgy & Bess"), Henry Mancini, Paul Francis Webster, John Green, and Mrs. Ira Gershwin, wife of the late composer's brother.

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Latin Music

Musimex to Bow Mobile One-Stop Set-Up in Texas

By MONICA KELLY

LOS ANGELES—To help service the consumer better, Musimex Records, a Mexican-American label here, will introduce a "mobile" one-stop soon in Texas. According to president Ray Shevin, "because of the size of Texas, we want to expose records to the mass market. By using trucks to carry the merchandise we can enlarge our distribution and bring product directly to the customer."

"Until now," Shevin continued, "Mexican music has been limited

to the local store with no exposure at all. A small store has only so much space and in Mexico there are no rackjobbers."

Musimex Records was created by Shevin and Eric Dominguez three years ago with that idea. They started with 10 releases and expanded that to 200 by educating rackjobbers that the Mexican market, although marginal and smaller than the Anglo, is extremely steady, involves no "hits" and very little return product. Smaller mar-

ket volume justifies lower prices rackjobbers can afford and still feel profit.

"There are 40 to 50 million Mexicans but only 15 percent of the people buy records," Shevin said. "In America we sell as much Mexican product, if not more, than in Mexico. Many Mexicans come to Los Angeles to buy records because of our lower prices."

Musimex plans to use the Latin syndrome in reverse. The norm is to be a licensee, open a recording

studio, a pressing plant, sign and record artists and then license out the finished product. Musimex wants to take advantage of this arrangement and start exploiting Mexican-American talent here in Mexico. They hope to open their own recording studio and pressing plant, and use such artists as Los Diablos, Lalo Rodriguez, and Joe Flores to open the door for Mexican-American talent to break the Mexican market.

The Musimex offices have ex-

tended to Texas with a staff totalling over 15 people between the two cities. Shevin said that they are always looking for independent producers, artists and hopefully licensees from all over the world. "Japan is a very lucrative market right now," he commented, "and going to be very receptive to the Mexican sound."

Musimex Records started first as a licensee itself. They still license the DLV (Rovi in USA), Sonomex, Taurus and Cisne labels from Mexico. They have released a budget line of tape cartridges at \$3.98. They also have started a line for experimenting with new artists called Ranchero.

"Since Latin music is a catalog business, it is very secure, and handled properly through correct distribution and exposure as we've done instead of letting it sit," Shevin said, "will continue to grow rapidly and gain important stature in the future."

Latin Scene

MIAMI

Johnny Ventura (Mate), Jose Fajardo (Kubaney), Conjunto Universal (Velvet) and *Jovenes del Hierro* played at the Dinner Key Auditorium Feb. 24. . . . Pedro de Pool, program director at WCMQ reports that the station has been receiving upward of 200 request calls a day. Johnny Ventura recently visited the station as part of a local promotion tour. . . . The Antiques, a local rock group, have their first LP under Funny Records in local stores. . . . *Sabor de Nacho* (Horoscope) played a local dance Saturday (3). . . . Sergio Fiallo, composer of "Juntos" by Lisette (Borinquen), will record the song himself on Sound Triangle. . . . M&M Recording studio is almost ready for operation. . . . Armando Rodriguez, who has a show on Channel 6, is now programming Radio Mundo. . . . To correct some unintentional errors made in the Feb. 24 issue, Leopoldo Justo is general manager, and Tomas Garcia Fuste is program director of radio station WFAB. Also, of the total calls for requests received by the station, only a portion are for sales, not all, as was reported. . . . Conjunto Universal's new LP on Velvet will be released this week. . . . Promotion Sales has added Sonolux to their lines as sole distributors in the U.S. and Puerto Rico. They are also the exclusive distributors in Florida for Parnaso, the new label of Raphael and Los Galos. . . . Humberto Esteves of Channel 23 has announced a hour-long special with Marco Antonio Muniz. Muniz (Arcano) opened Wednesday (27) at Club Montmatre. . . . Aldo Legui is busy organizing Expodisc '73, due in Miami Beach Aug. 1-7. Major recording companies from U.S., Europe, South America, and Japan will participate with over 800 booths in operation. One of the events will be the International Song Festival of Miami

Beach, where the most important recording star from each company will receive a "superstar" award. . . . Juan Marcelo (Arcano) is in town to promote his new LP. . . . Sonido y Discos Inc., with three retail outlets and over 200 racks, are a major force in the Latin field here. They service Sears stores, Jeffersons, Richards, Burdines, McCroy's and 70 percent of Latin product to Handleman. . . . El Gran Combo (EGG) made a special trip to WFAB, while passing through to Panama, to squelch the announcements of two promoters who said that they were bringing the group here for a local dance.

ART (ARTURO) KAPPER

PUERTO RICO

Julio Iglesias (Alhambra) played four concerts here. One at the University of Puerto Rico; one at the College of Agriculture in Mayaguez and two at La Perla Theater in Ponce. Iglesias, winner of many festivals in Europe, recently received a gold record for his own composition "Un Canto a Galicia." His top-seller in Puerto Rico and the U.S. is another of his tunes "A Veces Llegar Cartas." Alhambra Records of Puerto Rico, represented by Juan A. Estevez and promo man Ricardo Fabregues, hosted a party at Casa de Espana in San Juan for the singer and the five musicians in his group.

Puchi Balseiro, Puerto Rican singer-composer-radio executive and newspaperwoman, has just launched her own record label, Mayin Records. Her first album, with 10 of her tunes and featuring singer Efen Santiago and a 36-piece orchestra, was produced and recorded in Buenos Aires. Miss Balseiro's father, Juan Ramon, is a veteran record man with a retail store in suburban Bayamon. He is also a composer.

Enrique Maluenda, Chilean tele-

vision program animator and now a Puerto Rican resident presented his 30th one-hour weekly show for "Super Show Goya" over Channel 7. The show was dedicated and performed by veteran artist Daniel Santos. Santos claims to be the Puerto Rican artist with the most LP's (260). Lillian Hurst, Puerto Rican television actress, is co-animator of the show. Although the Goya Show presents many international artists, the majority of acts are Puerto Ricans like: Tito Puente (Tico), El Gran Combo (EGG), Danny Rivera (Velvet), Yolanda Monge (Teca), Jose M. Class (Neliz), Gilberto Monroig (Cuna), and Carmita Jimenez (Borinquen). Maluenda and Hurst have also played to 25,000 people in a Latin package show at Robin Hood Dell of Fairmont Park, Philadelphia.

In a ceremony held in Bayamon, mayor Manuel Aponte dedicated a plaque renaming the street in which the late Pedro (Piquito) Marciano, veteran recording artist, was born. The street will now be known as Calle Pedro Marciano. He was among the group of Puerto Rican artists that started recording in the 1930's for labels like Victor, Decca, Seeco, Columbia and others. In later years, Marciano was successful with his own Canomar Records. . . . Olga and Tony, veteran recording artists that started many years ago in Cuba and who are presently on Borinquen Records, are reappearing on the San Juan nightclub circuit with a new show at Club Ocho Puertas. They are the parents of Lisette, also on Borinquen. . . . Veteran trumpeter Candoli made quite a hit with his stories of great jazzmen on the Kent Hamilton show on radio WLAC-FM.

ANTONIO CONTRERAS

NEW YORK

Caytronic Corp. president Joe Cayre, while attending the NARM

convention in Los Angeles awarded the firm's annual college scholarship to Jose del Rio, whose father works for United Distributors in California. The scholarship, given each year, in the name of a Latin artist, by Caytronic to the son or daughter of a person involved in the record industry honored the memory of Roberto Clemente. . . . Larry Harlow's rock opera "Hommy" has been set for Carnegie Hall March 29. Featured in the concert, along with Harlow, are Celia Cruz and "Cheo" Feliciano. There will be two performances—at 8 p.m. and midnight. All attending will be given complimentary album copies of the opera. . . . Fania's president Jerry Masucci is currently visiting South America. . . . Jorge Beillard tells us that he will be leaving his post as international representative and press manager at Fania Records in late March. He and his family will be returning to Argentina, where he plans to remain in the

(Continued on page 50)

Carr Folio Is Put in Spanish

NEW YORK—The Peer-Southern Organization has released a folio of Vikki Carr's LP "Vikki Carr en Espanol (The Hits of Today and Yesterday)."

With all lyrics in Spanish, the folio also includes a bi-lingual biography of the Columbia artist. Selections include "It's Impossible," "Love Story," "Y Volvere," "Ahora Que Soy Libre," "Pero Te Extranano," "Se Acabo," and "La Nave del Olvido."

Billboard Hot Latin LP's IN LOS ANGELES

Billboard SPECIAL SURVEY
For Week Ending 3/10/73

- | | | | |
|----|--|----|--|
| 1 | JAVIER SOLIS Greatest Hits, Caytronic 1042 | 11 | GERALDO REYES Caytronic 1219 |
| 2 | TE TRAIGO ESTAS FLORES Freddie Martinez, Freddy 1004 | 12 | COQE Sound Triangle 7773 |
| 3 | VICENTE FERNANDEZ Ariba Hoentitan, Caytronic 1333 | 13 | JULIO IGLESIAS Alhambra AL-10 |
| 4 | VICTOR YTURBE Felicidad Mi Tercer Amor En Puerta Vallarta, Miami 6056 | 14 | YOLANDA DEL RIO La Hija De Nadie, Arcano DKL 3202 |
| 5 | JUAN GABRIEL No Tengo Dinero, Arcano 3023 | 15 | VICTOR YTURBE Condicion, Miami 6043 |
| 6 | ELIO ROCA Contigo, Miami 6042 | 16 | CORNELIO REYNA Aqui Esta Otra Vez El Amo Y Senor, GR 5025 |
| 7 | WILLIE COLON La Cran Fuga, Fania 394 | 17 | AUGUSTIN RAMIREZ Zarape 1066 |
| 8 | LOS HUECAS Que Ironia, Caytronic 1351 | 18 | RAFAEL Los Amantes De Rafael, UA Latino 31072 |
| 9 | LOS BABYS Porque, Peerless 1609 | 19 | VIKKI CARR En Espanol, Columbia KC 31470 |
| 10 | CORNELIO REYNA Bego 1092 | 20 | CARMELA REY Remite Carmela Y Rafael, GAS 4043 |

IN CHICAGO

- | | | | |
|----|--|----|--|
| 1 | YOLANDA DEL RIO La Hija De Nadie, Arcano DKL 3202 | 11 | JAVIER SOLIS Greatest Hits, Caytronic 1042 |
| 2 | JUAN GABRIEL No Tengo Dinero, Arcano 3023 | 12 | WILLIE COLON El Juicio, Fania 406 |
| 3 | LOS BABYS Porque, Peerless 1609 | 13 | VICTOR YTURBE Condicion, Miami 6043 |
| 4 | LOS GRADUADOS Zeida 3304 | 14 | COQE Sound Triangle 7773 |
| 5 | JUAN TORRES Organo Melodico, Vol. 15, Musart | 15 | VICTOR YTURBE Felicidad Mi Tercer Amor En Puerta Vallarta, Miami 6056 |
| 6 | JULIO IGLESIAS Alhambra AL-10 | 16 | CORNELIO REYNA No Tengo Dinero, CR 5025 |
| 7 | LOS ANGELES NEGROS Vol. 5, Parnaso 1105 | 17 | GERALDO REYES Caytronic 1319 |
| 8 | CORNELIO REYNA Bego 1092 | 18 | LOS GABILANES Capri 1019 |
| 9 | RAMON AYALA Hits of 1972, Tex Mex 7004 | 19 | ISMAEL RIVERA Esto Fue Lo Que Trajo El Barco, Tico 1305 |
| 10 | CORNELIO REYNA Aqui Esta Otra Vez El Amo Y Senor, CR 5025 | 20 | RODOLFO Sulrir, Fuentes 3143 |



PRODUCER RICHARD Nader, following his introduction by radio personality Pacquito Navarro, left, address a crowd of some 16,000 people at the Second Latin Festival at Madison Square Garden. Photo right, singer Graciela (Musart) is introduced by retired radio personality, Symphony Sid, who flew in from Puerto Rico for the event. Graciela was part of the evening's bill which included El Gran Combo, Tito Rodriguez, Bobby Cruz and Ricardo Ray, La Lupe, Dizzy Gillespie, Machito, Joe Bataan, and Willie Colon. Navarro and Sid shared the emcee duties for the concert. Another Latin Festival is scheduled for the Garden, June 2.

MARCH 10, 1973, BILLBOARD

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International News Reports

A&M Marketing Step-Up Seen In Wake of New Appointments

LONDON—A general stepping-up of A&M's activities in the field will soon be under way following the appointment of John Mair as general sales manager. Mair joined the company last week from Phonogram, where he accepted a similar post.

Commenting on Mair's appointment managing director Derek Green said, "We can't continue to hide behind the old A&M image that we are a small creative company surrounded by larger companies forever. We've got to grow because of our energy and new

product. We have now reached the stage when we must break product at dealer level and not just rely on the old creativity image."

A&M has five field salesmen in the U.K. and Mair will be responsible for further development of this area.

Mair (41) has several years experience in selling, joining Phonogram from EMI where he was London area sales manager. He joined EMI in 1964 from Lutons where he had been a salesman for three years and he entered the

record industry in 1959 as a Pye van salesman in the Lancashire area.

Mair's appointment further strengthens A&M's management team and follows the recent appointment of Dave Margerison as head of a&r.

3 Acts Cut

Since his appointment as managing director, Green has dropped three acts from the label and has just signed his first. Through a deal with Jim Dolan and Mike Dawson—managers of A&M act the Strawbs—Green has signed a worldwide deal with a 12-piece rock orchestra Esperanto headed by Raymond Vincent.

Green said that he now wants to concentrate heavily on the label's U.K. acts and is planning several major campaigns for the coming months.

The first will be built around the new double album by Humble Pie called "Eat It," which is issued on March 16. The company will have a special Humble Pie truck visiting dealers throughout the U.K. to promote the act. To back up the release, A&M is also taking time on Radio Luxembourg and a competition in one of the consumer pop magazines is being arranged.

B&C-Charisma Label Widens Cos' Base

LONDON—Mooncrest, a joint venture label backed by the B&C-Charisma companies, will function as a "quality" pop label, thus broadening the creative base of the two companies' major involvement in the reggae and contemporary fields.

Mooncrest, jointly headed by B&C's Lec Gopthal and Charisma's Tony Stratton Smith, will make its first appearance on March 23, with singles by Nazareth, Python Lee (formerly Python Lee Jackson) with Dana Gillespie as lead singer, and A and A North, 20-year-old Welsh twin brothers, who are produced by songwriter Ronnie Scott. On the same date, two albums will be released—"Razamanaz" by Nazareth and "Sunny Days" by the Canadian band Lighthouse.

Nazareth is a former B&C act, as is another of Mooncrest's first signings, Welsh singer Ritchie Francis. Also contracted to the new label is eight-year-old Donna Newman from Manchester, who has recently been seen on television's "Midweek" and "Junior Bandbox" programs.

With B&C supplying marketing services, Mooncrest will be run by a management committee comprising, in addition to Gopthal and Stratton Smith, Clive Crawley (label and promotion manager), formerly promotion manager for B&C-Charisma, Mike De Havilland, manager of the Mooncrest publishing subsidiary, and B&C directors, Jim Flynn and Fred Parsons. Hazel Griffiths has been named press officer. The label will be administered from the BBC offices as will all activities involving records. Charisma management and agency activities will remain at the old address.

Introduction of Mooncrest follows the development of B&C as a marketing company and the phasing out of the B&C and Peg labels. "The emphasis will be on quality pop singles as a means of breaking albums," commented Stratton Smith. "We will not be rushing things and in the first year are planning on a maximum of 12 albums, building up to 20 in 1974. In the first year we shall be concentrating on eight artists." B&C now has nine salesmen on

the road and has plan to increase that number in readiness for a major sales campaign in September.

With the exception of a deal with EMI for Switzerland, no overseas arrangements have been made and neither has any agreement been reached for tape duplication and marketing, pending a decision on whether this should be handled internally.

Luxembourg Gets RTL-France Tie

LONDON—At the request of RTL-France, Radio Luxembourg's British service has taken over the station's late night weekday broadcasting on longwave.

Broadcasts, from midnight-3 a.m., will be transmitted live from Luxembourg by the team of British disk jockeys, speaking in English and probably working on a rota basis.

Programs will be compiled in London by program director Ken Evans and it is intended to adhere to 208's perry style of presentation which reckons to feature 18 tracks per hour compared to about six in France. Although French hit parade material will be included, these will be "in moderation" and most of the records played will be of English or American origin.

However, Alan Keen, Luxembourg's London general manager, insisted that the U.K. takeover of RTL is designed only to boost that station's audience, although reception in Britain is, both during the day and at nighttime, of good quality, despite the fact that transmission is not beamed toward these shores.

"These shows are purely for France—we would not wish to compete with ourselves," commented Keen, who added that in accordance with a policy initiated last autumn, advertising from British sources would be accepted for RTL's programs.

Keen declined to speculate on the possibility of an extension of 208's influence on the French programs to take in airtime before midnight. "A survey of listeners will be carried out after four weeks for reaction—after that, who can say what will happen?"

In England, 13,920,000 people listen to Radio Luxembourg, according to the latest market research figures to be released by the radio stations.

Luxembourg also reported this week that its English service is heard by 958,800 people in Denmark, according to a separate survey carried out in the country. The survey also found that 29 percent of the 15 to 19-year-old age group in the country listened to Luxembourg every night.

U.K. Dollar Devaluation Has Little Immediate Effect

LONDON—The devaluation of the dollar appears to have had little immediate effect so far on the U.K. record and audio industries although on the hardware side, the longterm effects are less certain. The devaluation has only meant a change of about three percent and after all, as executives in all sectors of the industry have pointed out, dealing with fluctuating exchange rates is nothing new here particularly since the £ was floated last year.

Reflecting the feelings of most record companies, Reg Novell, British Decca's export manager, commented: "There has really been no effect so far—the devaluation was so small that it doesn't make a great deal of difference to us."

Novell added: What we are far more worried about is the new protection tariffs President Nixon

might put on imported goods. If the new tariffs are introduced, it is almost certain that the first things to suffer will be luxury goods—including records."

Publishers are slightly more affected by the devaluation than record firms because of the larger quantities of money involved—advances and royalties coming from the U.S.—but most publishing executives also appeared relatively unconcerned about the move. As Ben Nisbet, managing director of Big Ben Music explained: "It is something we have just got to live with—anyway, we have been used to marginal fluctuations since the floating of the £."

The devaluation has also caused no serious immediate problems for the hardware industry although some companies have warned that there might have to be price adjustments at some future date.

From The Music Capitals of the World

AUSTRALIA

Ron Hurst, head of M7 Records, announces the new budget line titled Rainbow. Ron has employed the services of N.S.W. Newsweek chief David Smallbone to handle publicity. His first assignment "50 Million Blow Flys" by artist Frankie Davidson has already been shown on three National TV shows, the News with Mr. Beale Minister for the Environment Community singing outside Parliament House. . . . Shunned Radio Air Play, M7 feel they may break this record without the power of airtime on the record. . . . Carly Simon has two records in the top 10. "You're So Vain" at No. 1 and "I've Got To Have You" close behind. . . . Ross Ryan, new EMI artist has radio acceptability before release.

EMI's Peter Dawkins reports that producer Rod Coe has a potential winner in his new artist Richard Carl and his latest single "Friendship Train." . . . Ron Tudor, Fable manager, announced that Brian Cadd will have his Australian hit released in America on the Chelsea label and Robin Jolley's "Marshalls Portable Music Machine," also written by Cadd, has its American release March 1 on MGM. . . . Gay and John Kaye have a recording contract set with A.T.A. through Booking Agent Tony Brady. . . . Phonogram records held a reception for G. Wayne Thomas and John English's new label Warm & Genuine. Both started the label featuring themselves and Dinah Lee as artists all with a single and album release. JOHN BROMWELL

TORONTO

CBL Radio, the CBS AM outlet in Toronto, is running a new program concentrating on the Maple Music scene. Called "The Gramophone," the 50-minute show runs at 12:10 a.m. Tuesday and is hosted by Wayne Dion. A recent guest was Edward Bear's Larry Evoy.

Interestingly, the concept of the show came from a program which premiered on Mohawk College Radio called "These 2 Hours." . . . Dion and producer Stuart Farago, himself a musician and composer, plan a panel discussion on the Canadian music scene in the near future with representatives from all areas. There are plans to launch "The Gramophone" on a national basis.

The followup to Edward Bear's million-selling "Last Song" is called "Close Your Eyes," and it will be released simultaneously in the U.S. and Canada at the end of the month. Meantime the "Edward Bear" album is now Canada's top-selling LP on the U.S. charts, surpassing both the Guess Who and Lighthouse. . . . Anne Murray drew raves for her SRO Massey Hall concert this week. . . . Polydor has bought a package of 13 billboards (in Toronto, Montreal and Quebec City) in a special Slade campaign—it's the first time, says Polydor's press officer Bill Noran—that billboards have been used in Quebec. Atkinson Danko and Ford at the Riverboat this week for Columbia. . . . Label also reported to have signed Danny McBride, brother of Bob McBride, Lighthouse lead singer—deal was negotiated by McBride's manager John Brower. . . . The Alvin Jones Ensemble at the Colonial Tavern this week, drawing enthusiastic crowds.

The Bells drew more fans last Saturday at a suburban hotel in Montreal than Ian and Sylvia attracted to Place des Arts. . . . Epic's Staton Brothers at Carleton University, Ottawa (8-10). . . . Good radio reaction to the group's first album.

DUBLIN

Although RTE television's "Spin Off" has ended, the early evening show "Tangents" will, in addition to its usual pop spots, have a 45-minute program on pop once a fortnight. On the first program will be Brinsley Schwarz, Bees Make Honey and Frankie Miller. . . . Polydor starts a new tape division this week, headed by George Butler. Commented general manager John Woods "Our aim is to expand the tape business into areas such as garages, camera shops, newsagents and chemists."

EMI is due to launch a new budget-priced label later this year. According to EMI's Sheldon Heller, it will cater exclusively for Irish artists. At the moment Talisman is the outlet for such local material, but the label also releases Scottish product. Heller also introduced the Tralee label recently, but this is a full-price outlet for Irish artists. . . . Distribution of A&M has switched from Polydor to Symphonia. . . . Alan Stivell's "Renaissance of the Celtic Harp" (Philips), which includes the young Breton's arrangements of several Irish folk tunes, is proving to be a very strong seller. . . . Ronnie Drew of the Dubliners starts his own television series in April and his guests are likely to include Julie Felix, Spike Milligan and Lynn Redgrave. KEN STEWART

HAMBURG

Wolf Bruemmel, the former press relations chief at EMI Electrola has joined Maritim Records in Hamburg. . . . BASF has signed singer Ingeburg Hallstein to record for the label. . . . Bellaphon Records has started a new series, Echoes of an Era, with five jazz albums. . . . Jochen Von Bredow has become the new TV contactor at Electrola. WOLFGANG SPAHR

LONDON

Nick Firth, who for the past few years has been working for Chappell in New York in the international department, is moving here to become general manager of a new division, Chappell Intl. The new division will be responsible for developing and co-ordinating Chappell's international activities with its overseas subsidiaries. Firth will report to Chappell managing director Bob Montgomery. In addition, Don Dive, assistant head of promotion at Decca, is joining Chappell on March 26 as manager of promotion and public relations, a newly created post. He will report to Harold Geller, head of Chappell's standard catalog department. . . . Music Sales has bought the old established music firm of Clifford Essex and the monthly BMG magazine for an undisclosed sum. Not included in the Music Sales deal is the Clifford Essex musical instrument and repair shop. Music Sales' Bob Wise told Billboard that many of the Clifford Essex publications which include several tutors for fretted instruments would be redesigned and that some of Music Sales' own tutors will be transferred to a new company, Clifford Essex/Music Sales.

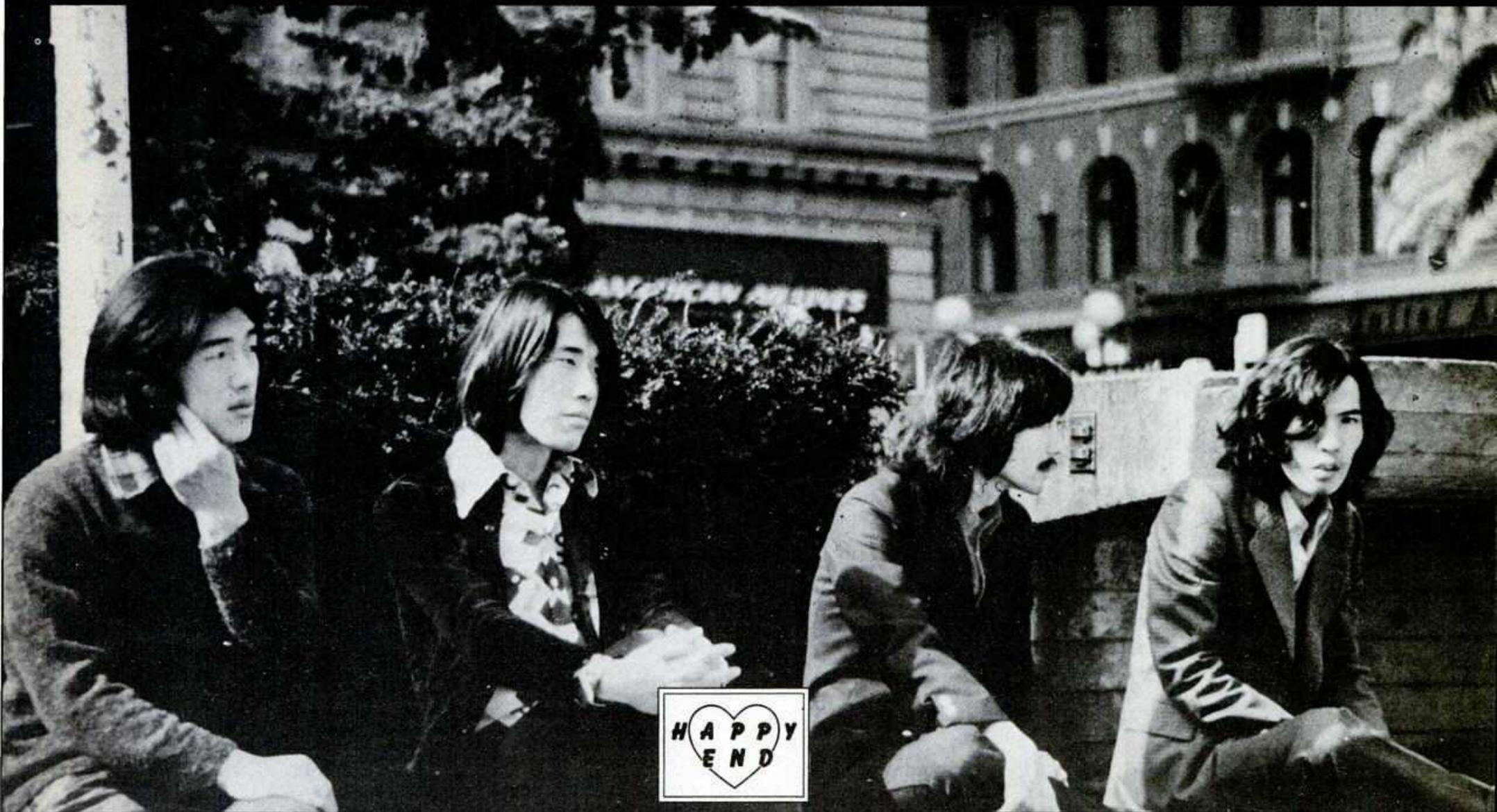
Classical conductor Carlo Giulini will conduct and record in Britain exclusively with the London Philharmonic Orchestra from autumn next year. Giulini is under an exclusive recording contract with EMI and both the company and the LPO say that it is likely that during the next three years he will conduct the LPO in important recording projects. . . . Rex Oldfield, former pop product manager at Phonogram, has joined CBS as manager, special projects. Oldfield

(Continued on page 50)

'Fresh' Sub-Pubs Names Overseas

NEW YORK — The following foreign sub-publishers have been set for Capitol Recording artists Raspberries "Fresh" LP by C.A.M.-U.S.A. principals Vittorio Benedetto and Jimmy Jenner; CAM Australia in Australia; Herman Brauer, Belgium; CAM London, England; Editions Musicales Claude Pascal, France; CAM s.p.a., Italy; Japan CAM, Japan; Ediciones Musicales Hispavox S.A., Spain; Air Music Scandinavia, Sweden and Veronica Music in Holland.

＊日本のロック・ファンが待ちに待った驚異のアルバム！
「はっぴいえんど」絶賛発売中！



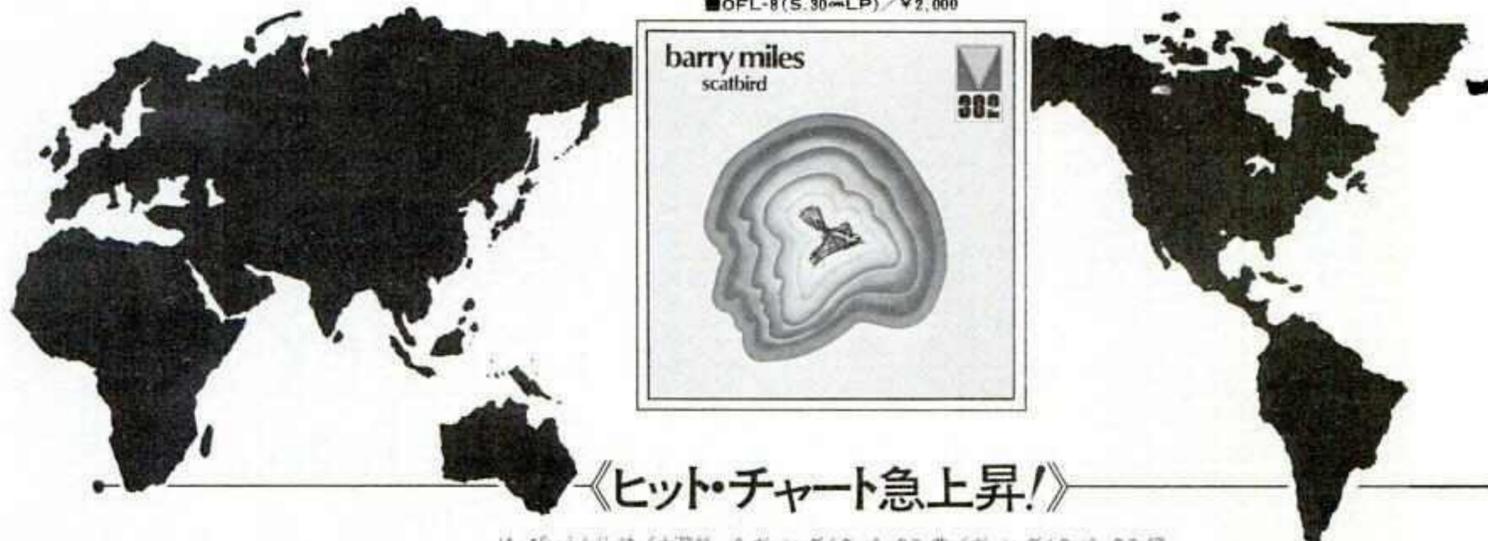
ウェストコースト・サウンド完成を目指し、米・ロサンゼルスで録音した、はっぴいえんど最後のアルバムです。

はっぴいえんど

▶ はっぴいえんど ◀

風来坊 / 氷雨月のスケッチ / 明日あたりはきっと春 / 無風状態
 さよなら通3番地 / 相合傘 / 田舎道 / 外はいい天気 / さよならアメリカ、さよならニッポン
 〈はっぴいえんど〉細野晴臣 / 大瀧詠一 / 松本隆 / 鈴木茂
 〈ブラス・アレンジ〉カービー・ジョンソン / 〈バック・ミュージシャン〉トム・スコット / ビリー・ペイン / ローウェル・ジョージ /
 チャック・ファインドレイ / デイヴ・デューク / スライド・ハイド / ヴァン・ダイク・パークス

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〈片面〉無風状態
 ■OF-10 (S. シングル) / ¥500



More Defective Disks in U.K.

• *Continued from page 3*

consider Pye's manufacturing standards are at least on a par with other firms.

"I recognize that there is a lot of inferior playing equipment around which causes problems with some product."

CBS disk cutter Brain East agreed to a certain extent and pointed out that often when a member of the public complained about a defective record there was evidence of mishandling by the person concerned.

He told *Billboard*, "Short of investigating every rejected disk it

would be impossible to pinpoint the exact reason for the fault. It could be the cutting, pressing or mishandling."

Another comment by Malcolm Davies found support from EMI's director of production and studios, Roy Matthews. Davies said: "It boils down to a question of whether we are making records for the average consumer or for the select few who have quality hi-fi equipment."

Jumping Occurs

Matthews explained: "With certain kinds of music—notably rock and progressive—jumping does oc-

cur. There has to be a compromise between producers who want certain levels on their recordings and the customers' facilities. I have every sympathy with the customers."

However, he did not feel that the percentage of badly pressed records was increasing except in direct proportion to the number of records being manufactured.

RCA's marketing manager Geoff Hannington agreed with this last point, commenting: "I'm not trying to be complacent, I get very cross when I hear about records being returned. It is infuriating for a customer to buy a faulty product. When someone has paid money for a record they should be able to expect that it will be flat and play without jumping."

"But our figures have not increased at all on faulty records. What you must remember is that when you are producing goods in such massive quantities as we are then it would be silly to expect that there will be no rejects."

"More records are being made now and more people are buying them and so you must expect a proportionate number of faults."

Finnish Fight Flares For Tape Sales \$

HELSINKI—Currently one of the fastest developing tape markets in Europe, Finland is becoming a sales battleground between various tape enterprises. Two years ago there was only one tape duplicating plant here, but now there are four, although Finland still has only one record pressing factory, Finnvox, with a daily capacity of about 9,500 disks. Cassettes and 8-track cartridges now account for some 40 percent of the total Finnish music market.

The most recent tape enterprise in the field is Oy Mainos-TV-Reklam Ab, 18 months old and known until now for its commercial TV programs on the Yleisradio network. In terms of tape, MTV has specialized in cassettes and videotapes of educational material for industrial, business administration and communal training purposes.

Using Ampex CD-200 equipment, the company attained a daily production capacity of 450 cassette units. On the video side, MTV also functions as a custom

service, utilizing its IVC and Videcon equipment and mobile studio. The company also markets various video record playback equipment on a licensed basis, but priced at \$1,300 plus color set, these units have not sold well, and there are only about 500 in use. The situation is expected to improve when Philips and Sony playback equipment costing between \$700 and \$1,000 is introduced into the Finnish market in 1975, and it is anticipated that production of Finnish videocassettes will begin on a large scale at that time.

According to MTV tape operations director Heikki Lampela, the company is negotiating with two local disk firms about production deals for cassettes and videotape. When these talks are concluded, MTV plans to increase its daily cassette duplication capacity to 2,000, and will add to its duplicating equipment to meet demand, including overseas orders.

Finnvox Prepares

Finnvox, the leading and most widely used duplicator in the country, is preparing for an increase in competition. Finnvox studio chief Erkki Ertesuo said that in the end it will be the quality that counts, and believes that savings made in high-speed production will be lost in reduced technical quality. His company is using Asona equipment with six slaves, and has a daily capacity of 2,000 cassettes.

"I feel that four domestic duplicators serving the local music market is too many," said Ertesuo, "and in the end there will be room only for two or perhaps three." He also believes that the number of Scandinavian and other European duplicators handling Finnish product is rapidly decreasing because the quality and cost level of Finnish duplicating is very competitive.

"We've just received a remarkable order from Belgium which tells everything," he added. Ertesuo regards the audiovisual sector as very quiet for the immediate future. Video disks and cassettes will not arrive before 1975, and there are many problems including cost and copyright to resolved. Stereokasetti co-founder and director Martin Brushave is indignant because Finnish record companies have been favoring overseas duplicators rather than local enterprises. His anger is emphasized by the fact that Stereokasetti sent product to international comparison tests in Austria last year, and returned with top honors.

The company is using de luxe-tuned Telex equipment with 12 slaves, and has a daily production capacity of 1,800 cassettes. In its initial days, Stereokasetti concentrated on language and literary repertoire, but now this represents only 30 percent of its output.

Finnvox has been duplicating cassettes for only six months, and is basically a record company. "We entered cassette duplicating for the sake of quality," co-owner and general manager Aaro Raninen declared. Finnvox is using specially-built equipment, and is producing 250 cassettes each day. Like everybody interviewed, Raninen thinks that cassettes will eventually overtake records.

This summer is predicted to be the best ever with regard to tape prospects, with more and more youngsters going on vacation with their own tape equipment. In locations like Lapland, where electricity is still considered as one of the seven wonders of the world, cassette equipment is doing extremely well. There are some extensive tape campaigns planned, including one from Finnvox, whose catalog together with its sister company Scandia-Musiikki is very impressive.

An additional factor helping the blossoming tape market is believed to be the shortage of music on radio and TV, and what there is does not appeal to the youngsters.

Swedish Entry Chosen For Eurovision Contest

STOCKHOLM — The Swedish entry for this year's Eurovision Song Contest on April 7 in Luxembourg will be "Sommaren Som Bengt Sager Nej" (The Summer That Never Says No). The melody was written by Carl-Axel and Monica Dominique, members of the Swedish pop-jazz group Solar Plexus, and its lyrics were penned by Lars Forssell, a member of the Swedish Authors Academy.

The song was selected at an eliminating contest held here on Feb. 10. It was performed by Malta, a duo comprising Goran Fristorp and Claes af Geijerstam, who will sing it in Luxembourg under the name of Goran and Claes. Their single of the song will be released by EMI on March 5, and their debut LP is scheduled for the end of this month.

Second in the eliminating contest was "I Varan Varld" (In Our World) sung by Decca artist Ann-Kristin Hedmark and written by Bengt-Arne and Anja Notini-Wallin. Third was "Ring, Ring" performed by Benny Andersson, Anni-Frid Lyngstad, Bjorn Ulvaeus and Agnetha Faltskog, and this would have been the public's choice according to press opinion the following day.

It was written by Andersson and Ulvaeus with Stig Anderson of Polar Records, and has English lyrics penned by Neil Sedaka. Fourth in the elimination was "Oh, Vilken Harlio Dag" (Oh, What a Beautiful Day) sung by Polar artist Ted Gardestad, who also composed it with lyrics by his brother Kenneth Gardestad.

EES Registers Peak Year In Sales; Up \$5 Million

By WALT TROTT

MUNICH—It was indeed a record year for European Exchange System (EES) music sales in 1972. Hitting a high, EES record, tape and cassette sales totaled some \$14.2 million, more than \$5 million above the previous year's receipts, reported Wally Camp, EES record buyer.

"The best-selling album in our stores during 1972 was Isaac Hayes' film soundtrack LP 'Shaft,'" he said. Roberta Flack scored as the best-selling female artist on albums, while Neil Diamond placed tops among the males in LP sales. Alice Cooper nudged 1971 winners Grand Funk Railroad out of top spot among pop-rock groups.

Best soul sellers were Roberta Flack and Al Green. Charley Pride was far-and-away the leader in

country sales, while Lynn Anderson was tops among the female stars. Best group, according to sales, was the Jackson Five, with the Statler Brothers earning that honor in the country field.

"Country continues to be a strong selling category, but it's also the most unpredictable," continued Camp. "However, soul is ever-increasing and remains a very strong category which is on an unending upward sales path."

Partly responsible for the record gross was the rise in LP prices at the post exchanges during the year. At the start of '72, a single-record album cost customers \$2.50, rising to \$2.75 in April, and finally jumping to the present \$2.95 per LP in October.

"At the present time, there are no plans to raise the album costs beyond the current prices," says Camp.

Final results of EES' 1972 sales champions are.—Best selling albums: Isaac Hayes' "Shaft."—Most popular female album star: Roberta Flack, followed by Carole King.—Most popular males in LP sales: Neil Diamond and Cat Stevens.—Most popular pop group: Alice Cooper and Chicago.—Most popular soul artists: Roberta Flack (female) and Al Green (male).—Most popular country artists: Charley Pride (male) and Lynn Anderson (female).—Most popular soul group: Jackson Five and The Temptations.—Most popular country groups: Statler Brothers and Danny Davis and the Nashville Brass.

'Harmony' Rights

NEW YORK—Record licensing and sub-publishing rights to Artie Kaplan's "Harmony," currently climbing the European charts, have been assigned to CBS Sugar Records and Edizioni April Music, Italy. The song appears on the "Confessions of a Male Chauvinist Pig" LP, originally released in the U.S. The deal was coordinated by CBS Records Intl.

CKGM the Top Rocker

By RITCHIE YORKE

MONTREAL — For the first time in more than a decade, Montreal's top-rating English station is a rocker—the Geoff Stirling-owned AM outlet, CKGM.

According to the latest figures released by the Bureau of Broadcast Measurement this week, CKGM has overtaken the long-established number one English station, CJAD, an MOR operation.

CKGM, which is managed by Jim Sward and program director John Mackey, has a cumulative audience of 489,300, compared with CJAD's 463,100. CKAC, the top French station, has an audience of 735,000 in this market, which is close to 90 percent French-speaking.

CKGM's Jim Sward estimates that despite its English content, fully 60 percent of the station's audience have French as their first language. CKGM sister station, CHOM-FM, Montreal's only progressive outlet, now has a cumulative audience of 252,600, or 10th in a market of 18 stations.

One of the minor surprises of the new BBM survey was the lack of significant audience gain by CFOX, Montreal's only country

station. Purchased six months ago by CFGM, the Toronto country station, CFOX has gained very few listeners with its new format, and remains near the bottom of the pile.

CFOX came in with 105,900 people, or 16th. It would appear that Montreal is nowhere near as country-oriented as Toronto, where CFGM has made strong strides in audience gain over two years. The results are expected to bring about much change in traditional MOR formats, which have been the mainstay of Montreal radio for many years.

CBS Opens New Plant In Spain

NEW YORK—Discos CBS of Spain has opened a new pressing plant, with an annual capacity of six million records, near the outskirts of Madrid. The facility will also serve as the warehouse and distribution center for the label.

Attending the opening ceremonies in Spain were Peter de Rougemont, vice president CBS International in charge of European operations, Max Wyngaard, regional director, Tomas Munoz Romero, director general of Discos CBS, as well as a number of local officials and executives of the Spanish Federation of the Record Industry.

Built in nine months, the plant was constructed to handle projected sales increases predicted by label executives for 1973.

7 Cos. in U.K. Sue for Piracy

• *Continued from page 1*

copyright and are demanding that all tapes involved be given up by the chain.

Among the tapes involved in the action are "A Man and His Music" by Frank Sinatra; the Bee Gees, "Trafalgar"; the Beatles, "Abbey Road"; "Bark" by Jefferson Airplane; "Best of Elvis"; Volume 1, "Santana III"; "Blood, Sweat and Tears" and Carole King's "Tapestry"—all of which have been on sale at Marble Arch shops.

Finnish Hits On 9-LP Set

HELSINKI—Valitut Palat, the Finnish subsidiary of the international Reader's Digest publishing company, will soon release one of the most ambitious albums in the history of the Finnish record industry. It will be called "Saturday Favorites," and will cover most Finnish hits from 1928 to 1972 in a nine-LP collection featuring 108 songs and 78 artists.

The album has been compiled by Pekka Gronov and Toivo Karki, two well-known experts on Finnish popular music, and all the songs are by the original artists. Included will be almost all the gold award hits such as "Remember Montreps" by Annikki Tahti, which reputedly saved Skandia Musiikki from bankruptcy in the late fifties; "Emma," the first gold award, and eleven others.

The albums will be contained in a de luxe box, and has been manufactured in England. It will retail here at \$40.

Would you like a slice of this cake?



In 1972 our slice was rather big,
because we had every 4th single record sold
in Germany.



Germany
Ariola-Eurodisc GmbH
8000 München 80
Steinhauser Straße 3

Austria
Ariola Schallplatten Ges. m. b. H.
A-1120 Wien
Meidlinger Hauptstraße 63

France
Editions Musicales Arabella S.A.R.L.
18, rue Beffroy
92 - Neuilly

Netherlands
Ariola-Eurodisc Benelux N.V.
Baan 15
Haarlem

Spain
Ariola-Eurodisc S.A.
Calle Aragón 204
Barcelona 11

Switzerland
Musikvertrieb Zürich AG
CH-8040 Zürich
Badener Straße 555

Copyrighted material

Tamla Motown Sets U.K. Prod Co. as 1st Step in Expansion

By BOB PARTRIDGE

LONDON—Tamla Motown is beginning the first phase of a major international expansion plan with the formation of a new U.K. production company which will be responsible for the acquisition of British talent. This will be the first time British artists have been signed directly to the company—previous deals were for third party product.

The production company, as yet unnamed, will be headed by Trevor Churchill, formerly head of the Rolling Stones label's U.K. operation, together with John Marshall, deputy international director. "This is something Motown has never done before—the idea came from the States, but we've been pushing for this kind of operation in Britain for some time," commented Marshall.

Churchill will be responsible for

the acquisition and development of British talent for worldwide release. He will also be involved in publishing, promotion and general a&r activities. First signing is expected within two months.

Autonomous

The new company is also planning to sign British producers to work not only with U.K. acts, but also with Motown's existing roster of American talent. "We've been

given a budget from the States, but we will be an autonomous operation in the U.K. Only when American Motown artists are involved will we be working with the States. We have a free hand to develop British talent," Marshall said.

Product from the new company will be aimed at the British market initially, although there are tentative plans for Churchill and Marshall to personally promote British material in the U.S.

All's Quiet on the ASCAP Front

LOS ANGELES—The American Society of Authors, Composers and Publishers' (ASCAP) continuing battle for licensing agreements has reached the skirmish stage, according to the several reports presented to a membership meeting here Wednesday (28).

Typical of the fronts was local radio, where Judge Ryan had agreed to a joint proposal from the society and ASCAP, wherein the commercial rate drops from 2 percent to 1.725 percent. Gerald Marks, chairman of the executive committee, explained that despite the rate slash, ASCAP payments will soon reach parity and overall there will be an increase because of the growth of AM and FM stations nationally. He reported that TV stations could have terminated license agreement that continues through 1977 by notification before Jan. 1, 1973, but they did not terminate "and ASCAP will not end it either," according to society president Stanley Adams.

Adams reiterated his 1972 objective to license public broadcasting, which he stated pays many professional fees and salaries but bypasses ASCAP licensing. Muzak, he said, is trying to pare its \$27

per location payment, but this is in negotiation. He cautioned that the Fortnightly case might endanger the 1931 precedent in the case of Buck vs. Jewel LaSalle, which made it possible to license music over radio loud speakers.

Output in Canada Dips for December

OTTAWA — Although production of records in Canada for 1972 was higher than the 1971 figure, the official figures for December indicated a decrease of about 7 percent over the same period in the previous year.

Statistics Canada report that 5.05 million records were manufactured in December, compared with 5.33 million in December 1971. Pre-recorded tape production, however, increased from 563,000 to 830,000 in the same period.

J. Nathan Firm, Sugarmusic Pact

MILAN—John Nathan's Overseas Music is to represent in the U.S. and Canada with immediate effect the Milan-based Sugarmusic Publishing Group through a deal signed at the end of last month between the two companies. Overseas Music will both acquire new copyrights for Sugarmusic and promote the Italian firm's existing catalog.

Nathan will be meeting Giuseppe Giannini, a director of CBS/Sugar, when the Italian comes to New York later this month as part of a general fact finding survey of the state of American music industry.

Polydor Handles Silver Blue

NEW YORK—Silver Blue Records, a newly formed label here, will be distributed by Polydor Records, according to Joel Diamond, president of the label, and Jerry Schoenbaum, president of Polydor, Inc.

The first product to be distributed under the agreement is the single "For Your Precious Love," by the r&b group the Invitations. Diamond stated that additional product, to be recorded by newly signed label acts, will be released within the next few months. He added that Silver Blue is also looking to purchase new masters.

Johnny Marks' Wife Is Dead

NEW YORK—Margaret Marks, wife of songwriter/publisher Johnny Marks, died Feb. 19.

For the past 30 years, she acted as an advisor to Marks in the writing of his lyrics and music. During World War II she worked with the war information office in London; later she became fashion advertising manager for Macy's. Mrs. Marks is survived by her husband and three children.

From The Music Capitals of the World

• Continued from page 46

will be involved in CBS' entry into the bargain-price record market utilizing old and new product, both international and domestic.

As part of a drive for greater promotion on Southern Music's Spark label, Colin Hadley's McKinley Marketing Services has been appointed as marketing consultants. Additionally, managing director Bob Kingston is on the lookout for a label manager whose responsibilities will include liaison with McKinley and licensees Pye Records. . . . WEA is releasing a new mid-price re-issue series called Masters next week. The albums will encompass material on all three WEA companies, Warner, Elektra and Atlantic. The series was originally conceived as 'Atlantic Masters' by label manager Janet Martin, based on a similar American project called "Their Greatest Recordings." The albums in the initial release includes product by Eric Clapton, the Everly Brothers, the Coasters and Buffalo Springfield. . . . Jo'Burg Hawk, a new South African rock band has been signed to the Charisma label. . . . EMI is releasing seven Creedence Clearwater Revival albums next week, making available the group's entire album output—a big hits compilation album, "Creedence Gold" was issued in January.

MONTREAL

Rainbow Magazine has announced exclusive U.S. and Canada reprinting rights to articles from England's New Musical Express and Disc—the magazine will announce U.S. publishing plans shortly. . . . Skip Fox of Media Men promoting Major Hoople's Boarding House and La Troupe Grotesque at Humber College this week. . . . Anne Murray recording followup to "Danny's Song" this week.

Bobby Womack in Toronto this week with Santana. . . . "Skinny" Tenn reports that five MLS stations now on the new Fludd single,

Arcade's 3d LP Gets Jump On Its Rivals

LONDON—Arcade's third television-advertised compilation album is now being promoted in the Harlech and Westward TV regions and with its release, Arcade has beaten its rivals K-Tel and Ronco by issuing a double album which will also be available on cassette and cartridge.

The album, "40 Fantastic Hits From The '50's and '60's," retails at \$7.50 with the cassette and cartridge version—duplicated by Trident—selling at \$9.30. Titles have been supplied by Polydor, Phonogram, Pye, Bell, RCA, MGM and Page One. Artists featured include Paul Anka, Neil Sedaka, Kay Starr, Eddie Fisher, Dusty Springfield and Frankie Laine.

Harlech and Westward started advertising the album on Feb. 19 and Laurence Myers and Michael Levene of Arcade claim that 35,000 units have already been shipped out to dealers in the two regions.

Michael Levene who with his brother Larry is responsible for the distribution of the album told Music Week that these two regions account for around 10 percent of homes in the U.K. and that from this one can gauge national volume potential.

Myers said that they expect to sell over 500,000 units and that combined sales of the first two Arcade releases have reached in excess of 1.2 million.

"Yes." . . . UA getting strong action on the first Karl Erikson single, "Midnight Road." . . . Tommy Banks' new 16-track studio in Edmonton now operating and Banks was in Toronto last week negotiating an independent production deal.

GRT has named March "Light-house Month in Canada" . . . the label is making available a film clip of "Sunny Days" and a one-hour radio documentary. . . . Many major stations, including CBUM and CKGM, went right on the new Keith Hampshire A&M single, "The First Cut Is the Deepest" from his forthcoming album. . . . Cheech and Chong cutting material for new album in Montreal. . . . Polydor's Lori Bruner busy with local appearances by the Bee Gees, Irish Rovers, Arthur Fielder, Chuck Mangione and Rory Gallagher . . . a new musical revue "Of Moon and June and Honeymoon" . . . and "Countless Plastic Things" opened here this week with excellent reviews.

Patti Page into the Royal York Imperial Room . . . the Nova Scotia Dept. of Education claims it has the best radio announcer training facility in Canada, following recent renovations and equipment modernization. . . . Boot Records' Jury Rrytuik returned from sessions in Jamaica—while there he apparently spent a couple of days cruising at sea with Cat Stevens, also recording on the island. . . . Decca is to release the latest Stompin' Tom album in the U.K. and Scandinavia.

Columbia a&r staffer, Linda Dawe, has announced her engagement. . . . Toronto music lawyer, Peter Steinmetz returned from European vacation last week.

RITCHIE YORKE

CBC to Step Up Area Services

VANCOUVER—CBC president, Laurent Picard, said this week that the corporation intends to introduce radio and television service to every Canadian community with a population exceeding 500 people. Picard told a Board of Trade luncheon that it is a CBC objective to put programming into smaller communities as funds become available.

He said that one of the problems has been that many communities are located behind mountains where installation of service is made more difficult by geographical terrain. "But the introduction of Canada's new communications satellite link, has put CBC television within reach of 99 percent of Canadians," he said.

Latin Scene

• Continued from page 45

record business. Beillard also tells us that Andy Harlow's "La Loteria" is continuing to sell well in Puerto Rico, Miami and New York. . . . Popular singer Tito Rodriguez died Feb. 28 (see separate story). . . . Alegre Records has released the latest single by Cabrerita y sus Ideas. The disk was produced by Joe Cain. . . . The Sandro Spectacular LP was voted the Hit Parade winner in the Channel 47's polls of current albums. . . . Mericana artist Machito has been getting some good airplay with his single "Como Quieres." The tune is from his album "Machito." . . . Freelance photographer William Acevedo, seen at many of the Latin events in town, provided us with the Latin Festival photographs in this week's section.

JIM MELANSON

Cassidy U.K. Arrival to Be Hush-Hush

LONDON—To avoid the possibility of crowd hysteria, elaborate steps are being taken to ensure that David Cassidy's arrival in Britain on Monday (12), will be unpublicized.

One reason given is that Heathrow Airport authorities have put a ban on any announcement of expected arrival by pop stars. But in fact, all of Cassidy's movements, outside of his concert appearances, are to be veiled in secrecy to avoid a repetition of the events during the artist's last U.K. visit when hordes of young fans apparently followed him everywhere.

Reason for Cassidy's visit is a series of 10 concerts plus TV appearances. Robert Paterson is promoting the concerts, six of which are to be at Wembley's Empire Pool within the space of three days.

The first dates of the British visit are at Manchester's Belle Vue theater on March 13 and 14 when there will be two concerts on both days.

Cassidy then comes to London for a Friday (16) appearance at the Empire Pool. On Saturday (17) there will be three concerts at Wembley followed by two concerts on Sunday.

Cassidy's visit is part of a European tour beginning in Dusseldorf on March 3. He arrives in Amsterdam for the start of his itinerary on March 2 on a Pan Am flight and from there he will pick up the chartered plane which will be used for the rest of the European tour.

New Canadian Budget Seen Aid to U.S., U.K.

OTTAWA—The new tax-cutting Federal Budget announced in the House of Commons this week by finance minister John Turner provides two important reductions for the music industry.

A new duty of 15 percent applies to records and pre-recorded tapes imported into Canada from the U.S. or Europe. Previous figure was 20 percent.

Educational and instructional sound recordings containing learning material for the arts, sciences, professions, crafts and trades will now enter Canada duty-free. In the past, a 15 percent to 20 percent duty was imposed.

The new duties are expected to cause retailers to import more product from the U.S. and Britain.

Sony 'Devalues'; Raises Prices

NEW YORK—The recent decision by the U.S. Government to devalue the dollar is already having its effect on the prices of consumer electronics products imported into this country.

Spearheading the trend towards price increases is the Sony Corp. of America which has announced that it has raised the retail prices on some of its compact music systems by at least \$10. All Trinitron color TV sets have gone up in price by \$20. The prices became effective March 1.

According to Raymond Steiner, senior vice president at Sony, the price increases were necessary because of the effect of the recent dollar devaluation on imported products. He added that Sony will do its best to maintain the new price level.

U.S. Pioneer has also announced its intention to raise prices on most of its hi-fi components as of April 1. The hike is expected to be as much as 16 percent in some cases. Like Sony, most of Pioneer's products are manufactured in the Far East and imported into this country.

Chappell Forms Intl. Division

NEW YORK—Chappell International, a division of Chappell & Co. Ltd., has been formed to coordinate and develop the firm's publishing activities in England, as well as with its other worldwide subsidiaries.

Nick Firth, in charge of international operations for Chappell & Co., Inc. N. Y., and general manager of Intersong-U.S.A., will relocate to London to become general manager of the new division.

HITS OF THE WORLD

AUSTRIA SINGLES

- This Week**
- MEXICO—Les Humphries Singers (Decca)
 - ICH HAB' DIE LIEBE GESEHEN—Vicky (Philips)
 - KISS ME—Charles Jerome (Hansa)
 - ELECTED—Alice Cooper (Warner Bros.)
 - GUD BUY T'JANE—Slade (Polydor)
 - DU AHNST ES NICHT—Chris Roberts (Polydor)
 - RELAY—Who (Polydor)
 - BLAU BLUHT DER ENZIAN—Heino (EMI/Columbia)
 - UND IN DER HEIMAT—Tony Marshall (Ariola)
 - UNSER TAGLICHES BROT IST DIE LIEBE—Peter Alexander (Ariola)

LP's

- This Week**
- MEXICO—Les Humphries Singers (Decca)
 - STARS UND TOP-HITS FUR DAS ROTE KREUZ—Various Artists (Philips)
 - POLKAPARTY—James Last (Polydor)
 - VICKY LEANDROS—Vicky (Philips)
 - SEINE GROSSEN ERFOLGE III—Heino (EMI/Columbia)
 - DEEP PURPLE IN JAPAN—Deep Purple (EMI/Columbia)
 - THE SLIDER—T. Rex (Ariola)
 - MOODS—Neil Diamond (UNI)
 - SCHOOL'S OUT—Alice Cooper (Warner Bros.)
 - STATT ZU REDEN—Michael Heltau (Polydor)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week** **Last Week**
- 1 — CUM ON FILL THE NOIZE—*Slade (Polydor) Barn (Chas Chandler)
 - 2 2 PART OF THE UNION—*Strawbs (A&M)—Hawkins (Strawbs)
 - 3 1 BLOCKBUSTER—*Sweet (RCA)—Chimichap/RAK (Phil Wainman)
 - 4 4 SYLVIA—Focus (Polydor)—Britico (Mike Vernon)
 - 5 5 CINDY INCIDENTALLY—*Faces (Warner Bros.) Warner Bros. (Glyn Johns)
 - 6 3 DO YOU WANNA TOUCH ME (OH YEAH!)—*Gary Glitter (Bell)—Leeds (Mike Leander)
 - 7 6 WHISKY IN THE JAR—*Thin Lizzy (Decca)—Luddington House (Nick Tauber)
 - 8 10 BABY I LOVE YOU—*Dave Edmunds (Rockfield)—Carlin (Dave Edmunds)
 - 9 9 LOOKING THROUGH THE EYES OF LOVE—Partridge Family (Bell)—Screen Gems-Columbia (Wes Farrell)
 - 10 21 FEEL THE NEED IN ME—Detroit Emeralds (Janus) Carlin
 - 11 7 DANIEL—*Elton John (DJM)—DJM (Gus Dudgeon)
 - 12 19 DOCTOR MY EYES—Jackson Five (Tamla Motown) Lorna (Hal Davis)
 - 13 14 HELLO HURRAY—Alice Cooper (Warner Bros.) Warner Bros. (Bob Ezrin)
 - 14 11 SUPERSTITION—Stevie Wonder (Tamla/Motown)—Jobete/Carlin (Stevie Wonder)
 - 15 8 ROLL OVER BEETHOVEN—*Electric Light Orchestra (Harvest)—Jewel (Jeff Lynne)
 - 16 48 GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE—Jimmy Helms (Cube) Essex (John Worth)
 - 17 15 TAKE ME HOME COUNTRY ROADS—*Olivia Newton-John (Pye)—ATV Music (John Farrar)
 - 18 17 LONG HAIRENED LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin)
 - 19 23 KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic) Butterfield/Essex (Joel Dorn)
 - 20 18 REELIN' & ROCKIN'—Chuck Berry (Chess)—Jewel (Esmond Edwards)
 - 21 20 HOCUS POCUS—Focus (Polydor)—Radio Tele (Mike Vernon)
 - 22 27 PINBALL WIZARD/SEE ME FEEL ME—*New Seekers (Polydor) Fabulous/Essex (Michael Lloyd)
 - 23 16 TAKE ME GIRL I'M READY—*Walker & the All Stars (Tamla/Motown)—Jobete/Carlin (Johnny Bristol)
 - 24 30 STEP INTO A DREAM—*White Plains (Deram) Cookaway (R. Cook/R. Greenaway)
 - 25 12 YOU'RE SO VAIN—Carly Simon (Elektra)—Essex (Richard Perry)
 - 26 13 PAPER PLANE—*Status Quo (Vertigo)—Valley (Status Quo)
 - 27 29 IF IT WASN'T FOR THE REASON THAT I LOVE YOU—*Miki Anthony (Bell)—Cookaway (R. Cook/R. Greenaway)
 - 28 36 THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka (RCA) Kirschner/Warner Bros. (N. Sedaka)
 - 29 43 NICE ONE CYRIL—*Cockerel Chorus (Youngblood) Belwin-Mills/Guvnor/Miki Dallon (Martin Clarke)
 - 30 25 WISHING WELL—*Free (Island)—Free
 - 31 26 BIG SEVEN—*Judge Dread (Big Shot)—Bush (Sinclair/Bryan/Shrowder)
 - 32 37 WHY CAN'T WE LIVE TOGETHER—Timmy Thomas (Mojo) Southern (Timmy Thomas)

- 33 22 ME AND MRS. JONES—Billy Paul (Epic)—Gamble Huff/Carlin (Gamble/Huff)
- 34 24 IF YOU DON'T KNOW ME BY NOW—Harold Melvin & The Blue Notes (CBS)—Gamble—Huff/Carlin (Gamble & Huff)
- 35 — BY THE DEVIL—*Blue Mink (EMI) Big Secret (Blue Mink)
- 36 — HEART OF STONE—*Kenny (RAK) Mews/Essex (Bill Martin/Phil Coulter)
- 37 32 HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & The Pips (Tamla/Motown)—KPM (Johnny Bristol)
- 38 41 AVENUES AND ALLEYS—*Tony Christie (MCA) ATV Music (Mitch Murray/Peter Callander)
- 39 28 THE JEAN GENIE—*David Bowie (RCA)—Titanic/Chrysalis (David Bowie)
- 40 31 ALWAYS ON MY MIND—Elvis Presley (RCA)—London Tree
- 41 39 I'M JUST A SINGER (IN A ROCK & ROLL BAND)—*Moody Blues (Threshold) Threshold (Tony Clarke)
- 42 — NEVER NEVER NEVER—Shirley Bassey (United Artists) Southern (Neof Rogers)
- 43 40 CRAZY HORSES—Osmonds (MGM)—Intersong (M. Lloyd/A. Osmond)
- 44 — CALIFORNIA SAGA—Beach Boys (Reprise) Carlin (Beach Boys)
- 45 44 WHY—Donny Osmond (MGM)—Debmah (Mike Curb/Don Costa)
- 46 — LOVE TRAIN—O'Jays (CBS) Gamble-Huff/Carlin (Gamble-Huff)
- 47 35 BIG CITY/THINK ABOUT THAT—*Dandy Livingstone (Horse)—B&C/Mooncrest (D. Livingstone)
- 48 33 PAPA WAS A ROLLIN' STONE—Temptations (Tamla/Motown)—Jobete/Carlin (Norman Whitfield)
- 49 — LOOK OF LOVE—Gladys Knight & the Pips (Tamla/Motown) Screen Gems-Columbia (Norman Whitfield)
- 50 34 HI HI HI/C. MOON—*Wings (Apple)—McCartney/Northern (Paul McCartney)

DENMARK

(Courtesy of IFPI)

- This Week**
- BLOCK BUSTER—The Sweet (RCA)
 - HJERTER AF HONNING—Mette (Sonet)
 - DET ER MIG DU VIL HA—Birthe Kjaer (Philips)
 - DET ER VORES BRYLLUPSDAG IDAG—Bo Bendixen (Philips)
 - CRAZY HORSES—The Osmonds (MGM)
 - SEPARATE WAYS—Elvis Presley (RCA)
 - HVA' POKKER SKA' JEG GORE—John Mogensen (Play)
 - I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - GODDAG OG FARVEL—Maria Stenz (Sonet)
 - EVIVA ESPANA—Elisabeth Edberg (Metronome)
 - A TEENAGER IN LOVE—Donny Osmond (MGM)
 - JEG SKAL ALDRIG TIL BAL UDEN TRUSSER—Birthe Kjaer (Philips)
 - HVEM VIL BO PA CHRISTIANSHAVN—Sound 7? (Metronome)
 - SMEDENS VISE—Lille Palle (Capa)
 - PROV AT GI' MIG EN CHANCE TIL—Grethe Sonck & Henrik Krosgaard (Odeon)
 - JIMMY LOVES ME—Olsen (Philips)
 - HI HI HI—Wings (Parlophone)
 - HONSEFARMEN—Gustav & Bent (Sonet)
 - SUNSHINE—Walkers (Philips)
 - JE NE REGRETTE RIEN—Olsen (Philips)

MEXICO

(Courtesy of Radio Mil)

- This Week**
- RIO REBELDE—Julio Iglesias (Polydor)
 - VOLVER VOLVER—Vicente Fernández (CBS)
 - I'D LOVE YOU TO WANT ME (Te amo necesariamente)—Lobo (Philips)
 - CLAIR (Inocente)—Gilbert O'Sullivan (London)
 - BEN (Benjamin)—Michael Jackson (Tamla-Motown)
 - JUBILATION (Jubilación)—Paul Anka (Buddah)
 - BEAUTIFUL SUNDAY (Domingo maravilloso)—Daniel Boone (Musart)
 - SIN TU AMOR—Yndio (Philips)
 - ALONE AGAIN (Solo otra vez)—Gilbert O'Sullivan (London)
 - ¿QUIEN ES?—Rafael Vázquez (GAS)

SAO PAULO

(Source: IBOPE) SINGLES

- This Week**
- TELL ME ONCE AGAIN—Light Reflections (Copacabana)
 - BEN—Michael Jackson (Tape Car)
 - LISTEN TO THE MUSIC—The Dobbie Brothers (Continental)
 - I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - NINGUEM TASCÁ—Marinho da Muda (Copacabana)
 - SO LUCKY—Freddie Davis (Chantecler)
 - HEY GIRL—Lee Jackson (Copacabana)

- 8 O MAIS IMPORTANTE E O VERDADEIRO AMOR—Marcio Greick (CBS)
- 9 CROCODILE ROCK—Elton John (Fermata)
- 10 FIO MARAVILHA—Maria Alcina (Chantecler)
- 11 AMOR, AMOR, AMOR—Marcos Roberto (Continental)
- 12 ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
- 13 A ROSA—Moacyr Franco (Copacabana)
- 14 YOU'RE A LADY—Peter Skellern (Odeon)
- 15 CLAIR—Gilbert O'Sullivan (Odeon)

LP's

- This Week**
- ROBERTO CARLOS—Roberto Carlos (CBS)
 - CAETANO E CHICO—Caetano E Chico (Philips)
 - BATUQUE NA COSINHA—Martinho Da Vila (RCA)
 - UMA ROSA COM AMOR—Moacyr Franco (Copacabana)
 - UMA ROSA COM AMOR INTERNACIONAL—Trilha Sonora (Som Livre)

SINGAPORE

(Courtesy of Redifusion, Singapore)

- This Week**
- YOU'RE SO VAIN—Carly Simon (Electra)
 - SUPERSTITION—Stevie Wonder (Tamla)
 - I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - ME & MRS. JONES—Billy Paul (Philadelphia Int.)
 - IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
 - BLOCKBUSTER—Sweet (RCA)
 - DON'T LET ME BE LONELY TONIGHT—James Taylor (WB)
 - SOLID GOLD EASY ACTION—T. Rex (T. Rex)
 - JAMBALAYA—Blue Ridge Rangers (Fantasy)
 - GUDBYE T'JANE—Slade (Polydor)

SOUTH AFRICA

(Courtesy of Springbok Radio)

- This Week**
- I'D LOVE YOU TO WANT ME—Lobo (Philips)—Laetec
 - WOMAN (BEAUTIFUL WOMAN)—Don Gibson (Hickory)—Acuff Rose
 - I DON'T WANNA PLAY HOUSE—*Barbara Ray (Plum)—Clan Music
 - I CAN SEE CLEARLY NOW—Johnny Nash (CBS)—Breakaway Music
 - DREAMS ARE TEN A PENNY—Kincade (Penny Farthing)—Gannet Music
 - I NEED YOUR LOVE—Letta Mbulu (Tamla Motown)—Semenya Music
 - HOME ISN'T HOME ANYMORE—*Alan Garrity (Gallo)—Francis Day
 - GARDEN PARTY—Rick Nelson (MCA)—Intersong
 - CROCODILE ROCK—Elton John (DOM)—Dick James Music
 - CLAIR—Gilbert O'Sullivan (MAM)—MAM Music

SPAIN

(Courtesy of "El Musical") *Denotes local origin

SINGLES

- This Week**
- AMOR... AMAR—*Camilo Sesto (Ariola)—Arabella
 - HI, HI, HI—Wings (EMI)—Armonico
 - CLAIR—Gilbert O'Sullivan (Columbia)—Música del Sur
 - SUGAR ME—Lynsey de Paul (Columbia)—Armonico
 - SEALED WITH A KISS—Bobby Vinton (CBS)
 - DEJARE LA LLAVE EN MI PUERTA—*Tony Ronald (Movieplay)—Penta-Quiroga
 - EL GATO QUE ESTA TRISTE Y AZUL—Roberto Carlos (CBS)
 - LIBRE—*Nino Bravo (Polydor)
 - CROCODILE ROCK—Elton John (EMI)—Ego
 - SUPERMAN—Doc & Prohibition (Bocaccio-RCA)—Montserrat

- This Week**
- MIGUEL HERNANDEZ—*Juan Manuel Serra (Zafiro)
 - CARAVANSERAI—Santana (CBS)
 - GREATEST HITS—Simon & Garfunkel (CBS)
 - NUESTROS EXITOS DEL AÑO—Varios Intérpretes (CBS)
 - CATCH BULL AT FOUR—Cat Stevens (Ariola)
 - THE BEST OF THE ROLLING STONES—The Rolling Stones (Columbia)
 - BACK TO FRONT—Gilbert O'Sullivan (Columbia)
 - TO WHOM IT MAY CONCERN—The Bee Gees (Polydor)
 - VOLVERE A NACER—*Raphaël (Hispanovox)

- 10 LIVING IN THE PAST—Jethro Tull (Ariola)

SWITZERLAND

(Courtesy of Radio Suisse Romande)

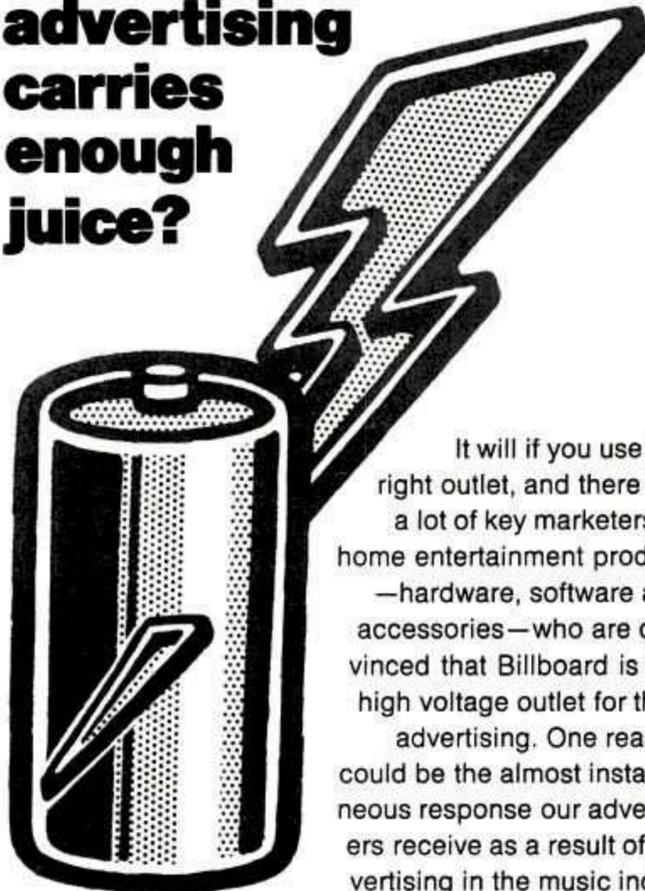
- This Week**
- LE PRIX DES ALLUMETTES—Stone et Eric Charden
 - LE LUNDI AU SOLEIL—Claude Francois
 - JOLIE FILLE—Polaris
 - CLAIR—Gilbert O'Sullivan
 - LAISSE-MOI VIVRE MA VIE—Fredéric Francois
 - AU MEME ENDROIT, A LA MEME HEURE—Patrick Juvet
 - LE SURVEILLANT GENERAL—Michel Sardou
 - POUPEE DE PORCELAINE—Sheila
 - FAIS COMME L'OISEAU—Michel Eugain
 - BURNING LOVE—Elvis Presley

SWITZERLAND — GERMAN

(Courtesy of SRG German Service Swiss Bdest. Corp.)

- This Week**
- ICH FANGE NIE MEHR WAS AN EINEM SONNTAG AN—Monica Morell (Columbia)
 - CROCODILE ROCK—Elton John (DJM)
 - C'EST MA PRIERE—Mike Brant (CBS)
 - GUDBUY T'JANE—Slade (Polydor)
 - BLOCK BUSTER—The Sweet (RCA Victor)
 - MOULDY OLD DOUGH—Lieutenant Pigeon (Decca)
 - CRAZY HORSES—The Osmonds (MGM)
 - DELTA QUEEN—Kings of Mississippi (Barclay)
 - MEXICO—Les Humphries Singers (Decca)
 - BLAU BLUHT DER ENZIAN—Heino (Columbia)

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Pop Picks

ALICE COOPER—Billion Dollar Babies, WARNER BROS. BS 2685. One of the best solid rock groups recording today have produced another set of unpretentious, straight rock. Cooper is a top vocalist and the band backs him ably, with this entire LP a bit tighter than previous efforts. Key to the group's success, besides top musical performances, seems to be the ability to draw the line between good fun and tastelessness, an ability they have mastered. Each member makes a contribution, be it in writing, singing or playing and this is another plus.

Best cuts: "Hello Hooray" and "Elected" (both single hits), "No More Mister Nice Guy" and "Generation Landslide."

Dealers: Good package that opens to fine four color display with group photos. Dollar bill banner also included. Group will also tour soon, and they break records wherever they go.

THREE DOG NIGHT—Around The World With, ABC DUNHILL 50138. This band is probably the biggest concert attraction in the U.S. and this set captures much of the excitement they generate in live performance. Set features many of their greatest hits as well as allowing certain members of group to perform solo on their respective instruments. Unlike many live LP's, this set appears to have been re-touched very little and the listener can hear the act as it really sounds.

Best cuts: "Never Been To Spain," "Eli's Coming," "Black & White" and "Pieces Of April."

Dealers: LP opens to make fine display of group in three dimensional style. Band tours regularly so watch for them.

ALLMAN BROTHERS BAND—Beginnings, ATCO SD 2-805. Even in its formative stages there was no doubt that this was a magic band. When they were flying they could reach musical peaks that others could merely hope for. In Duane they had a truly charismatic pop idol, his death only heightening the power of his mystique. As a group they were entirely devoid of the usual pop star theatrics, letting their music provide all the necessary drama.

Best cuts: "In Memory Of Elizabeth Reed," "Whipping Post," "Midnight Rider," "Every Hungry Woman."

Dealers: LP is the marriage of The Allman Brothers Band and Idlewild South.

JERRY LEE LEWIS—The Session, MERCURY SRM 2-803. A brilliant mixture of rock, blues and country fills this double set recorded in London with some of the top musicians on the British scene including Rory Gallagher and Alvin Lee. Lewis, however, is the star, with his distinctive vocals and "pumping piano" right up front. First a rock idol, now a country giant, Jerry Lee sounds better than ever here, adapting to the style of each song with ease, moving from new material to traditional blues to some of his greatest hits. A pure rock set but one that should also appeal to his country fans.

Best cuts: "Sea Cruise," "Big Boss Man," "Movin' On Down The Line."

Dealers: Set opens up to fine inside cover fold out showing Jerry Lee and all the session stars. Display possibilities should be used and other Lewis LP's should be promoted, as Mercury will be launching a major push on the set and catalog.

PINK FLOYD—The Dark Side Of The Moon, HARVEST SMAS 11163. This LP is a tour de force for lyricist Roger Waters. The band is ingrained in a program of heavy, introspective statements, balanced well by their broadly intensive playing. This is music for intense listening. There are fine effects which make the guitar bristle.

Best cuts: "Time," "Money," "Brain Damage," and the title tune.

Dealers: this is avant-garde rock by one of England's most adventurous bands.

BILL MEDLEY—Smile, A&M SP 3517. This may well be the LP Medley fans have been waiting for since he left the Righteous Brothers five years ago, combining commercial rock, Vegas lounge (where he is a constant star) arrangements with a big band and excellent ballads, all trademarks that once made Medley one of the princes of "blue-eyed soul." Medley has one of the most powerful voices in pop music and is an artist who often receives airplay on pop, MOR and soul stations.

Best cuts: "A Long Way To Go," "Oh Me, Oh My," "Smile."

Dealers: LP can be placed in rock and standard male vocalist bins. Watch for Medley on TV in your area.

DR. JOHN—In The Right Place, ATCO SD 7018. Put fabled Dr. John the Night Tripper in tandem with producer-arranger Alan Toussaint, a fellow New Orleans talent, and the surprising result is a sleeker Captain Beefheart sound. Dr. John mostly deserts his piano and his voodoo themes to produce his most accessible and widely commercial LP yet.

Best cuts: "Right Place, Wrong Time," "Life," "Such A Night."

Dealers: Bizarre three panel inside art worth opening package for display.

HOOKFOOT—Communication, A&M SP-4380. This band has been billed at times as Elton John's backup group, which they once were, but they have more than come into their own with this fine effort of good, meaty rock. Caleb Quaye is a masterful guitarist and fine writer, while Ian Duck stands out on guitar as well and is also an excellent writer. This set features strong rock and ballads that constantly build, and each cut enjoys the possibility of FM play as well as being a possible AM hit.

Best cuts: "Crazy Day Running Around," "And Nothing Changes," "Here I Come."

Dealers: Interesting cover for stepdown display and the band may appear in your area soon.

JO JO GUNNE—Bite Down Hard, ASYLUM SD 5065. Group plays a brand of music that is always tight and precise yet exhibits signs of spontaneous exuberance. This LP is an intense, active rock experience. Each cut being a throbbing, vibrating entity. Group is especially strong vocally, their harmonic blending setting sparks off of some rather inspired instrumentation.

Best cuts: "Take Me Down Easy," "Reddy Freddy," "Wait A Lifetime," "60 Minutes To Go."

Dealers: It's been quite a while between LP's and group has many devoted fans.

BLACK OAK ARKANSAS—Raunch 'N' Roll Live, ATCO SD 7019. B.O.A. is one of those groups that make an indelible impression each and every time they are heard. Their forte is HEAVY rock and although their lyrics and mannerisms are not for everyone, a definite cross section of the record buying public find them quite invigorating. Jim Dandy's guttural vocalizations are indeed a wonder.

Best cuts: "Hot & Nasty," "Up," "When Electricity Came To Arkansas."

Dealers: Set includes a mock deed to a one inch square of Heaven (Arkansas, that is!).

JUDEE SILL—Heart Of Food, ASYLUM SD 5063. There was a sense of fragility and desperate intensity about Ms. Sill's first album that is still apparent here. She has a knack for writing seemingly ephemeral allegorical songs that beguilingly nest themselves in the listeners consciousness. Her melodies are instantly hummable, her lyrics, although at times oblique, quite unforgettable. Her singing is beautifully controlled, her voice celestially clear.

also recommended

CHILLIWACK—All Over You, A&M SP 4375. Solid rock.

Best cuts: "Ground Hog," "Nothin' To Do," "Rock 'N' Roll Music."

BILL QUATEMAN, Columbia KC31761. Pleasing mixture of rock and folk. Best cuts: "Only Love," "Too Many Mornings."

ROY BUCHANAN—Second Album, POLYDOR PD-5046. Buchanan's uncluttered, unclipped styling is a delightful breath of fresh air.

Best cut: "Filthy Teddy."

BRUCE COCKBURN—Sunwheel Dance, Epic KE31768. Good, folksy acoustic set. Best cuts: "My Lady And My Lord" and the title tune.

GARLAND JEFFRIES, Atlantic SD 7253. Contains as sidemen Dr. John, the Persuasions, John Simon. Best cuts: "She Didn't Lie," "True To Me," "Bound To Get Ahead Some Day."

ACROBAT, TMI TMS-1004. Good folk rock country mix. Best cuts: "Better Than Today," "Harmony."

Best cuts: "The Vigilante," "There's A Rugged Road," "The Pearl."

Dealers: Artist is on tour and she wins new friends wherever she appears.

RICK WAKEMAN—The Six Wives Of Henry VIII, A&M SP 4361. Wakeman is one of the most versatile and talented keyboard men in pop music, and this highly original concept LP offers him the chance to display his brilliance on six instrumental cuts. Of particular note is the various combinations of overdubs on synthesizer, piano and organ and the skill in which it has all been arranged. Set should appeal to pop music buyers mainly, but may also have pull in other areas.

Best cuts: "Catherine Of Aragon," "Anne Of Cleves" and "Catherine Parr."

Dealers: Wakeman is currently keyboard man with Yes and was formerly with the Strawbs, so he can be displayed in three areas.

STEVE TILSTON—Collection, MCA 315. An excellent set from this young singer/songwriter who manages to capture various moods, from a perfect picture of a big city apartment with its flower boxes by the door to countryish material. Perhaps his best merits are his clever lyrics and his ability to avoid the "laid-back" stereotyped sound that so many young solo singers have recently fallen victim to. Fine backup instrumentation highlights the soft vocals.

Best cuts: "Falling," "City Life," "One Man Band," "Highway."

Dealers: Clever cover which when spread out shows 10 people—all the artist!

KEN HENSLEY—Proud Words On A Dusty Shelf, MERCURY SRM 1-661. A truly excellent set from this member of Uriah Heep, who shows himself as adapt at soft rock as he is at the heavy metallic variety offered by his parent group. This LP provides a mixture of both, featuring Hensley on several instruments and showcasing vocal capabilities ranging from raunchy to wispy. The artist also comes across as a talented writer, having penned all the tunes. Plenty of help from other Heep members, and all of the cuts are AM and FM possibilities.

Best cuts: "When Evening Comes," "King Without A Throne," "Black Hearted Lady."

Dealers: Cover opens to four-color poster of artist and remember he's a member of an established top act.

JOHN DAVIDSON—... Well, Here I Am, MERCURY SRM-1-658. A very heavily country-influenced set from one of the better pop vocalists on the scene today. Davidson journeyed to Nashville to record this set, and unlike many who make the trip came back with an LP with a genuine country feel. Excellent instrumental backup and a top production job from Jerry Kennedy help, but this set really belongs to Davidson.

Best cuts: "Soul Song," "Fool Me" and Mac Davis' "Baby Don't Get Hooked On Me."

Dealers: Davidson is an established pop star so this set can be placed in country or pop display. And he pops up on TV regularly.

DIANE KOLBY, COLUMBIA KC 31386. Extremely powerful set with material covering the spectrum from rock to gospel to MOR. Ms. Kolby does far more than sing different types of songs, she is capable of successfully moving from one style to another. Production help from Steve Cropper on some of the material, but the overall production and instrumental work is as impressive as are the vocals.

Best cuts: The rocking "Nah-Me-Nah," "Once Around The Park" which is almost MOR and the gospel flavored "Jesus, Oh My Jesus."

Dealers: LP can be stocked with rock material as well as with pop female vocalists.

BOBBY VINCENT—Love Is A Woman And A Man, Enterprise EST 420. Good supper club type material. Best cut: "There's A Baby."

FRASER & DE BOLT, With Pleasure, Columbia KC 32130. Laid back music. Best cuts: "Columbus Hits The Shoreline Rag," "I Want To Dance With You" good cuts.

CHRISS RUSH—First Rush, Atlantic SD 7257. Satisfying debut from a comedian with delivery reminiscent of Lenny Bruce and the relevant Cheech & Chong bag.

ANDY BOWN—Sweet William, Mercury SRM 1-656. Good mix of rock and ballads. Best cuts: "Chicago's Got Me" and title tune.

Best cuts: "Christian Island," "Farewell To Nova Scotia."

VARIOUS ARTISTS—Country Love Volume 2, COLUMBIA KG 32010. The name value on this one alone is enough to sell, but the selections make it even more attractive. It's a double album special, with Johnny Cash, Lynn Anderson, Sonny James, Tammy Wynette, Charlie Rich, Patti Page, Carl Smith, The Nashville Strings, Marty Robbins, Barbara Mandrell, Tommy Cash, Judy Lynn, the Statler Brothers, Carl Perkins, Sammi Smith, Ray Price, Arlene Harden, David Houston, Jody Miller and Stonewall Jackson.

Best cuts: all previously released, but good selections.

Country Picks

LORETTA LYNN—Entertainer Of The Year, MCA 300. One of the more remarkable things about this album is its ability to demonstrate Miss Lynn as a blues singer. On a few of the cuts, her blues are superb. There are more sides of Loretta here than we're used to, and they're good.

Best cuts: "Hanky Panky Woman," "I'm All He's Got," "Possessions."

JOHNNY RODRIGUEZ—Introducing Johnny Rodriguez, MERCURY SR 61378.

This refreshing youngster may be the answer to the youth movement in Country Music. Teaming on many of the songs (as a writer) with Tom T. Hall, the LP has a collection of great lyrics and varied melody. Jeannie Lou Carson would never recognize her "Jealous Heart" in Spanish.

Best cuts: "Answer To Your Letter," "Leavin' Something Left To Do."

Dealers: He has particular appeal to the young, and to Mexican-Americans.

GEORGE HAMILTON IV—International Ambassador Of Country Music, RCA LSP-4826. Hamilton is as well known overseas as in America, and here he puts together a sort of scenic song travelogue for Canada, England, Japan and the U.S., and though many of the songs border on folk, his army of country fans will stand fast.

Dealers: Give your whole James Brown stock prime display around this title.

THE CHI-LITES—A Letter To Myself, BRUNSWICK 754188. This is a program of surprises, heralding the group's broad ability to work in more than just a sweet, lolling framework. There is still plenty of gentleness in the vocal solos and blendings, but there are touches of country and funky steadiness which give the LP another dimension. Excellent charts by Thomas Washington turn the backgrounds into gems of support.

Best cuts: "A Letter To Myself," "Too Late To Turn Back Now," "We Need Order," "My Heart Just Keeps On Breaking."

Dealers: This is one of the strongest commercial contemporary soul acts.

Soul Picks

JAMES BROWN—Black Caesar, POLYDOR PD 6014. The challenge to harnessing his writing to the needs of a film has spurred soul's first superstar into creating by far his best and most inventive album in years. Brown has broken out of what was becoming a repetitive formula for him and produced an exciting new scope of sounds noticeably funkier than the "Superfly," "Shaft" approach to black film soundtrack scoring.

Best cuts: "Down And Out In New York City," "Make It Good To Yourself."

Jazz Picks

JOHNNY LYTTLE—People & Love, MILESTONE MSP 9043. Lytle has been around for awhile and has proven himself a fine vibraphonist as well as an excellent writer. On this LP he demonstrates his ability to make the most out of current pop tunes

reworked to fit his own jazz style as well as making the most of his original material. Able support is provided by Marvin Cabell on tenor sax and flute and Daahoud Hadi on piano.

Best cuts: "Where Is The Love?," "Tawhid."

Dealers: Should be placed with mellow sounding jazz.

also recommended

ARTHUR ADAMS—It's Private Tonight, Blue Thumb, BTS 43. Good, funky set. Best cuts: the title tune and "I'm Going Home."

also recommended

YOUNG-HOLT UNLIMITED—Oh Girl, Atlantic SD 1634. Basically MOR jazz with some gutsy, throbbing cuts. Best cuts: "Oh Girl," "Yes We Can Can."

(Continued on page 54)

Breaking Disks

Vicki Lawrence's Bell single of "The Night The Lights Went Out In Georgia," may be a sad theme, but it is gaining people's attention. It moves up our survey this week from 59 with a star to 47 with a star. Stations reporting airplay to us include: KNUZ-AM and KILT-AM both in Houston; WIXY-AM Cleveland; WTXI-AM New Or-

leans; WBBQ-AM and WFOM-AM both Atlanta; WMAK-AM Memphis; KOL-AM and KJR-AM both Seattle; KLIF-AM and KFJZ-AM both Dallas; WSGN-AM Birmingham and KCPX-AM Salt Lake City.

Saleswise: the strongest retail markets reporting to us include New Orleans, Atlanta, Dallas, Houston and New York. Cleveland, Memphis, Los Angeles and Washington are not far behind.

What's a "Funky Worm?" It is the Ohio Players apparent disk click as it hits the 79th position with a star, up from 92. The Westbound disk also appears on our soul survey in the 42d post. Airplay after three weeks in the field is sparse, with only CKLW-AM Detroit and WAKY-AM Louisville reporting action to us.

Sales are strongest in Detroit, New York, Cleveland, Baltimore, and Washington, with Memphis and Atlanta reporting good movement.

Hot Chart Action

The Stylistics soft soul sound success, "Break Up To Make Up" on Avco continues its rise toward the top of the chart. It is now 18 with a star, up from a star studded 22. It was a pop pick in our February 3 issue. Airplay is reported at WIBG-AM and WFIL-AM Philadelphia; CKLW-AM Detroit; WIXY-AM Cleveland; WEAM-AM

and WPGC-AM both Washington; WDGY-AM Minneapolis; WBBG-AM and WFOM-AM Atlanta; WHB-AM Kansas City; KLIF-AM Dallas and WCAO-AM Baltimore.

Saleswise, the six strongest cities are New York, Detroit, Chicago, Cleveland, Atlanta and Baltimore, with good movement reported in Memphis, Pittsburgh, Los Angeles, Philadelphia, Miami and Washington. The song moves on our soul survey from 13 with a star to 10 with equal status.

War is a remarkable act and its new hit, "Cisco Kid" is a nice Latino oriented musical experience. The United Artists single moves up 10 positions from 79 to 69 with a star. Only three stations report their airplay to us after two weeks: WTXI-AM New Orleans, KILT-AM Houston and WAKY-AM Louisville.

There are three initial strong sales markets: New York, Los Angeles and Baltimore, with Washington and Baltimore also starting to feel movement. Viva!

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted

for the titles published this week. Songs not listed have received a three star rating. Review Editor—Eliot Tiegel.

Pop Picks

THE JACKSON FIVE—HALLELUJAH DAY (2:53); producer: Berry Gordy Jr.; writers: P. Perren, C. Yarian; Jobete, ASCAP. The brothers are collectively happy about happy times and the fact that love is on its way and there are rays of hope for tomorrow. The lyrics are that simple and the cymbal-hand clapping rhythmic sound generates a bouncy enthusiasm. Flip: no info available. Motown 1224.

HURRICANE SMITH—WHO WAS IT? (3:00); producer: Hurricane Smith; writer: Gilbert O'Sullivan; M.A.M. ASCAP. This is a harder driving sound than on Smith's first U.S. release, "Oh Babe What Would You Say." It is from the same LP and is one of his earlier British hits. It's as catchy as it is campy. Flip: Take Suki Home (2:53); producer: same; writer: same; Beechwood, BMI. Capitol 3455.

STEVIE WONDER—YOU ARE THE SUNSHINE OF MY LIFE (2:45); producer: Stevie Wonder; writer: Stevie Wonder; Stein & Van Stock, Black Bull, ASCAP. Perhaps the most commercial Wonder single ever, with a rich orchestral backing and female voice in some duetting. This is a soft, haunting ballad with outstanding electric piano runs and outstanding production work. Flip: Tuesday Heartbreak (3:00); info the same for aml categories. TAMLA 54232 (Motown).

NEIL DIAMOND—CHERRY CHERRY (3:56); producer: Tom Catalano; writer: Neil Diamond; Tallyrand, BMI. This live cut from the "Hot August Night" LP provides a feeling of building excitement, from the opening applause through a strong rock guitar to Diamond's powerful vocals. Tune was a hit a number of years ago, but the live sound and the bouncing arrangement makes it almost a different song. Flip: no info available. MCA 40017.

SANTANA—JUST IN TIME TO SEE THE SUN (2:10); producer: Carlos Santana; writers: M. Shreve, C. Santana, G. Rolie; Petra, BMI. Opening with a spacey sounding Latin rock sound and moving into an excellent rock vocal from Carlos Santana, this is probably the most commercial single the group has issued in several years. Tightness of the band stands out as does the ability of the leader to fuse Latin and U.S. rock. Flip: All The Love Of The Universe (3:41); same info in all categories. Columbia 7-1064.

PAUL BUTTERFIELD'S BETTER DAYS—NEW WALKIN BLUES (3:26); producers: Paul Butterfield and Geoff Muldaur; writer: Robert Johnson; no publisher info listed. Most assuredly the blues with which Butterfield has become associated with over the years, but the arrangement and vocals are more commercially oriented than anything he has ever done. Band is extremely tight and Butterfield's vocals are smooth while still conveying the blues. Flip: no info available. Bearsville 0013 (Warner Bros.).

also recommended

J. GEIGS BAND—Give It To Me (3:07); producer: Bill Szymczyk for Pandora Productions; writers: Peter Wolf, Seth Justman; Juke Joint, Walden, ASCAP. Atlantic 45-2953.

SHOCKING BLUE—Eve And The Apple (2:39); producer: Shocking Blue; writer: R. Van Leeuwen; Dayglow, ASCAP, MGM 14481.

MAYTALS—Funky Kingston (3:34); producers: Chris Blackwell, Warwick Lynn; writer: F. Hibbert; Number Eleven, ASCAP, Shelter 7330 (Capitol).

HENRY MANCINI, AND HIS ORCHESTRA—Theme from The Thief Who Came To Dinner (2:42); producer: Joe Reisman; writer: Henry Mancini; W.B. Music, ASCAP, RCA

74-0890.

RICKY WILDE—April Love (2:04); producer: Jonathan King; writers: Fain, Webster; Leo Feist, ASCAP. UK 45-49013 (London).

GEORGE SOULE—Baby Please Me (3:13); producer: Rick Hall; writers: K. Bell, T. Henson; Fame, Rick Hall, ASCAP. Fame 191 (United Artists).

BEVERLY BREMERS—Run To Her (1:55); producers: Steve Metz, Dave Lipton; writers: Gerry Goffin, Jack Keller; Colgems, ASCAP, Scepter 12378.

GORDON LIGHTFOOT—Can't Depend On Love (3:01); producer: Lenny Waronker;

writer: Gordon Lightfoot; Moose, ASCAP, Reprise 1145 (Warner Bros.).

SUSAN JACKS AND THE POPPY FAMILY—You Don't Know What Love Is (2:51); producer: Terry Jacks; writers: Terry Jacks, Bob Nelson; Rockfish Music, BMI. London 45-182.

MOUTH & MICHAEL—Let Your Life Lead By Love (2:48); producer: Hans Van Hermet; writer: H. van Hermet; Day Glow, ASCAP, Philips 40724.

THE MYSTIC MOODS—Cosmic Sea (2:40); producers: Bob Todd, Hal Winn, Don McGinnis; executive producer: Brad Miller; writers: Don McGinnis, Bob Todd, Jerry Winn; Avenue, ASCAP, Warner Bros. 7686.

First Time Around Picks

ROBEY, FALK AND BOD—Lonesome Road (3:23); producer: Glen Spreen, Tom Werman; writer: B. Noubarian; Harold Kahn, BMI. Epic 5-10966 (Columbia). Clean harmonies from flowing rock band.

IRENE RYAN—No Time At All (3:58); producer: Bob Crewe; writer: S. Schwartz; Jobete, ASCAP, Belwin, Mills, ASCAP, Motown 1221. Vet TV actress has lots of strength for this tune from "Pippin" with a good contemporary background.

DEE DEE JOSEPH & DAVID—Devil Made Me Do It (2:26); producer: none listed; writers: J. Little, M. Toles; Sticstuc, BMI. Off-beat soul style from this Memphis act is catchy and youthful. WWJ-1.

Soul Picks

BETTY LAVETTE—YOUR TURN TO CRY (3:15); producer: Brad Shapiro; writers: J. Simon, R. Gerald, D. Price Jr.; Guacho, Belinda, BMI. Betty recants the sad story of the end of a relationship; she can't take it anymore and is leaving. Her interpretation is sad, slowly building and with just the right amount of frantic disgust.

Flip: no info available. Atco 45-6913.

DAVID RUFFIN—BLOOD DONORS NEEDED (Give All You Can) (3:40); producer: Bobby Miller; writer: B. Miller; Stone Diamond, BMI. This is a somber, frightening story about war in the ghetto and human destruction. Ruffin's voice is a bit clouded by very strong percussion but he gets his message out to the world nonetheless. Flip: no info available. Motown 1223.

GEORGE PERKINS—BABY YOU SAVED ME (3:25); producers: Bobby Patterson, Jerry Strickland; writers: Bobby Patterson, Jerry Strickland, Su-Ma, Rogan, BMI. Perkins' good mid-range voice carries across his message of thankfulness to his special woman for giving his life a spark. The medium tempo sets up easy foot-tapping and lets the background chorus and horns state their own support. Flip: How Sweet It Would Be" (2:18); producers: same; writers: Tommy Tate, Helen Washington; East Memphis, BMI, Soul Power 113 (Jewel).

also recommended

BETTY WRIGHT—It's Hard To Stop (Doing Something When It's Good To You) (2:53); producers: Willie Clark, Clarence Reid for Marlin; writers: Clarence Reid, Willie Clarke, Betty Wright; Sherlyn, BMI. Alston 4617 (Atlantic).

shall Bervetz; writer: Bobby Womack, Unart, Tracebob, BMI. Clean 60005 (Atlantic).

JOE QUARTERMAN & FREE SOUL—The Way They Do My Life (3:06); producer: Cotter Wells, Bill Tate, Joe Quarterman; writer: Joe Quarterman; Access, Avalanche, BMI. GSF 6893.

BOBBY BLAND—I Don't Want Another Mountain To Climb (2:42); producers: Jay Wellington, Robert Evans; writer: D. Malone; Don, BMI. Duke 480.

JACKIE MILTON—Little By Little (3:04); producer: Gene Dozier; writers: G. Dozier, A. McCay; Proud Tunes Development, Steel Chest, BMI. De-Vel 6751 (Columbia).

WHITE FAMILY BAND—I'm A Little Bit Smarter Now (2:43); producer: Robert

Evans; writers: V. Morrison, D. Malone; Don Music Co., BMI. Duke 479.

SHARON CASH—Chains On Your Soul (2:50); producer: George Tobin; writers: Donna T. Weiss, Mary Unobsky; Screen Gems, BMI. Playboy 50017.

MAXX—I Ain't To Blame, Mama (2:25); producers: Frank Band, Bob Destocki; writers: Greg Nashan, Emil Lazar, Nummer Mutt, ASCAP, Playboy 50019.

SAM RUSSELL—The Eagle (Psalm) (6:51); producers: Sam Russell, Irv Hunt; writers: Hunt, Russell McWhorter; Pasa Alta, BMI. Playboy 50016.

P.3552.

STONE EDWARDS—YOU'RE A BELIEVER (2:43); producer: Earl Ball; writer: S.K. Dobbins; Ironside (ASCAP). Excellent production brings out the best in this deep-voiced entertainer.

Flip side: "She's Helping Me Get Over You"; producer: same, writers: Hal By num, A.L. Owen. Capitol P.3550.

DUANE DEE—AN OFFER SHE COULDN'T REFUSE (2:12); producer: Ron Chan

Country Picks

MERLE HAGGARD—THE EMPTIEST ARMS IN THE WORLD (2:50); producer: Fuzzy Owen; writer: Merle Haggard; Shade Tree (BMI). This has the potential of a two-sided hit, with a good many jocks already playing both. The "A" side is soulful, as only Haggard can be, while the flip is good, light comedy.

Flip: Radiator Man From Wasco; writer: Tommy Collins; producer: same. Capitol

cey; writers: Jerry Foster, Jack & Bill Rice. (ASCAP). The master writers have taken the play on words and turned it into a meaningful message, and Dee is singing better than at any time in his career. Flip side: no info available. ABC-11354.

TANYA TUCKER—WHAT'S YOUR MAMA'S NAME (2:55); Producer: Billy Sherrill; writers: Earl Montgomery, Dallas Frazier, Altam/Bluecrest (BMI). For a young little girl, she sings real adult songs, and with maturity. This one, again, has the Sherrill touch. Flip side: "Rainy Girl"; writers: Tanya Tucker, C. Hancock; Julep (BMI). Columbia 4-45799.

Bubbling Under The HOT 100

- 101—GIMMIE THAT BEAT, Part 1, Jr. Walker & the All Stars, Soul 35104 (Motown)
- 102—A SHOULDER TO CRY ON, Charley Pride, RCA 74-0884
- 103—HEAVEN HELP THE CHILD, Mickey Newbury, Elektra 45840
- 104—RAINBOW MAN, Looking Glass, Epic 5-10953 (Columbia)
- 105—DANCING TO YOUR MUSIC, Archi Bell & the Drells, Glades 1707
- 106—IT AIN'T ALWAYS WHAT YOU WANT, Soul Children, Stax 0152 (Columbia)
- 107—BACK UP, The Manhattans, De-Luxe 45-144 (Starday King)

- 108—SAHRA CYNTHIA SYLVIA STOUT, Shel Silverstein, Columbia 4-45772
- 109—KEEP ME IN MIND, Lynn Anderson, Columbia 4-45768
- 110—PILLOW TALK, Sylvia, Vibration 521
- 111—EYESIGHT TO THE BLIND, Richie Havens, Ode 66032 (A&M)
- 112—ARE YOU REALLY HAPPY TOGETHER, Bulldog, MCA 40014
- 113—DELTA QUEEN, Don Fardon, Chelsea 78-0115 (RCA)
- 114—WISHING WELL, Free, Island 1212 (Capitol)
- 115—WILL IT GO ROUND IN CIRCLES, Billy Preston, A&M 1411
- 116—(Is Anybody Going) TO SAN ANTONIO, Doug Sahm, Atlantic 2946

- 117—SHARON, David Bromberg, Columbia 4-45767
- 118—I WON'T LAST A DAY WITHOUT YOU, Paul Williams, A&M 1409
- 119—GYPSY, Abraham's Children, Buddah 310
- 120—CAN I, Vee Allen, Lion 140 (MGM)
- 121—WOMAN STEELER, Joe Tex, Dial 0154 (Phonogram)
- 122—I MAY NOT BE WHAT YOU WANT, Mel & Tim, Stax 0154 (Columbia)
- 123—BRAND NEW KIND OF LOVE, Bobby Goldsboro, United Artists 51107
- 124—TOO MANY MORNINGS, Mary Travers, Warner Brothers 7675
- 125—PLAYGROUND IN MY MIND, Clint Holmes, Epic 5-10891 (Columbia)

Billboard Radio Action & Pick LP's

• Continued from page 52

Classical Picks

BERLIN PHILHARMONIC—Von Suppe: (Von Karajan) Overtures, DGG 2530 051. Six of the composer's most popular works, but rarely heard in performances that come anywhere near the supple precision and expressive musicality this set offers. Perfect for light, enjoyable listening and due for plenty of radio exposure.

Dealers: Better sales due if you take the time to point out to monolingual prospects that "Dichter und Bauer," featured on the cover, is better known as "Poet and Peasant."

ROYAL PHILHARMONIC (GARDELLI)—Verdi: Attila, PHILIPS 6700-56. An early Verdi opus, "Attila" has never won a place in the active repertoire. But it is a true rarity and should excite an immediate buying response among opera buffs. An all-star cast, with Sherrill Milnes, Carlo Bergonzi and Ruggero Raimondi, is showcased

in sumptuous sound.

Dealers: No catalog competition here, but get in fast to grab off a proper share of those early sales. Heavy manufacturer promotion will help spread the word.

CHICAGO SYMPHONY ORCH. & CHORUS (SOLTI)—Beethoven: 9th Symphony, LONDON CSP 8. Majestic, broadly-conceived interpretation, lavishly spread over four LP sides, with no last side filler as in most competitive versions. Special \$10 list for two records and the Solti name will generate action among his large and growing public.

Dealers: London's current Solti push, marking the conductor's 25th year with the label will help focus attention on this basic repertoire entry.

KINGSWAY SYMPHONY ORCH. & CHORUS (CAMARATA)—Bach Spectacular, LONDON SPC21078. Could easily be billed as "greatest hits" package, featuring some of the most popular Bach perennials, such as "Jesu, joy of man's desiring," the D Minor "Tocatta and Fugue" (with organ and orchestra), a movement from

"Brandenburg No. 2," "Sleepers Awake," etc., etc. Arrangements by Camarata are well designed to appeal directly to that large MOR classical public, with ample pop spillover.

Dealers: Will move in heavy quantities if displayed, and can be slotted with equal logic in pop or classical bins.

FRANCO MANNINO—Ludwig, PHILIPS PHS-1 5401. Majestic Wagnerian operatic themes transposed for orchestra provide a stunningly appropriate background for Visconti's new film about "Mad King Ludwig" of Bavaria, who supported some of the composer's most opulent productions.

Best cut: A newly discovered piece, "Piano Work" believed to be Wagner's final composition and never before released.

Dealers: Packaging of Mahler themes for "Death In Venice" had sales impact with similar classical soundtrack.

also recommended

ARTHUR GRUMIAUX/ROBERT VEYRON-LACROIX—Schubert: Duo Op. 162, 3 Sonatas, Philips 6500 341. Lyrical performances in creamy, if somewhat over-reverberant sound.

NARCISO YEPES—Musica Catalana, DGG 2530 273. Includes works by Llobet, Mompou and Espla, and provides some out-of-the-way treats for guitar buffs.

ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)—Vaughan Williams, Argo

ZRG 696. Hard to beat for relaxed, pleasurable listening, with the fantasias on "Greensleeves," and "A theme by Thomas Tallis" the best-known titles.

VIENNA RADIO ORCH. (PRIESTMAN) VARIOUS ARTISTS—Handel: Rodelinda, Westminster Gold WGSO 8205-3. A welcome reissue, especially at budget price. Still serviceable in sound, it is the only version of the opera currently in the listings.

STEPHEN BISHOP—Plays Chopin, Philips 6500 393. Bishop tackles these short

Chopin pieces with dedication and skill. Highly imaginative all around.

PITTSBURGH SYMPHONY ORCH. (STEINBERG)—My Fair Lady/The Sound Of Music, Westminster WGS 8218. Two classics in pop field get interesting and quite entertaining interpretations. Sure to please both classical and pop audiences.

CLAUDIO ARRAU—Brahms: Sonata No. 3 Scherzo, Op. 4, Philips 6500 377. Arrau's sensitive, flawless reading of this Brahms' popular work is perfect listening here.

Bubbling Under The Top LP's

201—**JERRY LEE LEWIS**, Who's Gonna Play This Old Piano (Think About It Darlin') Mercury SR 61366 (Phonogram)

202—**SMALL FACES**, Ogden's Nut Gone Flake, ABCKO AB 4225

203—**BO HANSSON**, Lord of the Rings, Charisma CAS 1059 (Buddah)

204—**KOOL & THE GANG**, Good Times, De-Lite 2012

205—**TONY BROWN & TERRY GARTHWAITE**, Cross Country, Capitol ST 11137

206—**THE WAILERS**, Catch A Fire, Island SW 9329 (Capitol)

207—**TRANQUILITY**, Epic E 31084 (Columbia)

208—**FAMILY**, Anyway, United Artists UAS 5527

209—**JERRY JEFF WALKER**, Decca DL 7-5384 (MCA)

210—**SOUL SEARCHERS**, We the People, Sussex SXBS 7020 (Buddah)

211—**JADE WARRIOR**, Last Autumn's Dream, Vertigo 10102 (Phonogram)

212—**BARKAYS**, Do You See What I See?, Volt VOS 8001 (Columbia)

213—**LITTLE FEAT**, Dixie Chicken, Warner Bros. BS 2686

214—**STEVE GOODMAN**, Somebody Else's Troubles, Buddah BS 5121

215—**BLUE OYSTER CULT**, Tyranny and Mutation, Columbia KC 32017

216—**BLOODSTONE**, Natural High, London XPS 620

ALBUM PICKS... Best of the releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

Also Recommended... Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play

all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

AUSTIN: KRMH-FM, Jim Lucher
BABYLON, N.Y.: WBAB-FM, Steve Elliott
BALTIMORE: WKTK-FM, Pete Larkin
BUFFALO: WPHD-FM, David Cahn
CLEVELAND: WNCR-FM, Bob North
DAYTON: WTUE-FM, Bill Struck

DENVER: KBPI-FM, Frank Felix
HARTFORD: WHCN-FM, Ron Berger
KANSAS CITY: KBEY-FM, Joe Di Bello
NEW YORK: WNEW-FM, Dennis Elsas
PHILADELPHIA: WMMR-FM, Carol Miller
PORTLAND: KINK-FM, Bruce Funkhouser

ROCHESTER: WCMF-FM, Bernie Kimball
SACRAMENTO: KZAP-FM, Robert Williams
SAN FRANCISCO: KSAN-FM,
Bonnie Simmons
ST. LOUIS: KSHE-FM, Shelley Grafman

TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Mark Sand
VALDOSTA, GA.: WVVS-FM, Bill Tullis
WASHINGTON, D.C.: WMAL-FM,
Phil De Marne

hot chart action

JIMMY CLIFF, "The Harder They Come," Mango: WMAL-FM, KSAN-FM, KZAP-FM, WKTK-FM, KBPI-FM

CRUSADERS, "Second Crusade," Blue thumb: KSAN-FM, KZAP-FM, WKTK-FM, WOUR-FM, KBPI-FM, KINK-FM

ALLMAN BROS., "Beginnings," Atco WOUR-FM

ARTHUR ADAMS, "It's Private Tonight," Blue Thumb: KZAP-FM

AEROSMITH, "Aerosmith," Columbia: WBAB-FM

BRUSH ARBOR, "Brush Arbor," Capitol: WHCN-FM, KBPI-FM

ARBUCKLE, "Arbuckle," Musicor: WBAB-FM

ATLANTA RHYTHM SECTION, "Back Up Against The Wall," Decca: WTUE-FM

BAREFOOT JERRY, "Barefoot Jerry," Warner Bros: KSAN-FM

BLOONTZ, "Bloontz," Evolution KBey-FM, KSHE-FM

THE BLUE OYSTER CULT, "Tyranny & Mutation," Columbia: KRMH-FM, WVVS, WMMR-FM

COLIN BLUNSTONE, "Ennismore," Epic: WBAB-FM

ROY BUCHANNAN, "Second Album," Polydor: WMAL-FM, KRMH-FM, WKTK-FM, WVVS-FM, KINK-FM

PAUL BUTTERFIELD, "Better Days," Bearsville KBey-FM

CHILLIWACK, "All Over You," A&M: KINK-FM

CLIMAX BLUES BAND, "Rich Man," Sire: BREY-FM

JUDY COLLINS, "True Stories and Other Drams," Elektra: KBey-FM

PINK FLOYD, "The Dark Side of the Moon," Harvest: WCMF-FM, WMAL-FM, WNEW-FM, WHCN-FM, KINK-FM, WBPI-FM, WVVS-FM, KSHE-FM

FRAZER & DEBOLT, "With Pleasure," Columbia: KZAP-FM, KRMH-FM, WHCN-FM, WVVS-FM, WMMR-FM

COMPOST, "Life Is Round," Columbia: WKTK-FM, KBPI-FM

ALICE COOPER, "Billion Dollar Babies," Warner Bros.: WNEW-FM, KSHE-FM, WVVS-FM, KBPI-FM

DION & THE BELMONTS, "Reunion," Warner Bros.: CHUM-FM

DAVE EDMONDS, "Baby I Love You/Maybe," RCA (Single): WHCN-FM

FACES, "Cindy Incidentally," (Single) Warner Bros.: WCMF-FM

FOCUS, "III," (Impart): KBPI-FM

FOCUS, "MOVING WAVES," Sire: WPHD-FM

FRANKIE AND JOHNNIE, "Sweetheart Sampler," Warner Bros. WTUE-FM

PHILIP GOODHARD-TATE, "Songfull," DJM (Import): WBAB-FM

DOBIE GRAY, "Drift Away," Decca: WNEW-FM

GRIN, "All Out," Spindizzy: CHUM-FM

JO JO GUNNE, "Bit Down Hard," Asylum: WOUR-FM, WVVS-FM, KBPI-FM

MARTINE HABIB, "Martine Habib," Columbia: WCMF-FM

HAMLET, "Hamlet," Capitol: WKTK-FM

FREE, "Heartbreaker" Island: KSAN-FM, WMMR-FM, WMMR-FM

JOHN HERALD, "John Herald," Paramount: WHCN-FM, WMMR-FM

DR. JOHN, "In The Right Place," Atco: KSAN-FM, KZAE-FM, WHCN-FM, WOUR-FM, KBPI-FM, KINK-FM

BUDDY MILES, "Chapter Seven," Columbia: WNEU-FM, KRMH-FM, WKTK-FM, WBAB-FM, WVVS-FM, KINK-FM

HOOKFOOT, "Communication," A&M: KINK-FM, WHCN-FM

HUMBLE PIE, "Eat It," A&M: WNEW-FM

IMPRESSIONS, "Preacher Man," Curtom: WNEW-FM

THE ISLEY BROS., "Isley's Live," T-Neck: KZAP-FM, KBPI-FM

GARLAND JEFFRIES, "Garland Jeffries," Atco: KINK-FM

ALAN KING, "King Does The Kings Thing," Stax: WBAB-FM

KOOL AND THE GANG, "Goodtimes," Delite: KSAN-FM

O'DONEL LENY, "Dawn of a New Day," Groove Merchant: WKTK-FM

JERRY LEE LEWIS, "London Session," Mercury: WNEW-FM, KSHE-FM, KBPI-FM

LITTLE FEAT, "Dixie Chicken," Warner Bros.: KBey-FM

JOHN MAYALL, "Down The Line," London: CHUM-FM

ELLEN McILWAINE, "We The People," Polydor: KSAN-FM, CHUM-FM

THE MOVE, "Split Ends," United Artists: WBAB-FM, CHUM-FM

MICKEY NEWBURY, "Heaven Help The Child," Elektra: KSAN-FM, WKTK-FM, CHUM-FM

BILL QUATEMAN, "Bill Quateman," Columbia: WNEW-FM, WHCR-FM, KSHE-FM, WVVS-FM

RABINDRA, "All I See Is You," Takoma: WNEW-FM, WHCN-FM, WVVS-FM

IKE

&

TINA

“Early One Morning” (their smash new single)

IKE & TINA Turner are back with one of their hottest singles to date. In the tradition of their classics, *It's Gonna Work Out Fine* and *A Fool In Love*, *Early One Morning* features the Ikettes prominently with Tina's sensual magnificence on a lyric line the finest this side of *Proud Mary*. (From their album, *LET ME TOUCH YOUR MIND*, recorded at Bolic Sound Studios, Inglewood, CA).



United Artists Records and Tapes

A Proven Smash On:

WVOL — Nashville
WDAO — Cincinnati
WBOK — New Orleans
WIXO — New Orleans
WYLD — New Orleans
KATZ — St. Louis
KWK — St. Louis
KYOK — Houston
KCOH — Houston

WAAA — Winston/Salem
WWIN — Balt/Wash
WEBB — Balt/Wash
WOL — Balt/Wash
WDAS-AM-FM — Phila.
WHAT-AM-FM — Phila.
WLIB — New York
WBLS — New York
WNJR — New York

WNEW-FM — New York
WLIR-FM — New York
WBLK — Buffalo
KROQ — Los Angeles
KDIA — San Francisco
WVON — Chicago
WAOK — Atlanta
WIGO — Atlanta
WIBB — Macon

KGB — San Diego
KOWH — Omaha
WDAO — Dayton
WTHB — Augusta
WAPX — Montgomery
WLLE — Raleigh
WTMP — Tampa
WEDR — Jacksonville
WMBM — Miami

KOKY — Little Rock
KNOK — Fort Worth
KAPE — San Antonio
KJET — Beaumont
WXOK — Baton Rouge
WGOK — Mobile
WPAL — Charleston

LET ME TOUCH YOUR MIND LP: UAS-5660
EARLY ONE MORNING UA-XW 174-W

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending March 10, 1973



| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) | THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) | THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---|---|-----------|-----------|---|---|-----------|-----------|---|---|
| 1 | 1 | KILLING ME SOFTLY WITH HIS SONG • 7 | Roberta Flack (Joel Dorn), Atlantic 45-2940 | 35 | 38 | KISSING MY LOVE | Bill Withers (Bill Withers), Sussex 250 (Buddah) | 68 | 70 | DO IT IN THE MANE OF LOVE | Candi Staton (Rick Hall), Fame 91009 (United Artists) |
| 2 | 2 | DUELING BANJOS | Deliverance (Eric Wiesberg & Steve Mandel), Warner Bros. 7659 | 36 | 39 | GOOD MORNING HEARTACHE | Diana Ross (Berry Gordy), Motown 1211 | 69 | 79 | CISCO KID | War (Jerry Goldstein, Lonnie Jordan & Howard Scott for Far Out Productions), United Artists 163 |
| 3 | 3 | LAST SONG | Edward Bear (Gene Martynec), Capitol 3452 | 37 | 40 | SOUL SONG | Joe Stampley (Norris Wilson), Dot 17442 (Famous) | 70 | 78 | PINBALL WIZARD/SEE ME, FEEL ME | The New Seekers (Michael Lloyd), MGM/Verve 10709 |
| 4 | 4 | COULD IT BE I'M FALLING IN LOVE • 11 | Spinners (Thom Bell), Atlantic 45-2927 | 38 | 41 | HELLO HURRAY | Alice Cooper (Bob Ezrin), Warner Bros. 7673 | 71 | 74 | BOO BOO DON'T 'CHA BE BLUE | Tommy James (Tommy James & Bob King), Media Sound 7140 (Route1) |
| 5 | 7 | LOVE TRAIN • | D'Jays (Gamble Huff), Philadelphia International 73524 (Columbia) | 39 | 42 | MASTER OF EYES | Aretha Franklin (Aretha Franklin, Quincy Jones), Atlantic 45-2941 | 72 | 82 | THE TWELFTH OF NEVER | Dony Osmond (Mike Curb, Don Costa), MGM 14503 |
| 6 | 8 | ALSO SPRACH ZARATHUSTRA (2001) | Deodato (Cred Taylor), CTI 12 | 40 | 45 | PEACEFUL | Helen Reddy (Tom Catalano), Capitol 3527 | 73 | 81 | OUT OF THE QUESTION | Gilbert O'Sullivan (Gordon Mills), MAM 3628 (London) |
| 7 | 5 | CROCODILE ROCK | Elton John (Gus Dudgeon), MCA 40000 | 41 | 27 | I GOT ANTS IN MY PANTS | James Brown (James Brown), Polydor 14162 | 74 | 86 | STUCK IN THE MIDDLE WITH YOU | Stealers Wheel (Lieber-Stoller), A&M 1416 |
| 8 | 11 | THE COVER OF ROLLING STONE | Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732 | 42 | 50 | ONE LESS SET OF FOOTSTEPS | Jim Croce (Terry Cashman & Tommy West), ABC 11346 | 75 | 80 | DREAM ME HOME | Mac Davis (Rick Hall), Columbia 4-45773 |
| 9 | 9 | ROCKY MOUNTAIN HIGH | John Denver (Milton Okun), RCA 74-0829 | 43 | 44 | ROSALIE | Sam Neely (Rudy Durand), Capitol 3510 | 76 | 88 | YESTERDAY I HAD THE BLUES | Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73525 (Columbia) |
| 10 | 12 | DADDY'S HOME | Jermaine Jackson (the Corporation), Motown 1216 | 44 | 48 | A LETTER TO MYSELF | The Chi-Lites (Eugene Record), Brunswick 55491 | 77 | 84 | IF YOU GOT TO BREAK ANOTHER HEART | Albert Hammond (Don Altfeld, Albert Hammond), Mums 76015 (Columbia) |
| 11 | 6 | YOU'RE SO VAIN • | Carly Simon (Richard Perry), Elektra 45824 | 45 | 52 | COOK WITH HONEY | Judy Collins (Mark Abramson & Judy Collins), Elektra 45831 | 78 | 83 | BELL BOTTOM BLUES | Eric Clapton (The Dominoes & Tom Dowd), Polydor 15056 |
| 12 | 10 | DON'T EXPECT ME TO BE YOUR FRIEND | Lebo (Phil Gernhard), Big Tree 158 (Bell) | 46 | 47 | TODAY I STARTED LOVING YOU AGAIN | Bettye Swann (Rick Hall & Mickey Buckins), Atlantic 45-2921 | 79 | 92 | FUNKY WORM | Ohio Players (Ohio Players), Westbound 214 (Chess/Janus) |
| 13 | 17 | I'M JUST A SINGER (In a Rock and Roll Band) | Moody Blues (Tony Clarke), Threshold 45-67012 (London) | 47 | 59 | THE NIGHT THE LIGHTS WENT OUT IN GEORGIA | Vicki Lawrence (Snuff Garrett), Bell 45-303 | 80 | - | OH LA DE DA | Staple Singers (Al Bell), Stax 0156 (Columbia) |
| 14 | 13 | DANCING IN THE MOONLIGHT | King Harvest (Berjot Robinson), Perception 515 | 48 | 56 | TIE A YELLOW RIBBON ROUND THE OLD OAK TREE | Dawn (Hank Medress, Dave Apple & the Tokens), Bell 45-318 | 81 | 87 | SAIL ON SAILOR | Beach Boys (Beach Boys), Reprise/Brother 1138 |
| 15 | 19 | DANNY'S SONG | Anne Murray (Brian Ahern), Capitol 3481 | 49 | 60 | LITTLE WILLIE | The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251 | 82 | - | REELING IN THE YEARS | Steely Dan (Gary Katz), ABC 11352 |
| 16 | 20 | NEITHER ONE OF US (Wants to be First to Say Goodbye) | Gladys Knight & the Pips (Joe Porter), Soul 35098 (Motown) | 50 | 57 | BITTER BAD | Melanie (Peter Schrekyk), Neighborhood 4210 (Famous) | 83 | - | CINDY INCIDENTALLY | Faces (Glyn Johns), Warner Bros. 7681 |
| 17 | 18 | DO YOU WANT TO DANCE | Bette Midler (Joel Dorn), Atlantic 45-2928 | 51 | 55 | KEEP ON SINGING | Austin Roberts (Danny Janssen, Bobby Hart, Austin Roberts), Chelsea 78 0110 (RCA) | 84 | 89 | WISH THAT I COULD TALK TO YOU | Sylvers (Jerry Butler, Meg Johnson, Michael Viner), Pride 1019 (MGM) |
| 18 | 22 | BREAK UP TO MAKE UP | The Stylistics (Thom Bell), A&M 4611 | 52 | 54 | THE MESSAGE | Cymande (John Schroeder), Janus 203 | 85 | - | DOWN AND OUT IN NEW YORK CITY | James Brown (James Brown), Polydor 14168 |
| 19 | 16 | JAMBALAYA (On the Bayou) | Blue Ridge Rangers (John Fogerty), Fantasy 689 | 53 | 35 | DONT CROSS THE RIVER | America (America), Warner Bros. 7670 | 86 | 96 | I'M DOING FINE NOW | New York City (Thom Bell), Chelsea 78 0113 (RCA) |
| 20 | 33 | AIN'T NO WOMAN (Like the One I've Got) | Four Tops (Steve Barri, Dennis Lambert, Brian Potter), Dunhill 4339 | 54 | 72 | WALK ON THE WILD SIDE | Lou Reed (David Bowie), RCA 74-0887 | 87 | 90 | GIRL YOU NEED A CHANGE OF MIND, Part 1 | Eddie Kendricks (Frank Wilson, Leonard Caston), Tamla 54230 (Motown) |
| 21 | 24 | AUBREY | Bread (David Gates), Elektra 45832 | 55 | 51 | CONTROL OF ME | Les Emmerson (Ted Gerow, Les Emmerson), Lion 141 (MGM) | 88 | - | GUDBUY T'JANE | Slade (Chas Chandler), Polydor 15060 |
| 22 | 23 | PEACEFUL EASY FEELING | Eagles (Glyn Johns), Asylum 11013 (Atlantic) | 56 | 61 | PARDON ME SIR | Joe Cocker (Denny Cordell), A&M 1407 | 89 | 94 | LET YOUR YEAH BE YEAH | Brownsville Station (D. Morris, E. Stevens), Big Tree 161 (Bell) |
| 23 | 28 | CALL ME (Come Back Home) | Al Green (Willie Mitchell), Hi 45-2235 (London) | 57 | 65 | SUPERMAN | Donna Fargo (Stan Silver), Dot 17444 (Famous) | 90 | 95 | TEDDY BEAR SONG | Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743 |
| 24 | 14 | DO IT AGAIN | Steely Dan (Gary Katz), ABC 11338 | 58 | 58 | LOVE IS WHAT YOU MAKE IT | Grass Roots (Steve Barri, Rob Grill, Warren Entner), Dunhill 4335 | 91 | 91 | NAMES, TAGS, NUMBERS & LABELS | The Association (Don Altfeld, Albert Hammond), Mums 76016 (Columbia) |
| 25 | 26 | BIG CITY MISS RUTH ANN | Gallery (Mike Theodore, Dennis Coffey), Sussex 248 (Buddah) | 59 | 63 | DAISY A DAY | Jed Strunk (Mike Curb & Don Costa), MGM 14463 | 92 | 93 | STOP, WAIT & LISTEN | Circus (Walt Maskey), Metromedia 265 |
| 26 | 30 | HUMMINGBIRD | Seals & Crofts (Louie Shelton), Warner Bros. 7671 | 60 | 69 | STEP BY STEP | Joe Simon (Raeford Gerald for Guardian Productions), Spring 133 (Polydor) | 93 | 98 | HOCUS POCUS | Focus (Mike Veron for RTM), Sire 704 (Famous) |
| 27 | 34 | DEAD SKUNK | Loudon Wainwright III (Thomas Jefferson Kaye), Columbia 4-45726 | 61 | 64 | FOLLOW YOUR DAUGHTER HOME | Guess Who (Jack Richardson), RCA 74-0880 | 94 | - | THE LORD KNOWS I'M DRINKING | Cal Smith, Decca 33040 (MCA) |
| 28 | 31 | SPACE ODDITY | David Bowie (Gus Dudgeon), RCA 74-0876 | 62 | 71 | ONE MAN BAND (Plays All Alone) | Ronnie Dyson (Thom Bell), Columbia 4-45776 | 95 | 100 | WE DID IT | Syl Johnson (Willie Mitchell), Hi 2229 (London) |
| 29 | 21 | DREIDEL | Don McLean (Ed Freeman), United Artists 51100 | 63 | 66 | LOST HORIZON | Shawn Phillips (Burt Bacharach), A&M 1045 | 96 | 99 | RIVER ROAD | Uncle Dog (Bob Potter), MCA 40005 |
| 30 | 36 | STIR IT UP | Johnny Nash (Johnny Nash), Epic 5-10949 (Columbia) | 64 | 67 | MAGIC WOMAN TOUCH | The Hollies (Hollies), Epic 5-10951 (Columbia) | 97 | - | ARMED AND EXTREMELY DANGEROUS | First Choice (Stan and Harris & Staff), Philly Grove 175 (Bell) |
| 31 | 49 | SING | Carpenters (Richard & Karen Carpenter), A&M 1413 | 65 | 77 | WILDFLOWER | Skylerk (Eirik the Norwegian), Capitol 6626 | 98 | - | FRANKENSTEIN | Edgar Winter (Rick Derringer), Epic 5-10945 (Columbia) |
| 32 | 32 | GIVE ME YOUR LOVE | Barbara Mason (Curtis Mayfield), Buddah 331 | 66 | 73 | DRIFT AWAY | Dobie Gray (Mentor Williams), Decca 33057 (MCA) | 99 | - | LAST TANGO IN PARIS | Herb Albert & the Tijuana Brass (Herb Albert), A&M 1423 |
| 33 | 15 | OH BABE, WHAT WOULD YOU SAY | Hurricane Smith (Norman Smith), Capitol 3383 | 67 | 75 | ONE MAN PARADE | James Taylor (Peter Asher), Warner Bros. 7682 | 100 | - | ROSANNA | Dennis Yost and the Classics IV (Buddy Buie), MGM South 7012 |
| 34 | 46 | MASTERPIECE | Temptations (Norman Whitfield), Gordy 7126 (Motown) | | | | | | | | |

HOT 100 A-Z - (Publisher - Licensee)

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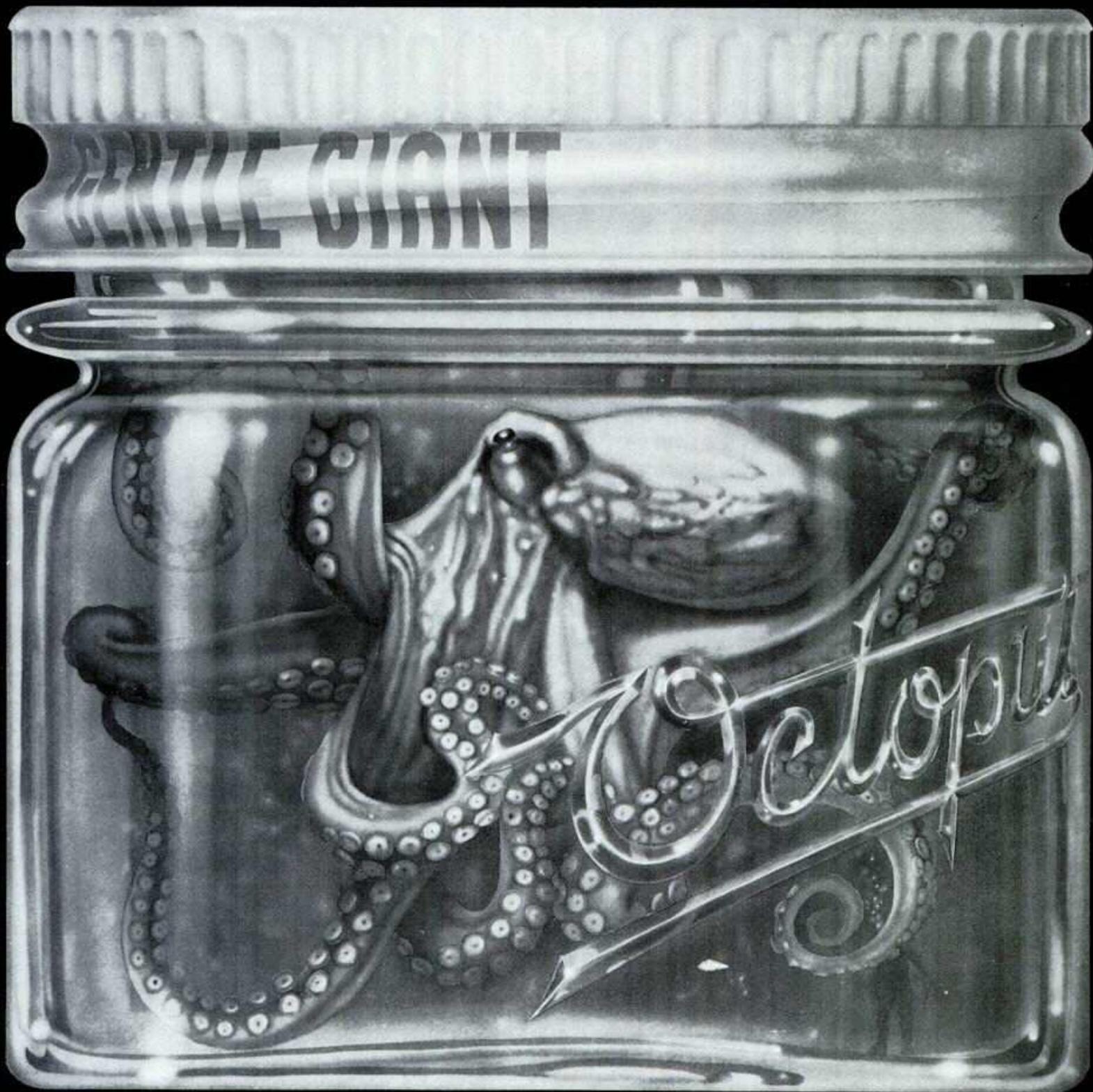


Billboard TOP LP's & TAPE

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title, Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | THIS WEEK | LAST WEEK | Weeks on Chart | STAR PERFORMER—LP's registering greatest proportionate upward progress this week. | SUGGESTED LIST PRICE | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title, Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | |
|-----------|-----------|----------------|--|----------------------|---------|----------|--------------|-----------|-----------|----------------|---|----------------------|---------|----------|--------------|-----------|-----------|----------------|---|----------------------|---------|----------|--------------|
| | | | | ALBUM | 8-TRACK | CASSETTE | REEL TO REEL | | | | | ALBUM | 8-TRACK | CASSETTE | REEL TO REEL | | | | | ALBUM | 8-TRACK | CASSETTE | REEL TO REEL |
| 1 | 1 | 5 | ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100 | 5.98 | 6.98 | 6.98 | | 36 | 33 | 29 | CURTIS MAYFIELD/SOUNDTRACK Superfly Curtom CRS 8014 ST (Buddah) | 5.98 | 6.95 | 6.95 | 6.95 | 72 | 70 | 22 | GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099 | 5.98 | 6.98 | 6.98 | |
| ☆ | 4 | 7 | DELIVERANCE Soundtrack Warner Bros. BS 2683 | 5.98 | 6.98 | 6.98 | | ☆ | 42 | 7 | BEACH BOYS Holland Brother/Reprise MS 2118 | 5.98 | 6.98 | 6.98 | | 73 | 69 | 16 | POCO A Good Feelin' to Know Epic KE 31601 (Columbia) | 5.98 | 6.98 | 6.98 | |
| 3 | 2 | 14 | CARLY SIMON No Secrets Elektra EKS 75049 | 5.98 | 6.98 | 6.98 | | 38 | 31 | 18 | LOGGINS & MESSINA Columbia KC 31748 | 5.98 | 6.98 | 6.98 | | 74 | 73 | 39 | ELTON JOHN Honky Chateau Uni 93135 (MCA) | 5.98 | 6.98 | 6.98 | |
| ☆ | 6 | 26 | JOHN DENVER Rocky Mountain High RCA LSP 4731 | 5.98 | 6.98 | 6.98 | 7.95 | 39 | 41 | 8 | NEIL DIAMOND Double Gold Bang BDS 2-227 | 9.98 | 11.98 | 11.98 | | 75 | 57 | 14 | RICK NELSON & THE STONE CANYON BAND Garden Party Decca DL 7-5391 (MCA) | 5.98 | 6.98 | 6.98 | |
| ☆ | 7 | 16 | DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D | 7.98 | 9.95 | 9.95 | 9.95 | 40 | 37 | 17 | BREAD Guitar Man Elektra EKS 75047 | 5.98 | 6.98 | 6.98 | | ☆ | 88 | 9 | BOBBY WOMACK/SOUNDTRACK Across 110th Street United Artists UAS 5225 | 5.98 | 6.98 | 6.98 | |
| 6 | 3 | 17 | WAR The World Is a Ghetto United Artists UAS 5652 | 5.98 | 6.98 | 6.98 | | 41 | 32 | 16 | JAMES TAYLOR One Man Dog Warner Bros. BS 2660 | 5.98 | 6.97 | 6.97 | | 77 | 75 | 10 | SMOKEY ROBINSON & THE MIRACLES 1957-1972 Tamla T 320 D (Motown) | 7.98 | 6.98 | 6.98 | |
| 7 | 5 | 14 | NEIL DIAMOND Hot August Night MCA 2-9000 | 9.98 | 9.98 | 9.98 | | 42 | 29 | 16 | BILLY PAUL 360 Degrees of Billy Paul Philadelphia Intl. KZ 31793 (Columbia) | 5.98 | 6.98 | 6.98 | | ☆ | 93 | 15 | DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622 | 5.98 | 6.98 | 6.98 | |
| ☆ | 11 | 6 | TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol) | 5.98 | 6.98 | 6.98 | | 43 | 39 | 19 | SANTANA Caravanserai Columbia KC 31610 | 5.98 | 6.95 | 6.98 | | 79 | 76 | 38 | BOBBY WOMACK Understanding United Artists UAS 5577 | 5.98 | 6.98 | 6.98 | |
| 9 | 8 | 17 | STEVIE WONDER Talking Book Tamla T 319 L (Motown) | 5.98 | 6.98 | 6.98 | | 44 | 43 | 14 | DUANE ALLMAN An Anthology Capricorn 2 CP 0108 (Warner Bros.) | 7.98 | 9.98 | 9.98 | | 80 | 80 | 37 | CHEECH & CHONG Big Bambu Ode SP 77014 (A&M) | 5.98 | 6.98 | 6.98 | |
| 10 | 9 | 11 | ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7 | 9.96 | 9.98 | 9.98 | | 45 | 40 | 30 | TEMPTATIONS All Directions Gordy G 962 L (Motown) | 5.98 | 6.98 | 6.98 | | 81 | 82 | 32 | KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044 | 5.98 | 6.98 | 6.98 | |
| ☆ | 13 | 14 | BETTE MIDLER The Divine Miss M Atlantic SD 7238 | 5.98 | 6.97 | 6.97 | | 46 | 46 | 66 | MOODY BLUES Days of Future Passed Deram DES 18012 (London) | 5.98 | 6.98 | 6.98 | | 82 | 85 | 72 | FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900 | 9.98 | 9.98 | 9.98 | 11.95 |
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| 13 | 12 | 17 | MOODY BLUES Seventh Sojourn Threshold THS 7 (London) | 5.98 | 6.95 | 6.95 | 6.95 | 48 | 44 | 15 | URIAH HEPP The Magician's Birthday Mercury SRM 1-652 (Phonogram) | 5.98 | 6.98 | 6.98 | | ☆ | 99 | 4 | ERIC CLAPTON Clapton Polydor PD 5526 | 5.98 | 6.98 | 6.98 | |
| 14 | 14 | 11 | MARVIN GAYE/SOUNDTRACK Trouble Man Tamla T 322 L (Motown) | 5.98 | 6.95 | 6.95 | | 49 | 50 | 7 | ELVIS PRESLEY Separate Ways RCA Camden CAS 2611 | 2.98 | 4.98 | 4.98 | | 85 | 89 | 39 | DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702 | 5.98 | 6.95 | 6.95 | |
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| ☆ | 18 | 8 | DEEP PURPLE Who Do We Think We Are Warner Bros. BS 2678 | 5.98 | 6.98 | 6.98 | | 51 | 52 | 10 | GILBERT O'SULLIVAN Back to Front MAM 5 (London) | 5.98 | 6.98 | 6.98 | | 87 | 84 | 33 | THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118 | 6.98 | 6.98 | 6.98 | |
| 17 | 17 | 15 | CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9419 | 5.98 | 6.95 | 6.95 | | 52 | 53 | 17 | BARBRA STREISAND Live in Concert at the Forum Columbia KC 31760 | 5.98 | 6.98 | 6.98 | 6.98 | 88 | 78 | 23 | JOHNNY NASH I Can See Clearly Now Epic KE 31607 (Columbia) | 5.98 | 6.98 | 6.98 | |
| 18 | 10 | 19 | CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M) | 5.98 | 6.98 | 6.98 | | 53 | 55 | 8 | TIMMY THOMAS Why Can't We Live Together Glades 33-6501 | 5.98 | 6.98 | 6.98 | | 89 | 94 | 5 | JAMES GANG The Best Of ABC ABCX 774 | 5.98 | 6.98 | 6.98 | |
| ☆ | 22 | 15 | STEELY DAN Can't Buy a Thrill ABC ABCX 758 | 5.98 | 6.98 | 6.98 | | 54 | 48 | 18 | RITA COOLIDGE The Lady's Not for Sale A&M SP 4370 | 5.98 | 6.98 | 6.98 | | ☆ | 102 | 9 | CYMANDE Janus JLS 3044 | 5.98 | 6.98 | 6.98 | |
| 20 | 20 | 10 | AL GREEN Green Is Blues Hi SHL 32055 (London) | 5.98 | 6.98 | 6.98 | | 55 | 54 | 16 | NEIL YOUNG/SOUNDTRACK Journey Through the Past Reprise ZKS 6480 | 6.98 | 7.98 | 7.98 | | 91 | 87 | 23 | YES Close to the Edge Atlantic SD 7244 | 5.98 | 6.97 | 6.97 | |
| ☆ | 24 | 7 | DEREK & THE DOMINOS Live in Concert RSD SD 2-8800 (Atlantic) | 9.98 | 9.98 | 9.98 | | 56 | 59 | 13 | LOU REED Transformer RCA LSP 4807 | 5.95 | 6.95 | 6.95 | | 92 | 81 | 14 | MAN OF LA MANCHA Soundtrack United Artists UAS 9906 | 6.98 | 7.98 | 7.98 | |
| 22 | 19 | 18 | JETHRO TULL Living in the Past Chrysalis 2CH 1035 (Warner Bros.) | 5.98 | 11.97 | 11.97 | 11.95 | ☆ | 63 | 10 | HURRICANE SMITH Capitol ST 11139 | 6.98 | 6.98 | 6.98 | | ☆ | 106 | 12 | BILLIE HOLIDAY Billie Holiday Story Decca DSX 7161 (MCA) | 6.98 | 9.98 | 9.98 | |
| 23 | 23 | 12 | DON McLEAN United Artists UAS 5651 | 5.98 | 6.98 | 6.98 | | ☆ | 71 | 4 | SOUNDTRACK Wattstax '72 (Living World) Slax 2-3010 (Columbia) | 9.98 | 12.98 | 12.98 | | 94 | 91 | 40 | CHUCK BERRY London Sessions Chess CH 60020 | 5.94 | 6.95 | 6.95 | |
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| ☆ | 36 | 8 | FOCUS Moving Waves See SAS 7401 (Fantasy) | 5.98 | 6.98 | 6.98 | | 61 | 64 | 27 | O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia) | 5.98 | 6.98 | 6.98 | | ☆ | 109 | 5 | EDWARD BEAR Capitol ST 6387 | 5.98 | 6.98 | 6.98 | |
| 26 | 26 | 15 | AMERICA Homecoming Warner Bros. BS 2655 | 5.98 | 6.98 | 6.98 | | 62 | 65 | 18 | FOUR TOPS Keeper of the Castle Dunhill DSX 50129 | 5.98 | 6.98 | 6.98 | | 97 | 83 | 13 | PARTRIDGE FAMILY Notebook Bell 1111 | 5.98 | 6.98 | 6.98 | |
| 27 | 21 | 14 | LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M) | 12.98 | 13.98 | 13.98 | | ☆ | 77 | 5 | JUDY COLLINS True Stories & Other Dreams Elektra EKS 75053 | 5.98 | 6.98 | 6.98 | | 98 | 95 | 31 | JERMAINE JACKSON Jermaine Motown M 752 L | 5.98 | 6.95 | 6.95 | |
| 28 | 27 | 15 | JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic) | 5.98 | 6.97 | 6.97 | | 64 | 60 | 21 | BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602 | 5.98 | 6.98 | 6.98 | | ☆ | 115 | 6 | LOST HORIZON Soundtrack Bell 1300 | 5.98 | 6.98 | 6.98 | |
| 29 | 28 | 28 | SEALS & CROFTS Summer Breeze Warner Bros. BS 2629 | 5.98 | 6.95 | 6.95 | 7.95 | 65 | 62 | 18 | ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2495 | 2.98 | 4.98 | 4.98 | | 100 | 98 | 67 | LED ZEPPELIN Atlantic SD 7208 | 5.98 | 6.98 | 6.98 | 6.95 |
| ☆ | 38 | 17 | DAVID BOWIE Space Oddity RCA LSP 4813 | 5.98 | 6.98 | 6.98 | | 66 | 51 | 13 | DONNY OSMOND My Best to You MGM SE 4872 | 5.98 | 6.98 | 6.98 | | 101 | 92 | 31 | ROD STEWART Never a Dull Moment Mercury SRM 1-646 (Phonogram) | 5.98 | 6.95 | 6.95 | 6.95 |
| ☆ | 58 | 3 | ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VTSX 6089 | 7.98 | 7.98 | 9.98 | | 67 | 61 | 15 | JOE COCKER A&M SP 4368 | 5.98 | 6.98 | 6.98 | | 102 | 103 | 62 | ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7 | 9.98 | 11.98 | 11.98 | |
| 32 | 34 | 18 | STYLISTICS Round 2 Avco AC 11006 | 5.98 | 6.98 | 6.98 | | 68 | 67 | 33 | CHICAGO V Columbia KC 31102 | 5.98 | 6.98 | 6.98 | | ☆ | 139 | 3 | MOUNTAIN Best Of Columbia KC 32079 | 5.98 | 6.98 | 6.98 | |
| 33 | 35 | 14 | EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia) | 5.98 | 6.98 | 6.98 | | 69 | 72 | 6 | BEE GEES Life in a Tin Can RSD SD 870 (Atlantic) | 5.98 | 6.98 | 6.98 | | ☆ | 119 | 4 | SLADE Played? Polydor PD 5524 | 5.98 | 6.98 | 6.98 | |
| 34 | 30 | 21 | AL GREEN I'm Still in Love With You Hi XSHL 32074 (London) | 5.98 | 6.98 | 6.98 | | 70 | 74 | 11 | NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801 | 7.98 | 7.98 | 7.98 | 7.98 | 106 | 101 | 35 | NEIL DIAMOND Moods Uni 93136 (MCA) | 5.98 | 6.98 | 6.98 | |
| ☆ | 47 | 5 | MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31995 | 5.98 | 6.98 | 6.98 | | 71 | 68 | 17 | STEVE MILLER BAND Anthology Capitol SVBB 11114 | 6.98 | 8.98 | 8.98 | | ☆ | 141 | 1 | TEMPTATIONS Masterpiece Gordy G 965 L (Motown) | 5.98 | 6.98 | 6.98 | |

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

ANNOUNCING A JARRING NEW ALBUM FROM GENTLE GIANT.



Gentle Giant's latest effort, "Octopus," is a fine specimen, capturing all the exuberance and eclecticism of this incredibly versatile group of musicians.

And the group that had them dancing in the Isles will have them dancing in the States, too, as Gentle Giant embarks on a mammoth American and Canadian tour, commencing in March. Hundreds of thousands of people

will be able to catch them live and take the plunge with "Octopus," the latest album by Gentle Giant.



GENTLE GIANT

Octopus

including:
Knots/The Advent Of Panurge
Raconteur Troubadour/The Boys In The Band
Dog's Life

**On Columbia Records®
and Tapes**

Tour Itinerary:

March 8, Hershey Arena, Hershey, Pa.
March 9, Nashville, Tenn.
March 10, Louisville, Ky.
March 11, Cleveland, Ohio
March 13, Wilmington, Del.
March 14, Memorial Auditorium, Chattanooga, Tenn.

March 15, West Virginia University, Morgantown, West Va.
March 16, Felt Forum, New York City, N.Y.
March 17, Capitol Theatre, Passiac, N.J.
March 18, Agricultural Hall Fairgrounds, Allentown, Pa.
March 21, Ottawa, Canada
March 22 and 23, Quebec City, Canada

March 24, Montreal, Canada
March 25, Sherbrooke, Canada
March 29, Toronto, Canada
March 30, Masonic Auditorium, Detroit, Mich.
March 31, Buffalo, New York
April 3, The Lantern, Fort Wayne, Ind.

TOP LP's & TAPE

POSITION
108-200

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title, Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | |
|-----------|-----------|----------------|---|----------------------|---------|----------|--------------|
| | | | | ALBUM | 8 TRACK | CASSETTE | REEL TO REEL |
| 108 | 104 | 15 | SHAWN PHILLIPS Faces A&M SP 4363 | 5.98 | 6.98 | 6.98 | |
| 109 | 96 | 29 | MICHAEL JACKSON Ben Motown M 755 L | 5.98 | 6.95 | 6.95 | |
| 110 | 108 | 33 | EMERSON, LAKE & PALMER Trilogy Columbia SD 9903 | 5.98 | 6.97 | 6.97 | |
| 111 | 86 | 14 | RASPBERRIES Fresh Capitol ST 11173 | 5.98 | 6.98 | 6.48 | |
| 113 | 117 | 13 | EARTH, WIND & FIRE Last Days in Time Columbia KC 31702 | 5.98 | 6.98 | 6.98 | |
| 114 | 116 | 8 | GUESS WHO Artificial Paradise RCA LSP 4830 | 5.98 | 6.98 | 6.98 | |
| 125 | 4 | 4 | JIM CROCE Life & Times ABC ABCX 769 | 5.98 | 6.98 | 6.98 | |
| 116 | 111 | 35 | DONNA FARGO The Happiest Girl in the Whole U.S.A. Dot D05 26000 (Famous) | 4.98 | 6.95 | 6.95 | |
| 127 | 4 | 4 | JOE SIMON The Power Of Spring SPR 5704 (Polydor) | 5.98 | 6.98 | 6.98 | |
| 118 | 112 | 29 | DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634 | 5.98 | 7.95 | 7.95 | |
| 119 | 110 | 14 | JAMES BROWN Get on the Good Foot Polydor PD 2 3004 | 6.98 | 6.98 | 6.98 | 7.95 |
| 120 | 114 | 28 | HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (Columbia) | 5.98 | 6.98 | 6.98 | |
| 149 | 3 | 3 | B.B. KING Best Of ABC ABCX 767 | 5.98 | 6.95 | 6.95 | 6.95 |
| 122 | 90 | 12 | BILLY PRESTON Music Is My Life A&M SP 3515 | 5.98 | 6.95 | 6.95 | |
| 123 | 121 | 36 | CARPENTERS A Song for You A&M SP 3511 | 5.98 | 6.98 | 6.98 | |
| 124 | 105 | 18 | MOTT THE HOOPLE All the Young Dudes Columbia KC 31750 | 5.98 | 6.98 | 6.98 | |
| 142 | 3 | 3 | CHUCK BERRY Golden Decade, Vol. 2 Chess 2CH 60023 | 6.94 | 9.98 | 9.98 | |
| 126 | 118 | 21 | J. GEILS BAND "Live" - Full House Atlantic SD 7241 | 5.98 | 6.98 | 6.98 | |
| 127 | 122 | 22 | TEN YEARS AFTER Rock & Roll Music to the World Columbia KZ 31779 | 5.98 | 6.98 | 6.98 | 6.98 |
| 153 | 4 | 4 | JOHNNY MATHIS Me & Mrs. Jones Columbia KC 32114 | 5.98 | 6.98 | 6.98 | |
| 129 | 131 | 9 | BILLIE HOLIDAY Strange Fruit Atlantic SD 1614 | 5.98 | 6.98 | 6.98 | |
| 130 | 126 | 16 | KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (Columbia) | 5.98 | 6.95 | 6.95 | 6.95 |
| 131 | 128 | 16 | RARE EARTH Willie Remembers Rare Earth R 543 L (Motown) | 5.98 | 6.98 | 6.98 | |
| 132 | 113 | 19 | JOHNNY RIVERS L.A. Reggae United Artists UAS 5650 | 5.98 | 6.98 | 6.98 | |
| 133 | 130 | 27 | THE BAND Rock of Ages Capitol SABC 11045 | 7.98 | 9.98 | 9.98 | |
| 145 | 4 | 4 | DOUG SAHM & BAND Atlantic SD 7254 | 5.98 | 6.98 | 6.98 | |
| 135 | 133 | 22 | OSMONDS Crazy Horses MGM SE 4851 | 5.98 | 6.95 | 6.95 | |
| 136 | 136 | 18 | MELANIE Stoneground Words Newport NRS 47095 (Famous) | 5.98 | 6.95 | 6.95 | |
| 137 | 132 | 19 | WEST, BRUCE & LAING Why Dontcha Columbia KC 31929 | 5.98 | 6.98 | 6.98 | |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title, Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | |
|-----------|-----------|----------------|--|----------------------|---------|----------|--------------|
| | | | | ALBUM | 8 TRACK | CASSETTE | REEL TO REEL |
| 150 | 7 | 7 | KING HARVEST Dancing in the Moonlight Perception PLP 36 | 5.98 | 6.98 | 6.98 | |
| 139 | 137 | 43 | JETHRO TULL Thick as a Brick Reprise MS 2072 | 5.98 | 6.98 | 6.98 | 6.95 |
| 154 | 2 | 2 | JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014 | 7.98 | 9.98 | 9.98 | |
| 141 | 129 | 9 | PIPPIN' Original Cast Motown M 760 L | 6.98 | 6.98 | 6.98 | |
| 156 | 4 | 4 | MANDRILL Composite Truth Polydor PD 5043 | 5.98 | 6.98 | 6.98 | |
| 143 | 141 | 43 | BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah) | 5.98 | 6.95 | 6.95 | |
| 157 | 3 | 3 | BILLIE HOLIDAY The Original Recordings Columbia C 32060 | 4.98 | 6.98 | 6.98 | |
| 145 | 120 | 14 | ALBERT HAMMOND It Never Rains in Southern California Mums KZ 31905 (Columbia) | 5.98 | 6.98 | 6.98 | |
| 146 | 144 | 21 | CHI-LITES Their Greatest Hits Brunswick BL 754184 | 5.98 | 6.98 | 6.98 | |
| 159 | 3 | 3 | THE KINKS The Great Lost Kinks Album Reprise MS 2127 | 5.98 | 6.98 | 6.98 | |
| 148 | 140 | 35 | LEON RUSSELL Carney Shelby SW 8911 (Capitol) | 5.98 | 6.98 | 6.98 | |
| 149 | 146 | 40 | ROLLING STONES Exile on Main Street Rolling Stones C0C 2 2900 (Atlantic) | 9.96 | 9.98 | 9.98 | |
| 161 | 3 | 3 | OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus) | 5.94 | 6.98 | 6.98 | |
| 162 | 2 | 2 | JOHN WAYNE America, Why I Love Her RCA LSP 4828 | 5.98 | 6.98 | 6.98 | |
| 152 | 124 | 11 | J.J. CALE Really Shelby SW 8912 (Capitol) | 5.98 | 6.98 | 6.98 | |
| 164 | 6 | 6 | PAUL BUTTERFIELD Better Days Bearsville BR 2139 (Warner Bros.) | 5.98 | 6.98 | 6.98 | |
| 154 | 152 | 37 | SIMON & GARFUNKEL Greatest Hits Columbia KC 31350 | 5.98 | 6.98 | 6.98 | |
| 155 | 160 | 4 | CHARLEY PRIDE Songs of Love RCA LSP 4837 | 5.98 | 6.98 | 6.98 | |
| 156 | 155 | 8 | SHEL SILVERSTEIN Freakin' at the Freaker's Ball Columbia KC 31119 | 5.98 | 6.98 | 6.98 | |
| 171 | 3 | 3 | DION & THE BELMONTS Live at Madison Square Garden Warner Brothers BS 2664 | 5.98 | 6.98 | 6.98 | |
| 158 | 135 | 16 | BOBBY VINTON All Time Greatest Hits Capitol KEG 31487 (Columbia) | 6.98 | 7.98 | 7.98 | |
| 159 | 163 | 3 | STEELERS WHEEL A&M SP 4377 | 5.98 | | | |
| 160 | 151 | 17 | DAVID BOWIE The Man Who Sold the World RCA LSP 4816 | 5.98 | 6.98 | 6.98 | |
| 161 | 143 | 13 | BYRDS Best of the Byrds, Vol. II Columbia KC 31795 | 5.98 | 6.98 | 6.98 | |
| 162 | 165 | 5 | JOHN MAYALL Down the Line London BP 618/9 | 7.98 | 9.98 | 9.98 | |
| 163 | 166 | 41 | DEEP PURPLE Machine Head Warner Bros. BS 2607 | 5.98 | 6.98 | 6.98 | |
| 164 | 134 | 17 | PETER TOWNSHEND Who Came First Decca DL 7 9189 (MCA) | 5.98 | 6.98 | 6.98 | |
| 180 | 3 | 3 | STEPPENWOLF 16 Greatest Hits Dunhill DSX 50135 | 5.98 | 6.95 | 6.95 | 6.95 |
| 186 | 2 | 2 | RAMSEY LEWIS Funky Serenity Columbia KC 32030 | 5.98 | 6.98 | 6.98 | |
| 167 | 170 | 3 | HUBERT LAWS Morning Star CHI CFI 6022 | 5.98 | 6.98 | 6.98 | |
| 185 | 2 | 2 | LOUDON WAINWRIGHT III Columbia KC 31467 | 5.98 | 6.98 | 6.98 | |
| 1 | 1 | 1 | THE BUDDY MILES BAND Chapter VII Columbia KC 32048 | 5.98 | 6.98 | 6.98 | |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title, Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | |
|-----------|-----------|----------------|---|----------------------|---------|----------|--------------|
| | | | | ALBUM | 8 TRACK | CASSETTE | REEL TO REEL |
| 170 | 173 | 3 | MARY TRAVERS All My Choices Warner Brothers BS 2677 | 5.98 | 6.98 | 6.98 | |
| 171 | 176 | 4 | CLIMAX BLUES BAND Rich Man Sire SAS 7402 (Famous) | 5.98 | | | |
| 172 | 174 | 6 | HERBIE MANN Evolution of Mann Atlantic SD 2 300 | 5.98 | 6.97 | 6.97 | |
| 184 | 5 | 5 | RAY CONNIFF I Can See Clearly Now Columbia KC 32090 | 5.98 | 6.98 | 6.98 | |
| 1 | 1 | 1 | ALLMAN BROTHERS BAND Beginnings A&M SD 2 805 | 6.98 | | | |
| 175 | 177 | 5 | SAM NEELY 2 Capitol SMAS 11143 | 5.98 | 6.98 | 6.98 | |
| 176 | 168 | 24 | FIFTH DIMENSION Greatest Hits on Earth Bell 1106 | 5.98 | 6.95 | 6.95 | |
| 1 | 1 | 1 | GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown) | 5.98 | 6.98 | 6.98 | |
| 178 | 179 | 6 | DIONNE WARWICKE Just Being Myself Warner Bros. BS 2658 | 5.98 | 6.98 | 6.98 | |
| 1 | 1 | 1 | NEW BIRTH Birthday RCA LSP 4797 | 5.98 | 6.98 | 6.98 | |
| 192 | 2 | 2 | THE MOVE Split Ends United Artists UAS 5666 | 5.98 | 6.98 | | |
| 181 | 181 | 5 | WILSON PICKETT Greatest Hits Atlantic SD 2501 | 5.98 | 6.98 | 6.98 | |
| 182 | 187 | 2 | CURTIS MAYFIELD His Early Years With the Impressions ABC ABCX 780-2 | 5.98 | 6.95 | 6.95 | |
| 183 | 1 | 1 | CRUSADERS 2nd Crusade Blue Thumb BTS 7000 (Famous) | 7.98 | 7.95 | 7.95 | |
| 184 | 196 | 2 | THE SYLVERS Pride PRD 0007 (MGM) | 5.98 | 6.95 | | |
| 185 | 1 | 1 | MICKY NEWBURY Heaven Help The Child Elektra EKS 75055 | 5.98 | 6.98 | 6.98 | |
| 186 | 189 | 2 | THE MAMAS & PAPAS 20 Golden Hits Dunhill DSX 50145 | 5.98 | 6.95 | 6.95 | |
| 187 | 1 | 1 | DOBBIE GRAY Drift Away Decca DL 7 5397 (MCA) | 4.98 | 6.98 | 6.98 | |
| 188 | 190 | 3 | JOHNNY CASH Any Old Wind That Blows Columbia KC 32091 | 5.98 | 6.98 | 6.98 | |
| 189 | 1 | 1 | ROY BUCHANAN Second Album Polydor PD 5046 | 5.98 | 6.98 | 6.98 | |
| 190 | 178 | 11 | 1776 Soundtrack Columbia S 31741 | 5.98 | 6.98 | 6.98 | |
| 191 | 183 | 10 | MARLO THOMAS & FRIENDS Free to Be ... You & Me Bell 1110 | 5.98 | 6.98 | 6.98 | |
| 192 | 188 | 8 | BLACK IVORY Baby, Won't You Change Your Mind Today TLP 1008 (Perception) | 5.98 | 6.98 | 6.98 | |
| 193 | 200 | 2 | JERRY WALLACE Do You Know What It's Like To Be Lonesome? MCA 301 | 5.98 | 6.98 | 6.98 | |
| 194 | 194 | 3 | YOKO ONO Approximately Infinite Universe Apple SVBB-ETT | 6.98 | 8.98 | 8.98 | |
| 195 | 1 | 1 | GRIN All Out Spinrazy KZ 31701 (Columbia) | 5.98 | 6.98 | 6.98 | |
| 196 | 198 | 2 | BOB SEGER Back In '72 Reprise/Panorama MS 2126 | 5.98 | 6.98 | 6.98 | |
| 197 | 193 | 9 | AZTECA Columbia KC 31776 | 5.98 | 6.98 | 6.98 | |
| 198 | 1 | 1 | FREDDIE HUBBARD Sky Dive CHI CFI 601A | 5.98 | 6.98 | 6.98 | |
| 199 | 197 | 7 | BREWER & SHIPLEY Rural Space Kama Sutra KRSB 2058 (Buddah) | 5.98 | 6.98 | 6.98 | |
| 200 | 195 | 9 | LIGHTHOUSE Sunny Days Evolution 3016 (Stereo Dimension) | 5.98 | 6.95 | 6.95 | |

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

| | |
|----------------------|-------------|
| Allman Brothers Band | 124 |
| Duane Allman | 44 |
| America | 26 |
| Azteca | 197 |
| Band | 133 |
| Beach Boys | 37 |
| Bee Gees | 69 |
| Chuck Berry | 94, 125 |
| Black Ivory | 192 |
| Black Sabbath | 64 |
| David Bowie | 30, 85, 160 |
| Bread | 40 |
| Brewer & Shipley | 199 |
| James Brown | 119 |
| Roy Buchanan | 189 |
| Paul Butterfield | 153 |
| Byrds | 161 |
| J.J. Cale | 152 |
| George Carlin | 60 |
| Carpenters | 123 |
| Johnny Cash | 188 |
| Cheech & Chong | 80 |
| Chicago | 68 |
| Chi-Lites | 146 |
| Eric Clapton | 84 |
| Climax Blues Band | 171 |
| Joe Cocker | 67 |
| Judy Collins | 83 |

| | |
|------------------------------|------------|
| Ray Conniff | 173 |
| Rita Coolidge | 54 |
| Creedence Clearwater Revival | 17 |
| Jim Croce | 115 |
| Crusaders | 183 |
| Cymande | 90 |
| Deep Purple | 16, 163 |
| John Denver | 4 |
| Eumir Deodato | 12 |
| Derek & The Dominos | 21 |
| Neil Diamond | 7, 39, 106 |
| Dion & The Belmonts | 157 |
| Dr. Hook & The Medicine Show | 78 |
| Doobie Brothers | 118 |
| Earth, Wind & Fire | 113 |
| Edward Bear | 96 |
| Emerson, Lake & Palmer | 110 |
| Donna Fargo | 116 |
| Fifth Dimension | 176 |
| Focus | 25 |
| Four Tops | 62 |
| Free | 58 |
| Marvin Gaye | 14 |
| J. Geils | 126 |
| Grand Funk Railroad | 72 |
| Grateful Dead | 47 |
| Gladys Knight & The Pips | 177 |
| Kris Kristofferson | 130 |
| Hubert Laws | 167 |
| Led Zeppelin | 100 |
| Ramsey Lewis | 166 |
| Lighthouse | 200 |
| Lobo | 50 |
| Lodgins & Messina | 38, 81 |
| London Symp & Guests (Tommy) | 27 |
| Don McLean | 23 |
| Mamas & Papas | 186 |
| Mandrill | 142 |
| Herbie Mann | 172 |
| Barbara Mason | 112 |
| Johnny Mathis | 128 |
| Mahavishnu Orch. | 35 |

| | |
|--------------------------------|--------------|
| Albert Hammond | 145 |
| Jimi Hendrix | 83 |
| Billie Holiday | 93, 129, 148 |
| Hollies | 86 |
| Freddie Hubbard | 198 |
| Jemaine Jackson | 98 |
| Michael Jackson | 109 |
| James Gang | 89 |
| Jethro Tull | 22, 139 |
| Elton John | 1, 74 |
| B.B. King | 121 |
| Carole King | 18, 95 |
| King Harvest | 138 |
| Kinks | 147 |
| Gladys Knight & The Pips | 177 |
| Kris Kristofferson | 130 |
| John Mayall | 162 |
| Curtis Mayfield | 182 |
| Melanie | 136 |
| Harold Melvin & The Blue Notes | 120 |
| Bette Midler | 11 |
| Buddy Miles Band | 169 |
| Steve Miller | 71 |
| Joni Mitchell | 28 |
| Moody Blues | 13, 46 |
| Mott The Hoople | 124 |
| Mountain | 104 |
| Move | 180 |
| Johnny Nash | 88 |
| Sam Neely | 175 |
| Rick Nelson | 75 |
| New Birth | 179 |
| Micky Newbury | 185 |
| Nitty Gritty Dirt Band | 70 |
| Laura Nyro | 103 |
| Ohio Players | 150 |
| O'Jays | 61 |
| Yoko Ono | 194 |
| Gilbert O'Sullivan | 51 |
| Donny Osmond | 66 |
| Osmonds | 135 |
| Partridge Family | |

The Billboard NAB True or False Quiz

Instructions: This quiz is not to be taken outside the broadcasting industry. Nor is it to be taken seriously. However, it shouldn't be taken for granted, either. Simply answer the questions below — or, if you prefer, answer the questions below, simply. Do whatever you like because we simply don't care. Just indicate which questions are true or false. For each correct false answer, you will face perjury charges in a courtroom of your choice.

TRUE FALSE

- Broadcasting is not the transmitting of words or images by radio or television. Broadcasting is promising your sexy little secretary a part in a Hollywood movie.
- Billboard's NAB special, coming March 31, will have a built-in retainability with listings of all the syndicated radio shows available. Plus, the names and addresses of producers and hosts of syndicated radio shows.
- A first-class ticket is not a certificate that your chief engineer hangs on the wall. A first-class ticket is what you had to pay for so that your sexy little secretary could leave town and let things quiet down a bit.
- Billboard's NAB issue will provide a list of programming services to radio stations: jingles firms, syndicators, consultants, humor sheets, job placement firms, etc.
- The Top 40 is not a radio station's record playlist. The Top 40 is the outstanding feature that made you hire that sexy little secretary in the first place.
- Billboard's NAB issue could be the best advertising investment you'll make all year because of the healthy bonus distribution to the members attending the NAB Convention.
- NAB is not the initials of the National Association of Broadcasters. NAB is the word the newspapers used to describe your being caught in a raid at a local massage parlor.



BILLBOARD'S NAB SPECIAL

ISSUE DATE: MARCH 31

ADVERTISING DEADLINE: MARCH 15

Contact a Billboard Sales Representative at any of the following offices:

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1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925

Franklin to Add Goody Store He Once Managed

PHILADELPHIA—Al Franklin, who left his managerial post at the center-city Sam Goody store almost five years ago to develop his own chain of Franklin Music record stores, will add the Goody store to his chain later this year. The Goody store, which at the beginning created major waves in discount record selling, has decided to drop the large center-city operation when its present lease expires on May 31.

Franklin, who takes over the lease, said that the entire store will be redesigned and rebuilt to conform to Franklin Music patterns and expects to be open for business by September 30 at the latest. While dropping the center-city operation, Sam Goody will continue operating its two area stores in the Pennsauken (N.J.) Shopping Center and in the Northeast section of the city.

At present, the Franklin Music chain takes in four stores—three in this area, in the suburban Neshaminy (Pa.) Mall, Plymouth Meeting (Pa.) Mall and the Eschelo (Verhees Township, N.J.) Mall. A fourth store is in an Atlanta, Ga., shopping mall. The Goody store will be the first Franklin Music shop within the city and the first outside of a suburban shopping mall.

The Goody store will be only one of three new stores to be added

to the Franklin chain in 1973. Another Franklin Music is set to open in about three weeks at the new Exton Shopping mall near suburban Paoli, Pa. and a third new store at another Atlanta, Ga., shopping center.

With the addition of three more stores to make it a total of seven stores this year, Franklin said that he expects the operation to reach "a good \$10 million dollars for our fiscal year." And in addition to the three new stores in '73, Franklin revealed that he has already started negotiations at choice locations and proposed shopping centers to add four more stores to the Franklin Music chain in 1974. The four for '74, he indicated, will be in this immediate area.

With the additional stores, Franklin has also provided for new and larger warehouse facilities. He has rented approximately 19,000 square feet of space at 5000 Parkside Avenue in the West Philadelphia section of the city. While located within the complex of Raymond Rosen & Co., leading appliance distributors, the Franklin Music warehouse will be a separate facility. The Rosen company was until several years ago one of the leading record distributors, handling RCA Victor and Mercury among other major labels. It has since dropped all record lines.

Capricorn Records artists, the Allman Brothers Band are concerned that consumer and retailer might confuse two of their newly-released albums. "Beginnings" the Atco Records release is a reissue of 1969-70 material while "Brothers And Sisters" is the new Allman Brothers album, their fifth one. . . . Bhaskar Menon and Allen Klein jostled at tennis, chess and ping-pong during NARM. Final score and bets are top secret. . . . Isn't a major East Coast cut-out supplier going public very shortly? . . . Alice Cooper and Salvador Dali friendship continues—Dali is preparing a three dimensional hologram concept of Ms. Cooper's brain, to be shown at a Dali New York exhibition in April.

Atlantic Records ran into trouble with their Paris convention film. Director of publicity and advertising Bob Rolontz was huddling with writers and film makers in Los Angeles last week over the rewrite. . . . Cover art on Mount Airy's debut Audio Fidelity album was executed by Jina Warwell, five-year-old daughter of father Ron, art director for the label. . . . Singer Wayne Newton appears as actor in Mickey Rooney CBS Television film, "80 Steps To Jonah" on March 19. . . . London Records is starting a separate press department soon. . . . Mickey New-

bury playing a benefit for the San Francisco listener-sponsored radio. . . . Midnight jazz-rock-gospel show in aid of CORE originally set for New York's Radio City Music Hall, on March 3 was moved to the smaller Carnegie Hall because of poor ticket sales.

Floor opinion was divided at NARM—was Allen Klein's bid for new approach to piracy also a big plug for his upcoming two albums Beatle set? Many retailers and rackjobbers looked very happy when he held up the albums. . . . "Black Caesar" for which James Brown wrote the soundtrack, has reported grosses of \$200,000 in New York for the first two weeks. . . . American Song Festival has 26,000 entries before the official opening date. Projected are one million total entries at a \$5 fee apiece. In Britain a fashionable London stalled Isaac Hayes while they checked on a four figure check the singer had presented. They checked at \$12 a minute with a Memphis bank.

BMI president Ed Cramer issued a statement saying the organization was delighted that the Soviet Union will participate in the Universal Copyright Convention. He said it "will add to the free flow of music." . . . Robert Stigwood dropped in briefly at NARM and Los Angeles to discuss the RSO label with U.S. executive Johnny Bienstock. He left to vacation in Rio for Mardi Gras where he joins Ahmet Ertegun's party. . . . New Starwood Club in Hollywood opens with Ace Trucking Company and the Dillard's. . . . Singer Merrilee Bush filled in at the Memphis Songwriters' workshop at the Memphis State University for Hi Records vice president and producer Willie Mitchell and singer Al Green, who were delayed in returning to the city by bad weather. . . . Marty (he's with Golddust Productions, Los Angeles) and wife Lee, are parents of a second son, Brian Michael, born Feb. 22.

LaBelle members Mona Hendryz, Sarah Dash and Patti LaBelle will take over the four hour WBLS-FM Frankie Crocker show on March 8 while the disk jockey is on vacation. Other artists will also substitute. . . . Fred Werner named music supervisor for the forthcoming \$10 million film, "Mame," starring Lucille Ball.

Brooklyn spot Bananafish Garden, will begin featuring free "Down With Downs" concerts as a regular part of the theater's seven day a week program. Each month the Garden will hold a DWD benefit sponsored by the Drug Intelligence Education program. The benefits will be videotaped for presentation to people interested in fund raising for DIE programs.

The New York Jazz Museum presents a photo, poster, film, paintings and music exhibit on the life of Billie Holiday, starting April 7, which would have been the late singer's 58th birthday. A Billie Holiday alumni band will perform at the preview party, April 6. . . . Bill Cosby, Steve Lawrence, and Ed Ames are among those celebrities playing in the Alan King Tennis Classic, Las Vegas, May 14-20. . . . U.K. Records, distributed in the U.S. by London, has named Connie De Rave as U.S. press representative. . . . Pat Boone and family are filming a TV special in Israel. . . . Paul Anka will host NBC's "Midnight Special" rock television show March 17 which will feature the Four Tops, Ace Trucking Company, Ed Hawkins Singers, Doobie Brothers and Tammy Wynette. . . . Thieves took only David Bowie tickets before the singer's recent Memphis concert when they raided a record store and ticket outlet. The numbers of the tickets were recorded. Nobody with a stolen one was allowed in.

Grunt Records has financed a 10-minute Robert Elison film on their group, One. It's available for distribution, March 1. . . . Donny Osmond has his first single since his voice dropped an octave on the

market, "12th Of Never." . . . Commander Cody (George Frayne) playing at Poco sessions.

For cover of one of the upcoming Beatle reissues on Apple, John Lennon got other three ex-Beatles to pose in identical positions for one of their first albums. Earlier picture, all suits and mop topped, is also used on album set. . . . Cheech and Chong did some recording at Toronto between dates. . . . Joey Covington, former Jefferson Airplane drummer, leader on his first Grunt Records album, with the Fat Fandango band. . . . Conne De Rave has another British account—she is U.S. press officer for Gaff Management artists Rod Stewart, Faces, Status Quo and Andy Bown. . . . Bence Sowe is producer on Sergio Mendes single, "Love Music" first outside producer Mendes has used for several years. Rowe has produced Fifth Dimension, Elvis Presley, and the Association. . . . Confesses Vic Damone from the Las Vegas stage: "I sacked Burt Bacharach as my musical director a long time ago."

Warner Bros. is calling March Mystic Moods month and starting a promotion campaign on the entire Mystic Moods catalog—nine albums. . . . Editor of the late rock magazine Words and Music Pauline Rivelli will discuss women in rock on "On This Rock," the ABC public affairs program, March 2 and 9. . . . Fanny's next album will be taped live at Los Angeles' Whisky over four nights. . . . Morty Wax will handle broadcast exploitation of the Broadway show, "Don't Bother Me I Can't Cope." Polydor has the original cast album.

Dutch rock television special set with Dr. Hook, Rod Stewart, the Faces, Roxy Music, J.J. Gale, the Eagles, Chi Coltrane and Ry Cooder. . . . Warner Bros. entertainment are test marketing a children's birthday service, a "personal" call from Bugs Bunny in Kansas City and Minneapolis. . . . Staple Singers appear at a benefit for Roxbury Technical Institute, Roxbury, Mass., March 31. . . . Tom Scott scored "Class Of '63" ABC-TV film. . . . Several U.S. record companies looking into the possibilities of using import firms here to test market U.K. rock product.

David Cassidy adds Spanish television special to his European tour. . . . Rolf Kempf, writer of the Alice Cooper hit, "Hello Hurray" scored, performed and produced the music for the television documentary, "Rescue of a River" aired nationally on PBS. . . . Mills Brothers sing the title song written by Orphanage for comedy television pilot, "Cops." . . . Papa John Creach's appearance, Mar. 1, on the Flip Wilson television show is the first time he played on national television during his 40 year career as a violinist. . . . Marguerite Piazza, former Metropolitan Opera artist, was joined by her three daughters in performance with the Memphis Symphony Orchestra singing "Raindrops Keep Fallin' on My Head" and "Candy Man."

Executive Turntable

• Continued from page 4

Bob McLaughlin has joined G. Sizemore Co. as general manager. He was formerly manager of Ampex's magnetic tape division, Southeastern region. . . . San Francisco 49'er football player Cedric Hardman has been appointed West Coast regional promotion manager for Warner Brothers Records. Hardman, reporting to Gary Davis, West Coast marketing manager, will also cover Dallas, Houston and New Orleans. . . . Lucky Carle has left his position as general professional manager for the Peer-Southern Organization. He will announce future plans shortly. . . . Scott A. Cameron, who recently resigned as vice president and general manager of Willard Alexander, Inc., Chicago, has opened his own personal management agency, Scott A. Cameron Organization, Inc. . . . Richard C. Belmont has been promoted to manager of sales and technical services at Fairchild Sound Equipment Corporation, Long Island, N.Y. Previously, he was a product engineer. . . . Mario De Filippo has resigned as general manager of London Records of California. He will announce future plans after a brief vacation.

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Nick Firth has been named general manager of Chappell International, a new division of Chappell & Co., designed to coordinate the worldwide publishing activities of the firm. Firth, currently in charge of international operations for the firm and general manager of Intersong-U.S.A., will relocate to the London headquarters of the new division. . . . Sam Uretsky has joined the management firm of Neil C. Reshen, Inc., N.Y. . . . At Ampex Stereo Tapes, Irv Brusso, formerly AST product manager, has been named sales manager, East, and Charles Stewart, formerly Southern regional sales manager, has been named sales manager, West. Brusso, making his headquarters in New Jersey, will be responsible for all aspects of distributor sales activities in the Eastern and Midwestern areas of the U.S. Prior to his position as product manager, he was Midwest regional sales manager. Stewart, headquartered in Dallas, will coordinate sales activities for the West and South. Both men will report to Jules Cohen, AST marketing manager. . . . Greg Fulginiti has resigned from Sterling Sound. With Sterling for the past two years in the engineering department, Fulginiti was previously with Elektra Records in the a&r and engineering departments.

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Leroy Lovett has been named administrative manager of ABC/Dunhill Publishing. His main areas of responsibility will center around the total print operation regarding copyrights as well as the overseeing of and correspondence to all foreign subsidiary publishing concerns. He was most recently creative director of music for Motown Records.

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David Freese, director of engineering for Watermark, Inc., Los Angeles radio syndicated packager, is moving to Audio Industries Corp., Los Angeles. Freese has a 20-year background in professional audio work.

ASCAP Gives 55G More in Writer Grants

NEW YORK—ASCAP has distributed an additional \$55,000 in cash awards to writer members in both the popular and standard fields, raising the total of 1972-1973 grants to \$688,000.

In the popular field, writers receiving awards include Randy Newman, Warren Casey and Jim Jacobs "Grease," Alex Harvey and Larry Collins "Delta Lawn," Tom Jans, Mimi Farina, Gershon Kingsley, Jackson Browne, Johnny Nash, Chi Coltrane, Webb Pierce, Gladys Knight, Loggins and Messina, Peter Link, Charles Lloyd, Jim Mundy Louis Prima, Jeffrey Moss and Joe Raposo "Sesame Street," Leon Ware, Ruth Batchelor, David Arkin, "Black and White," Addy Fieger, Randy McNeill, Robert Lamm, Johnny Rivers, Richard Carpenter, Douglas Clifford, Matt Dubey, Dean Fuller, John Fogerty, Steve Goodman, William Scaggs, Christopher Gore, Otis Clements, Christopher Guest, William Salter, Ralph MacDonald and John M. Tebelak.

In the standard field, writers honored include Emmanuel Ghent, David Del Tredici, Lukas Foss, Barbara Lohb, Dominick Argento, and Stephen Albert.

MMI Awards Open to Public

MEMPHIS—The third annual Memphis Music, Inc., (MMI) awards to outstanding musicians who live or record in the city will be open to the public for the first time. Awards are set for June 1 and 2.

According to Marty Lacker, executive of MMI and director of this year's program, the awards will be presented in the North Hall of the Auditorium as opposed to smaller facilities used in previous years.

Stars set to appear at this year's program include Al Green, Isaac Hayes, Dionne Warwick and the Bar-Keys. A celebrity golf tournament, open to the public, is set for June 1. Tickets will be available throughout the city in May.

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WYBC—Boston
WPLR—New Haven
WNEW—New York
WMMR—Philadelphia
WSAN—Allentown
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