

Billboard®

Phonogram to Push Disks Via U.K. TV

By PHILIP PALMER
Staff Member, Music Week

LONDON—Phonogram is going it alone in the field of TV promoted albums—the first major to do so—and has mounted a \$500,000 campaign for the release of "20 Original Chart Hits by the Original Artists," which sells at \$5. The album includes tracks by Rod Stewart, the Detroit Emeralds, Stylistics and Jerry Lee Lewis and will be issued in April.

First steps in bringing the plan to fruition were taken some months ago by David Riley, the former director of Music for Pleasure in Australia. He has had wide experience with TV-promoted albums when he was commissioned to produce a report for Phonogram on the activities of the specialist companies in the U.K. Final go-ahead was given last month by Piet Schellevis, president of Phonogram International. The campaign, being handled for Phonogram by the Taylor Brickman advertising agency, starts in the Southern TV area on April 16, then goes nationwide in the following weeks. The TV commercials will be of 45-second duration and will feature the Philips Records logo.

Tony Morris, marketing director at Phonogram, has arranged for all the major U.K. chain stores to stock the album which will be pre-sold to dealers the week before the campaign.

Product was chosen by pop marketing manager Ken Maliphant and

tracks on the album include Rod Stewart's "You Wear It Well"; Jerry Lee Lewis' "Chantilly Lace"; Stylistics' "Stone in Love With You"; the Detroit Emeralds' "Feel the Need in Me" and other tracks by Lobo, Roger Miller, Nana Mouskouri and Blue Mink.

Morris told Billboard that further TV promotions were contemplated and the company was keen to acquire outside product, ideally on a profit-sharing basis. The company has licensed some of its catalog before to the Arcade label. Phonogram, for instance, has

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BRAVO Goals Are Clarified

NEW YORK—Jules Malamud, executive director of the National Association of Recording Merchandisers (NARM) and sponsor of the new Board of Recording and Audio/Video Organizations (BRAVO), in a clarification statement has said that the idea of the proposed new organization is to provide a direct communication on a one-to-one basis, among the professional leaders of the many music

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For Details of the Natl. Assn. of
Broadcasters' Convention,
See Pgs. 25-33

25-Store Chain Mounting Giant Beatles' Drive

By BOB KIRSCH

LOS ANGELES—In what is probably the largest statewide promotion ever on a single act, the 25-store Warehouse chain here in conjunction with Capitol Records launched a "Million Dollar Beatle Promotion" Sunday (25) covering all LP's, tapes and singles by the group, individually and collectively.

Timed to tie in with the release of four disks in two packages covering the history of the Beatles,

the promotion features special pricing on 36 LP's, 35 8-track tapes and 34 cassettes from the group and its separate members. The 42 singles will sell at the standard 79 cents.

Newspaper, radio and TV spots are also set for the Los Angeles, San Francisco and San Diego markets. Warehouse vice president of merchandising and store operations Lou Fogelman said the spots would "totally saturate the markets involved."

Each Warehouse outlet has

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CPS & Rack Stage 'Rockless' Sale

By EARL PAIGE

CHICAGO—Lieberman Enterprises, Minneapolis-based rack-jobbers, expect to move \$50,000 worth of non-chart LP product during a special 14-day "Rock-less" collectors sale at Carson Pirie Scott's Loop store ending Wednesday (28). The specials, inaugurated last year with classical product are now a regular feature and will be moved to other CPS stores and ran in Minneapolis at Donaldson's, said Harry Losk, Lieberman vice president based here.

Two key features of the specials are that CPS makes "a respectable

profit and the promotions are carried out in otherwise extra, or what is called "swing space." CPS buyer Mary Yoksoulian has access to 1,200 square feet adjacent to the regular record-tape department from Mar. 15-28 and Oct. 1-Nov. 1, otherwise it's used for toys at Christmas and summer furniture (the swing space is sometimes used for a book or rug promotion but has been used for records three times now).

Losk explained the racker's philosophy: "We feel as a supplier we really have to give examples

of how we can be partners with our accounts. Consequently, for promotions of this kind we shave our margins so that CPS can work within the profit limits they establish for such programs." He said the specials are not something Lieberman "can do every day." But he added, "We feel that accounts should be able to show this kind of (special) activity as a way to remain competitive in the record-tape business."

Lieberman price-tags the merchandise with Kimball tickets.

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Juke Forum's Speakers Set

CHICAGO—A cross-section of industry viewpoints will be represented at the Billboard Jukebox Programming Conference here May 19-20. The event, a first of its kind, will not only explore the problems of defective singles from the jukebox standpoint, but the consumer side as well through the participation of panelist C.E. Bedford, manager engineering, General Electric, Decatur, Ill. plant, who has led a fight to improve quality for consumers (Billboard, Dec. 9).

Input from the other industry areas includes panel moderators

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Cassette '45' Jukebox & Vendor

By JOHN SIPPEL

LOS ANGELES—A pilot test of 100 vendors which will dispense "hit singles" via cassette for \$1 each begins here "soon."

The 16-selection cassette vendors would be owned and serviced by Prolif Dist. Inc., El Cajon, Calif. Donald Huckabee, former central California music retailer and now president of PDI, said that demographic information provided by Rowe Intl., who is making the vendor, along with PDI research indicated that the machine would be placed in "high school traffic centers."

PDI's concept differs from most of the past franchised experiments to sell recorded product through vending machines. PDI will own and operate all its own machines. Huckabee sees 4,500 machines cross-country by the "end of Phase 1 of our program." Huckabee sees the vendor grabbing "some of the 30 million cassette playback unit owners as customers. A third of them must be owned by teens."

Huckabee has conferred with executives at Ampex, Columbia, GRT, WB, A&M, Phonogram and others, William L. Slower

(Continued on page 78)

N. TONAWANDA, N.Y.—The Wurlitzer Co. here is moving ahead in its push of the second generation cassette "jukebox," actually called the Model C111 Sound System, now that chart LP product is available in 9-min. per side tapes. It's all part of a massive product line promotion that will find the 117-year-old manufacturer for the first time ever using television to launch a jukebox.

A.D. Palmer, the advertising manager, said the new jukebox (a 45 rpm-only model) is being used as a vehicle to promote Wurlitzer and tie-in with the nostalgia wave. Two special 25-disk packages of oldies are part of the push along with spots on TV in 300 markets.

Also for the Sound System, Palmer sees this becoming an adjunct to the jukebox where space is a problem, although it is being used in other ways. Chambers of commerce use it to program recorded plugs for visitors at airports; universities use it in education; companies use it for training. For music, its 20-selections play for 25-cents a side.

(Continued on page 78)



FANNY's new rock album absolutely sparkles with Todd Rundgren's hit-making production skill. You'll be seeing Fanny everywhere, because Reprise's digging in for the BIG PUSH on this one. The album's called "Mother's Pride." Reprise MS 2137. Be ready. (Advertisement)

Rock Concert Costs Rocket

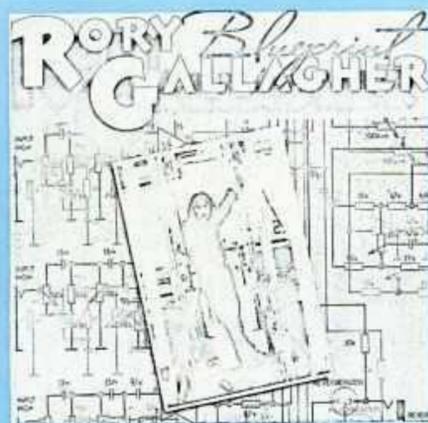
By IAN DOVE

NEW YORK—Despite the apparent vitality of the New York rock concert scene, the situation is not a healthy one, says top promoter Ron Delsener who stages around 100 concerts a year in the city.

Rising rentals, salaries, union difficulties and "featherbedding" are contributing to a decline in rock concerts in New York, alleges Delsener. He prophesied that the smaller seat halls will suffer from diminished business in the near future, that ticket prices will rise.

(Continued on page 64)

This is a
copy of
Rory Gallagher's
'Blueprint'



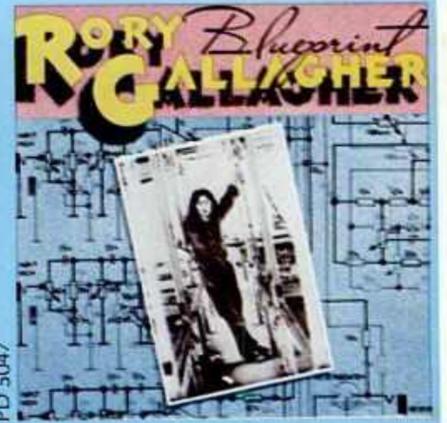
The original
is for sale.

Rory Gallagher has laid down a blueprint for raw-energy, powerful rock 'n roll. One listen and you'll know why Melody Maker named him "Guitarist Of The Year" in 1972.

FROM POLYDOR
WITH PRIDE



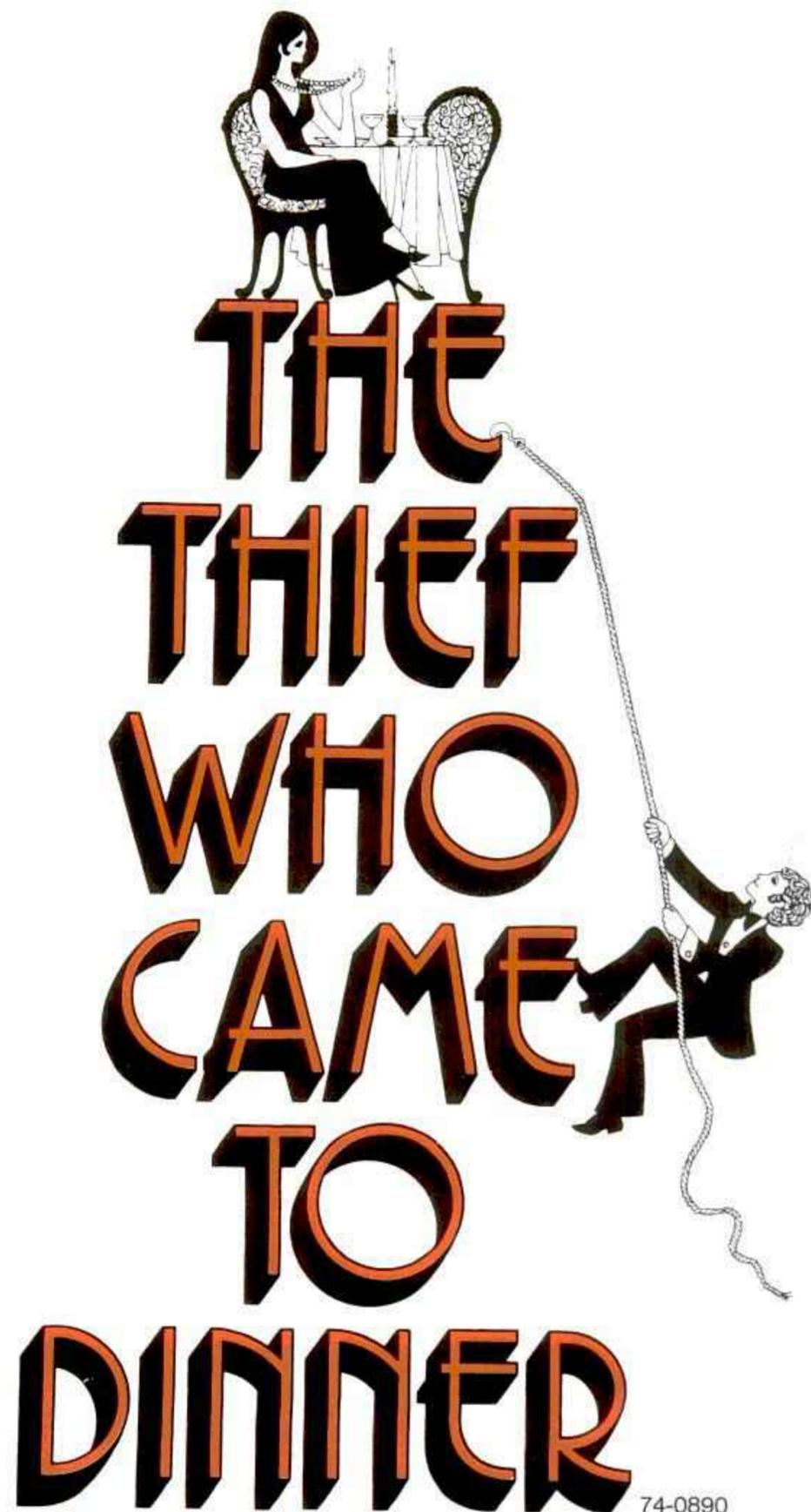
Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.



PD 5047

Mancini Scores Again

Henry Mancini's orchestra and chorus perform the Theme from



74-0890

(from the Warner Bros. motion picture)

Another hit from Mr. Music himself.

RCA Records and Tapes

TV ROCKFEST INCLUDES 2 'IN CONCERT' SPECIALS

NEW YORK—A three-hour rock musical festival, combining the first two "In Concert" specials telecast last November and December, will air on ABC-TV on Friday, April 27, at 11:30 p.m. Artists featured on the program include Alice Cooper, the Allman Brothers, Blood, Sweat & Tears, Curtis Mayfield, Seals and Crofts, Poco and Bo Diddley. ABC-TV will continue to show the rock series through the summer with new productions.

Don Kirshner, who is creative consultant for ABC Television on all "In Concert" specials, said that the three-hour show will be stereo simulcast to more than 57 FM markets throughout the country. Similar "festivals" are being considered for the future.

Kirshner has completed taping of his latest two shows for "In Concert." The J. Giels Band, Focus, Steely Dan and special guests the Bee Gees headline the April 13 show. Jerry Lee Lewis, Hot Tuna and the New Riders of the Purple Sage make appearances on the May 11 "In Concert."

RCA Rachmaninoff Series

NEW YORK—RCA Records is preparing a five-album, 15-record collection of all known recordings made by Sergei Rachmaninoff, in connection with the composer-pianist's centennial celebration this year.

The five packages, each to contain three LP's, will be ready for fall release. RCA's Jack Pfeiffer and Gregor Benko, vice president of the International Piano Library, will co-produce.

R. Peter Munves, director of Classical music for RCA Records, in making the announcement stated, "Research into our vaults reveals that we have at least 13 items recorded by the master which were never released. Also, we have

all Edison disks, (his first recordings) for inclusion."

The first package will contain Rachmaninoff's recordings during the acoustical era (this including the Edison disks). The second package will contain electrical recordings of Rachmaninoff as piano recitalist. The third three-record set will contain the remainder of his electrical solo works, while the fourth set will contain performances of collaboration between the pianist and the late violinist, Fritz Kreisler, as well as Rachmaninoff conducting the Philadelphia Orchestra in performances of his orchestral works.

Finally, there will be a package of new transfers from the 78 rpm works of his performances of the four concerti and the Rhapsody on a Theme of Paganini, all with the Philadelphia Orchestra conducted by Leopold Stokowski and Eugene Ormandy.

The 13 previously unpublished works will be scattered throughout the five sets. The packages will contain a special booklet with an appreciation of Rachmaninoff as a recording artist, an essay on his career as pianist and composer, a poem by the pianist Josef Hoffmann, and a short article by Sophie Satina, Rachmaninoff's cousin and only known surviving relative.

The five three-record packages will be released on the Red Seal label.

Dino Presents Country Sub

NASHVILLE—The summer replacement program for the Dean Martin Show will be country oriented, with a portion of it done here, the rest in Burbank.

Greg Garrison, director-producer of that show and others, said a deal had been made with NBC for the country program to replace that summer time slot.

A final name for the show has not yet been determined, but it will be preceded by "Dean Martin Presents. . ."

Production is scheduled to get underway in mid-May, and the show will be programmed beginning in July.

Garrison said about 25% of the program would be shot here, with the rest on the west coast. He is due here this week to begin arrangements.

GRC Foreign Deal on Disk

NEW YORK—General Record Corp. has signed foreign distribution agreements on the King Hannibal single, "The Truth Shall Make You Free." The distribution pacts were signed with Quality of Canada and Philips of the U.K.

Deals have also been concluded with EMI for distribution in the Philippines and New Zealand. In France, recorded product will appear on the Aware label and will be distributed by IBAC (Sona-presse).

WB Hinted Preparing 3-LP Top WEA Acts' Set Via TV

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Records is reportedly readying a TV record promotion for a three-disk set featuring the top-selling artists of all three Warner Communications labels; WB, Elektra and Atlantic. The set, it's reported, would include some 60 songs, and

might be packaged in a new form of plastic record cover.

The radio and TV spot commercials for the campaign are already in production here. Initial advertising expenditures for the campaign will likely exceed \$100,000 for a saturation opening in six to

10 cities. WEA projects ultimate sales for the package in terms of multimillion-units.

The entire project is reportedly top secret among the Warner executives, and has taken many months to conclude because a number of key artists wanted for the set are signed to WEA companies either through custom labels or independent production deals. Thus many individual negotiations must be carried out, in order to gain artist-management approval for participation in the TV record promotion.

The package would be the first major effort of the new Warner Bros. special projects department, headed by Mickey Kapp. Kapp, when contacted, denied the report, as did Stan Cornyn. Merchandising consultant is believed to be Martin Gilbert, whose Crystal Corporation was the pioneer of "greatest hits" TV promotion packages. Gilbert's latest success was "Motown's 64 Golden Hits."

Syndication Explosion: Bright Future for Firms

By CLAUDE HALL

LOS ANGELES—Few things in this world have matched the sudden growth experienced in the field of radio syndication in the past year or so; it has been comparable to an explosion.

"Lord, don't tell anybody about it!" says one leading syndicator. "We don't need any more competition!" But a moment later, he casually confesses that his firm might easily do as much as \$400,000 via syndicated radio programming alone.

The leading syndication firm will more than likely do more than a \$1 million in business this year. Another firm, a long way yet from being as large, expects to do at least \$500,000 in business.

It should be pointed out that net earnings more closely approach gross earnings in radio syndication than any other type of business. The reasons are that there is perhaps less risk than most other businesses, especially those in the entertainment field.

A record company can devote as much as \$80,000 or more into an album and lose it all. When a noted entertainer started his own record company a few years ago, he lost several million dollars before getting out of the record business. Starting a radio station is a gamble and buying a radio station is even more of a risk since, except for equipment, you're also buying a signal and either goodwill or debts. It's true that a lot of money can be made owning a radio station, but only through sharp programming and an enormous amount of work.

(Continued on page 25)

MCA Music In New High

LOS ANGELES—For the second year in a row, MCA's record/tape and music publishing wings have set new high combined operating income figures.

The \$12,246,000 cumulative figure for the two divisions topped the previous year, though 1971 was bulwarmed by the phenomenal sale of "Jesus Christ Superstar." Mike Maitland, MCA Records president, attributed much of the record earnings to 10 LP's and three singles which were Gold records in 1972. The other reason given for the record high from a gross of \$69,876,000 from the two divisions was restructuring, which consolidated three former different labels under the MCA name. Maitland also merged all executive staffs here and cut distribution points from 25 to 7.

Maitland emphasized that growth will come from new talent. He announced the labels have signed Blue Mink, Martha Reeves, Lee Clayton, the Persuasions and Toni Brown, formerly with Joy of Cooking.

WCP Gets U.S. Jobete Print

LOS ANGELES—Exclusive print rights to the Jobete catalog and all other publishing houses of Motown Records have been assigned to West Coast Publications here.

The deal covers U.S. and Canada and includes future material as well as the present catalog. West Coast will immediately print and market a "Collectors Series" of folios based around the hits of Diana Ross, the Jackson 5, Marvin Gaye, Stevie Wonder, the Miracles and the Temptations.

Included in the deal are over 500 songs which made top 10 on the charts. Negotiations were carried out by Jobete vice president Robert L. Gordy and West Coast's president, John L. Haag. Previous West Coast Publications folios have featured artists including Three Dog Night, Cat Stevens, Nilsson, the Moody Blues and Santana.

Cap on AFM's Unfair List

NEW YORK—Capitol Records has been placed on the national Federation of Musicians' unfair list, according to a spokesman for the AFM.

The spokesman said that the label was placed on the federation's unfair list last week due to "improper reporting to the AFM's special payment fund and the Music Performance Trust Fund. He stated that the differences between the federation and Capitol have existed over the past two years.

In Los Angeles, AFM, Local 47 cancelled a recording session by the Band last week because Capitol is on the national defaulters list.

A Capitol spokesman would not comment.

Raiders Hit N.M. Tape Co.

ALBUQUERQUE, N. M.—Agents of the Federal Bureau of Investigation, along with Albuquerque police have seized an estimated 35 duplicating machines, thousands of allegedly illegally duplicated music tapes, business records and labels, in a raid on the premises of Albuquerque businessman, Herbert (Speedy) Neuman.

The police and FBI had had Neuman's operations under surveillance for some time, and conducted the raid after being issued search warrants.

According to officials of the Criminal Division of the FBI in Washington because of the quantity of product seized in the raid, the inventory process is taking longer than normal. Criminal charges are expected to be brought against Neuman, by the Justice Department, as soon as inventory is completed.

ELTON ERROR

LOS ANGELES—A \$1.97 price was mistakenly credited to the Elton John LP instead of to an Elvis Presley LP in a Minneapolis store check. The error occurred in an LP Price Study. (Billboard, March 24.)

WB Uses New Label Design

NEW YORK—Warner Bros. Records will begin using a new label design, featuring a palm and eucalyptus, with its April releases. Pictures on the new label epitomize the flora and fauna of Burbank, Calif., home of Warner Bros. Records.

The new label will apply to Warner Bros. product only. Reprise and other custom labels of the firm will keep their own labels. The firm's stock of old labels will be used on catalog albums until the supply is exhausted.

Rosette Wins Vs. Rainbo

NEW YORK—The U.S. District Court of the Southern District of New York has ruled in favor of Marion Rosette, owner of Corona Records, in her infringement case against Rainbo Records of California.

Rainbo was charged with "copyright infringement" and "unauthorized duplication" of Corona's line of children disks, released on the Fairland label. It was charged that Rainbo released the same material on its Playtime and Carousel labels. The ruling called for back royalties and treble damages.

Mrs. Rosette said that the label, which has been dormant since her husband died several years ago, will be reactivated shortly.

Castle Distrib Deal

NEW YORK—Castle Records, Camden, N.J. label, has set up an exclusive distribution deal with Rock Island Records to handle all Castle product.

Antipiracy Bill Bows in N. Hampshire

By RADCLIFFE JOE

NEW YORK — An antipiracy bill for New Hampshire has been proposed by House Judiciary Committee member Frank A. Nutting Jr. The bill, No. 566, is based on the Tennessee antipiracy law, one of the most stringent in the country.

Nutting's proposed bill was introduced following complaints by legitimate music dealers in the New England area that bootleggers were taking away about 50 percent of their profits, particularly in New Hampshire.

According to industry sources, the bill which is being reported out of Committee this week, is being supported by major record and tape manufacturers as well as representatives of the Harry Fox Agency and the National Association of Recording Merchandisers (NARM).

The bill, if passed will make illegal manufacturing, wholesaling and distribution of prerecorded music a felony. A retailer caught selling the product will be charged with a misdemeanor. There is also a confiscation clause in the bill.

U.S. Attempts To Oust Lennon

NEW YORK—John Lennon's application for permanent immigrant status has been denied by the U.S. Immigration and Naturalization Service. Lennon's wife Yoko Ono's application for the same status was accepted by the authorities. The decision was made public March 23 by District Director Sol Marks in a 47-page document.

Lennon now has 10 days to appeal Marks' decision and 60 days after that to leave the U.S. However, the 60-day period can be extended at the discretion of Marks.

More Late News

See Page 78

Sansui Forging U.S. QS Link

By CLAUDE HALL

PARIS—Sansui is launching a major campaign to swing the U.S. hardware and software industry to its QS matrix system. The first step began last week with the arrival from Japan of a licensing representative, Jack Muroi of Sansui, who will be signing up equipment manufacturers.

Starting in May, the second phase gets underway as Sansui starts a vast educational program.

John Mosely, consultant engineer to Sansui and owner of Ferber Studios in Paris, said that Sansui already has a book on quadrasonic available for sound engineers, "but the firm is now preparing two more manuals—one of a semi-technical nature for salesmen in record and hardware stores and the other for the general public to inform them of what's available in regards to quadrasonic sound." These two additional manuals will be out by May and distributed by Sansui.

Also in May, Sansui will launch a series of educational meetings and demonstrations in key cities. Dealers from both hardware and software will be invited to hear the

Sansui QS system and ask questions. The first meeting will be held in Los Angeles right after the annual convention of the Audio Engineering Society. "But, within the year we expect to have meetings in every major city in the U.S. and Europe," Mosely said. "Representatives of Sansui in Japan will be holding similar meetings there."

"We don't intend to get into a dollar fight with CBS or RCA on our various systems. We plan to spend our money in such a way as to help people the most, especially the record and equipment-buying people who keep us in business."

To illustrate Sansui's commitment to the public, he said, the firm "will modify and/or update early Sansui equipment. People will be able to send their early equipment back and get new circuitry put in at very modest charges to bring their units totally up-to-date for quadrasonic. Sansui takes its obligations to the public very seriously."

New Sansui units, Mosely pointed out, have discrete capabilities . . . "I'm speaking of the X series. You can put sounds anywhere in a 360-degree radius and can also put sounds inside the circle. Thus the Sansui system fulfills everything that I believe is the basic requirement for the 4-channel records."

ities . . . "I'm speaking of the X series. You can put sounds anywhere in a 360-degree radius and can also put sounds inside the circle. Thus the Sansui system fulfills everything that I believe is the basic requirement for the 4-channel records."

He said that answer to the current battle between matrix and discrete systems might have lain at one time in the UMX compatible matrix-discrete system developed by Dr. Duane Cooper of the University of Illinois. "I, myself, had succeeded in putting the matrix with a 30 kc carrier, which is much the same as the CD-4 system uses. And I got good matrix reproduction as well as discrete reproduction. This proved to me that the carrier-matrix type of record was practical."

Now, however, with several labels firmly committed to different systems, the answer might lie in a "detector" within the amplifier which would automatically switch from discrete to matrix or matrix to discrete, depending on what type of record was being played. "I don't think the public likes to push a button if the systems must co-exist."

Movie Project

For himself, he's firmly committed to Sansui matrix and is even working on music for a new movie that will, via the Sansui QS system, feature 12 separate channels of sound in the theater. This will be done by matrixing the music into the six channels currently available on film tracks.

As of the end of January, the major emphasis in quadrasonic still rested with regular matrix (the Sansui system is regular matrix), he said. In a study conducted by Sansui, by the end of January there were 14 hardware manufacturers creating equipment with regular matrix in Japan, another 17 in the U.S. As for records, he said there were 274 regular matrix quadrasonic records available in Japan, plus more than 100 in the U.S. In comparison, SQ had 10 manufacturers of hardware in production in Japan and six in the U.S., while CD-4 had four in Japan and none in the U.S. As for records, there were 102 SQ records on the market in Japan, he said, and 155 CD-4, while the U.S. had 102 SQ records and 5 CD-4 records available. He admitted that these figures were already out-of-date because the quadrasonic industry was moving so fast.

"I spent some while a couple of weeks ago in Japan visiting 56 shops in all . . . and I found that a total of only 35 CD-4 demodulators had been sold in the past month. In Japan, most of the sales have been in the complete consoles, which include both demodulator and matrix units built-in. "But there's no doubt that quadrasonic is here and here to stay. Kosaku Kikuchi, president of Sansui, told me that as long as people are interested in the best possible sound quality, the Sansui QS system will be with us. Unless, of course, something better is developed . . . which excludes any of the present systems."

U.S. Licensees Soon

At any rate, Sansui should be announcing names of hardware licensees soon. "I know at least 10 companies in the Los Angeles area alone that are ready to go Sansui," Mosely said. "It now only costs about \$10 to build in a QS matrix unit in an amplifier at the manufacturing stage. And Sansui is the only system that will give you a truly compatible stereo-matrix record, which no other system can honestly claim. The Sansui quadrasonic record features full frequency range at the maximum recording level."

Thus he expects the number of Sansui records to double by the end of this year and, with the labels who are still uncommitted, "you'll find toes going into the water soon. They can't stay out much longer. It's either get into quadrasonic, or else. And most of them favor our QS system."

Executive Turntable



MONTGOMERY



BROWN



SALSTONE

Tony Montgomery has been appointed national single sales manager at RCA Records. Montgomery, who will headquarter in New York, has been working out of Philadelphia for the past year as Northeast regional promotion manager. Two years previous, he joined the label as promotion manager of the Washington/Baltimore area. . . . George Paul Brown has been named assistant to Kip Cohen, vice president of East Coast a&r for Columbia Records. Prior to joining the label, Brown was president of College Entertainment Associates. . . . John Salstone, son of Milt Salstone, president and founder of MS Distributing, Chicago, has been named assistant to Joe Smith, president of Warner Bros. Records. Salstone was previously a&r administrator and had started with WB in 1970 as campus promotion man in New Orleans. . . . Hank Hunter has been appointed professional manager at CAM-USA. Hunter will be responsible for contracting new writers and material and expanding the firm's catalog. Prior to joining CAM-USA, he was professional manager of Chrysalis Music.

★ ★ ★

Marty Wekser has been named national director of professional activities for Jobete Music and its affiliated publishing companies. He will divide his time between New York and Jobete's Hollywood headquarters prior to making a permanent move to California in mid-April. He was previously East Coast professional director for the firm. . . . Fred Pallestrini has been named manager of the San Francisco one-stop division of Musical Isle of America. He replaces Dick Hanahoe who has resigned to pursue other business interests. Pallestrini joins MIA from Bos One-Stop, part of the H.R. Basford Record Distributor complex. . . . A.J. Sullivan has been named vice president, general manager of Valando Publishing Corp. He was previously with Famous Music Corp. . . . Jim Austin has been appointed Ontario sales manager for MCA Records in Canada. Austin started with MCA as sales representative five years ago and has handled a variety of duties including, most recently, credit manager. He replaces Jack Williams, who is now Western district sales manager out of the label's Calgary branch. . . . Ann Frydel has been appointed business manager of the Music House. . . . Marc Wanamaker and Rick Shoemaker have been appointed professional managers of Portofino and Savona Music. Shoemaker was with Elektra Records in local promotion, while Wanamaker worked with Canned Heat and other acts.



WEKSER



EASLER



THORNTON



DYER

Vegas Music International and United Recording have merged with Professional Management International. Offices are being established in Las Vegas, Los Angeles, Houston and Nashville. Sam Cammarata will be president; Irving Deutsch, vice president and manager of publishing; Vic Beri, vice president, personal management; Larry O'Keefe, executive assistant to the president; and Dominic Daileda, controller. . . . Lester Collins has been named Musicor Records' national promotion director. He was formerly with Beta Distributing in New York. Collins replaces Danny Jordan, who left Musicor to open an independent production company. . . . Doris Dixon will head the new Los Angeles branch of the Memphis-based management company of Charles Brown Enterprises. . . . Vel Thornton has been named vice president in charge of business affairs for the Wes Farrell Organization. She has been with the firm for the past five years as administrator of all WFO publishing groups. . . . Thomas Williams, formerly with radio station WPLN in Nashville, has been named vice president in charge of administration for Owens, Fair & Assoc. Public Relations. Prior to his work as news director at the station, Williams worked in the chart department of Billboard in Los Angeles. . . . Don Arnsen has left Specialty Records, where he was national promotion manager. He intends to remain in the business. . . . Comedian Murray Roman has formed Foolish Productions as the film-television unit of Far Out Productions. A deal is being set with United Artists Records to produce three half-hour television specials by Foolish. . . . Chuck Easler has joined Castle Music Productions. Easler, former road manager of the Beach Boys, will coordinate all television and tour activities of Capricorn artist Martin Mull.

(Continued on page 8)

RIAA Invades Capital For 2 Presentations

WASHINGTON—The Recording Industry Association of America was front and center on the national capital scene last week, first with the March 20 acceptance of the industry's White House Record Collection by Mrs. Nixon at the White House, and then with the March 21 gathering of some 700 industry and government notable at the RIAA's fifth Annual Cultural Award dinner, at the Showdown Hotel, here, with Sen. Claiborne Pell (D-R.I.), this year's recipient of the award.

RIAA president Stanley Gortikov was center stage at both presentations. At the RIAA dinner, in his introduction of Pell, honored for his role in promoting federal aid for the arts and humanities, Gortikov took the opportunity to remind the congressional listeners that the industry was being heavily drained by the inroads of a "seamy underworld" of pirates, many linked to organized crime. He hinted that for the damage done to the creative works, the artists and the record companies distributing them to the public, existing penalties are not severe enough—even under the new federal record copyright law.

Sen. Pell, one of the pioneers in framing the National Foundation on the Arts and Humanities, was termed a truly "modern Renaissance man," by the RIAA president. The Senator, in his brief address to the RIAA guests, said that those legislators who "toil in the cultural vineyards" work with very little political recognition, and often get only criticism and skepticism from their fellows. The contrast with the congressional climate made the tribute from the RIAA "especially pleasing," he said.

The award, a Szeuben carved crystal obelisk resembling the Washington Monument, is given to persons connected with the Federal government who have given outstanding service to furthering the arts. Sen. Pell was honored for "his devotion and dedication to America's cultural heritage and its ongoing artistic efforts."

Entertainment was by the Osmonds and Lou Rawls. A separate young peoples' reception and dinner were held for some 120 young people, sons and daughters of the dinner guests, prior to the entertainment.

DG in Pop On Ozawa

NEW YORK—Deutsche Gramophon, Polydor Inc. classical label, will pop-market one of two albums of particular youth-interest as performed by young conductor Seiji Ozawa with the San Francisco Symphony Orchestra. The album, "Three Pieces for Blues Band and Orchestra," composed by William Russo, also features Leonard Bernstein's "Symphonic Dances From West Side Story" on the second side. Three different musical interpretations of the "Romeo and Juliet Story," by Berlioz, Prokofiev and Tchaikovsky, are featured on the second release.

Polydor launches the intensive pop-style campaign for the new Russo album with a heavy mailing of albums and promotional materials to progressive FM and college radio stations and youth-oriented newspapers and magazines, as well as trade, music/hi fi and general press. A single of the 3rd movement has been garnered from the album and will also receive pop-style marketing.

The DG album, now cover-stickered to tie in with the single, is also being issued in 8-track and cassette configuration through Polydor, and in open reel format via Ampex. Supporting point of sale materials include posters, streamers and counter displays, also made available to headshops, bookstores and other youth outlets.

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Beck, Bogert & Appice. You've heard all the talk. Now hear the album.

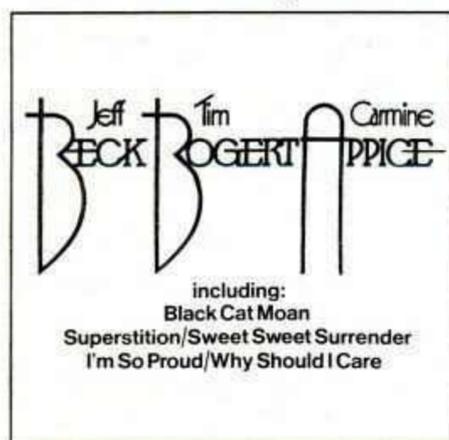


Very few albums in recent memory have been so eagerly awaited as this one. Jeff Beck, Tim Bogert and Carmine Appice.

A multitude of Jeff Beck fans have waited four years for this band to come together.

Now they are. As a group and on an incredible new album.

You get what you wait for.
Beck, Bogert & Appice.



On Epic Records 
and Tapes

Billboard

The International Music-Record-Tape Newsweekly

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EDITORIAL

EDITOR IN CHIEF: Lee Zhito (L.A.) EXECUTIVE EDITOR: Paul Ackerman (N.Y.)
NEWS EDITOR: John Sippel (L.A.) ASSOCIATE NEWS EDITOR: Claude Hall

DEPARTMENT EDITORS

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COPY EDITOR: Robert Sobel (N.Y.)

CHARTS: Director, Tony Lanzetta (L.A.); RECORD REVIEWS: Editor, Eliot Tiegel (L.A.)

EDITORIAL NEWS BUREAUS

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

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

Cable: Billboard London, Bureau Chief, Mike Hennessey

MILAN: Piazzale Loreto 9, Milan, Italy. Tel: 28.29.158. Bureau Chief, Germano Ruscitto.
Cable: Billboard Milan

NASHVILLE, Tenn. 37203, 1719 West End Ave. Area Code 615, 329-3925
Bureau Chief, Bill Williams

NEW YORK, N.Y. 10036, 1 Astor Plaza. Area Code 212, 764-7300

SAN FRANCISCO, Calif. 94127, 316 Juanita Way, Area Code 415, 664-1681. Bureau Chief,
Paul Jaulus

TOKYO: Comfy Homes 6-6-28, Akasaka, Minato-ku. 107 Tel: 03-586-0261. Bureau Chief,
Hideo Eguchi

WASHINGTON, D.C. 20005, 733 15th St., N.W. Woodward Bldg., Rm. 533.
Area Code 202, 393-2580. Bureau Chief, Mildred Hall

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires.

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

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

BELGIUM: Guido van Liefvering, 12 Arsenaalstraat, 2800 Mechelen. Tel: 015 47169.

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

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

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

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

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

FINLAND: Kari Helopaltio, Perttula, Finland. Tel: 27.18.36.

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

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

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

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

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

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

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

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

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

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

NORWAY: Espen Eriksen, Bestumveien 21d, Oslo, Norway. Tel: 55.71.30.

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

SWEDEN: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. Tel: 08-629 873.

SWITZERLAND: Rod Chapman, Swiss Broadcasting Corporation, CH-3000 Bern 16, Switzerland.
Tel: 031 44 66 44.

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

URUGUAY: Carlos A. Martins, "Av. Luis Batlle Berres 4087 bis ap. 1"

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

WEST GERMANY: Wolfgang Spahr, 2361 Bebensee, Kremser Weg 9, Kreis Segeberg. Tel:
(04552) 410.

YUGOSLAVIA: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia.

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REGIONAL OFFICES

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

JAPAN, Comfy Homes 6-6-28, Akasaka, Minato-ku. 107 Tel: 03-586-0261. Bureau Chief,
Henry Drennan

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

Andre de Vekey, Regional Publishing Director

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

Bill Moran, National Talent Coordinator

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

John McCartney

NEW YORK, N.Y. 10036, 1 Astor Plaza. Area Code 212, 764-7300

Ron Willman, Manager of Consumer Electronics Sales

INTERNATIONAL SALES

United Kingdom: Andre de Vekey, Billboard Publications, 7 Carnaby St., London W.1.
Phone: 437-8090, Cable Billboard, London.

Italy: Germano Ruscitto, Billboard Gruppo sri., Piazzale Loreto 9, Milan. Tel: 28.29.158

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

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

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

France: Olivier Zameczkowski, 14 Rue Singer, Paris 16

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

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

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Vol. 85 No. 13

General News

Rock 'Vaudeville' Passes Test

By NAT FREDLAND

LOS ANGELES — With one-week engagements already finished in Atlanta, Chicago and Los Angeles, producer-director-writer Bert Tenzer's Cin-A-Rock, a film and live concert package, is seeking to play 100 cities with four touring companies by the end of the summer.

Dr. John, Wet Willie and Buckwheat plus the film "Free," about the trouble-plagued 1970 Randall's Island Pop Festival grossed a claimed \$52,000 in seven shows at Atlanta's 4,000-seat Fox Thea-

ter. A week's stand at the similarly-sized Chicago Theater grossed \$30,000 with live show of Bo Diddley, El Chicano and Buckwheat, Tenzer said.

Although final figures were reportedly not in yet for the Los Angeles shows, Tenzer admitted the turnout was only fair and he exercised his option to close in five nights rather than playing a Monday or Tuesday closing. The New Ritz Theater, formerly Hollywood's venerable Lindy Opera House, only seats 1,400 and Cin-A-Rock

scheduled three shows daily to meet expenses.

"Our general goal is to carry two bands and play only movie theaters seating 2,000 to 4,000," Tenzer said. "We'll play two shows on Friday and Saturday nights but only one the other evenings."

Record Labels Help

Tenzer is dealing directly with record companies to seek live acts for Cin-A-Rock dates. "We feel that our package is an outstanding platform for showcasing new acts that aren't true concert headliners yet," he said. "We pay an act their going rate. All we ask the record label to do is share our costs for local advertising, especially extensive radio spots."

He had special praise for London Records' efforts in promoting Buckwheat during the first three engagements.

Another device for promoting Cin-A-Rock showings to local record buyers is an endless-loop sound film viewer placed in record stores to display clips from the movie. Names of the live acts appearing in each city can be inserted on the film. Tenzer has available 12 viewer units. The Los Angeles Tower Records outlet had one such viewer while the show was there.

Cin-A-Rock carries its own five-man crew with a light and sound system. Appearing in the film portion of the show are Jimi Hendrix at his last U.S. appearance, Mountain, Van Morrison, Steppenwolf and Dr. John. "Free" production costs were some \$750,000.

The program is set so that the live acts following the movie play without any break for equipment changes. Whenever possible, they use the raised orchestra pits available in most large movie theaters.

Next confirmed Cin-A-Rock engagements are in Pittsburgh and Washington, D.C., with Bo Diddley and Elephant's Memory probably the live acts for both cities. Afterwards Tenzer is setting a 14-city eastern tour through his own film distributorship, Indie-Pix Releasing.

Juke Forum Set

• Continued from page 1

Claude Hall, Billboard's Radio & TV Programming editor, Los Angeles, and Bill Williams, Billboard's Country and Gospel editor, Nashville. Another panelist to help relate radio and jukebox programming will be Bill Stewart, an industry-recognized programming director who programs WYOO-AM and WRAH-FM, Minneapolis and KLIP-AM, Dallas.

Still more input on the jukebox industry in general will come from Harlan Wingrave, president, Music Operators of America. He will be one of the opening morning speakers.

Label representation already includes Ron Braswell, jukebox product coordinator, Columbia family, New York, and Larry Baumach, vice president sales & promotion, Dot Records, Nashville. Panelists in other areas include Don Cihak, Star Title Strip Co., Pittsburgh; George Hinner and William Findlay, both of Rock-Ola Manufacturing, Chicago; and Stu Glassman, president, Radio Doctors one-stop, Milwaukee.

The conference, at the Hotel Ambassador here, will open Friday evening May 18 with a cocktail reception, have four seminars Saturday and conclude early Sunday with seminars on defective records and lengthy records.

Bedford, who has contacted 1,200 labels in his fight to improve quality of 45's for the consumer, said he believes new standards must be adopted. "The old standards were drawn up years ago when the industry was actually pressing 45's. Now, 85 percent of the industry is using injection molding and there just aren't any standards for it." Bedford is also pushing for standards for the label itself, which he finds adds to the friction-inhibiting problem encountered on home phonographs.

RIAA Presents White House With \$12,000 Disk Library

WASHINGTON — A total of 1856 albums was presented to the White House record library by the RIAA at a brief ceremony attended by the First Lady, Mrs. Patricia Nixon, last week. Record company presidents and top executives attended the afternoon ceremony. (See other story on award.)

It was also announced that the Recording Industry Association of America would present a duplicate set to the Kennedy Center for use by the general public.

Stan Gortikov, for the RIAA, said that the library would not be "a silent museum." It was designed to be used and would be periodically revised, added to and trimmed.

The five member commission that chose the recordings was headed by broadcaster Willis Conover, who also picked the jazz selections. He told the audience that "the library might have been chosen by any mature family with broad taste and \$12,000 to indulge it."

Other commission members were Paul Ackerman, executive director and music editor, Billboard (country, folk, gospel), Irving Kolodin, associate editor, Saturday Review (classical), Johnny Mercer, composer (popular) and Helen

Roach, retired drama professor, Brooklyn University (spoken word).

Schwann Catalog

The selections were cataloged and indexed by Williams Schwann, publisher of the Schwann Record and Tape Guide.

The White House library will probably be housed on the third floor of the White House with sound equipment and shelves donated by the RIAA.

Of the collection, which is fitted in leather bound volumes embossed with the Presidential seal, 461 are classical, 547 popular, 298 folk, country or gospel, 274 jazz and 276 spoken word.

A total of 71 record companies contributed to the collection which involves 145 labels.

BMI, NBC In Accord

NEW YORK—BMI and NBC have "ended their differences on a variety of matters which include antitrust, accounting and copyright infringement claims," according to a joint statement from both organizations.

The statement continues: "Our two companies have entered into an agreement which settles a number of intricate issues, claims and counter claims that have grown up between NBC and BMI since 1961."

"The agreement includes the grant of a new blanket license for the use of BMI music in NBC-TV network programs for the period, April 1, 1970 to Sept. 30, 1976."

The settlement means that NBC is dropped as defendant in BMI's antitrust suit. The suit continues against ABC-TV, CBS-TV and ASCAP.

\$2.5 Million Nashville Net

NASHVILLE — Musicians here have already received \$450,000 in session money for the first 10 weeks of 1972, union figures showed.

The money comes from all sorts of sessions: jingles, masters and demos. It represents the amount paid in to AFM local 257 from the first week of January to March 15th.

It does not represent studio costs or any other monies involved in production. It is estimated the figure for the year will exceed \$2½ million.

Certron Duplicating Springboard Tapes

LOS ANGELES—Certron Corp. has reached an agreement to custom duplicate prerecorded 8-track and cassette tapes for Springboard International.

The agreement runs through 1973 and incorporates Certron magnetic tape and plastic packages. Springboard manufactures and markets primarily budget priced records and tapes under the Springboard, Trip and Upfront labels.

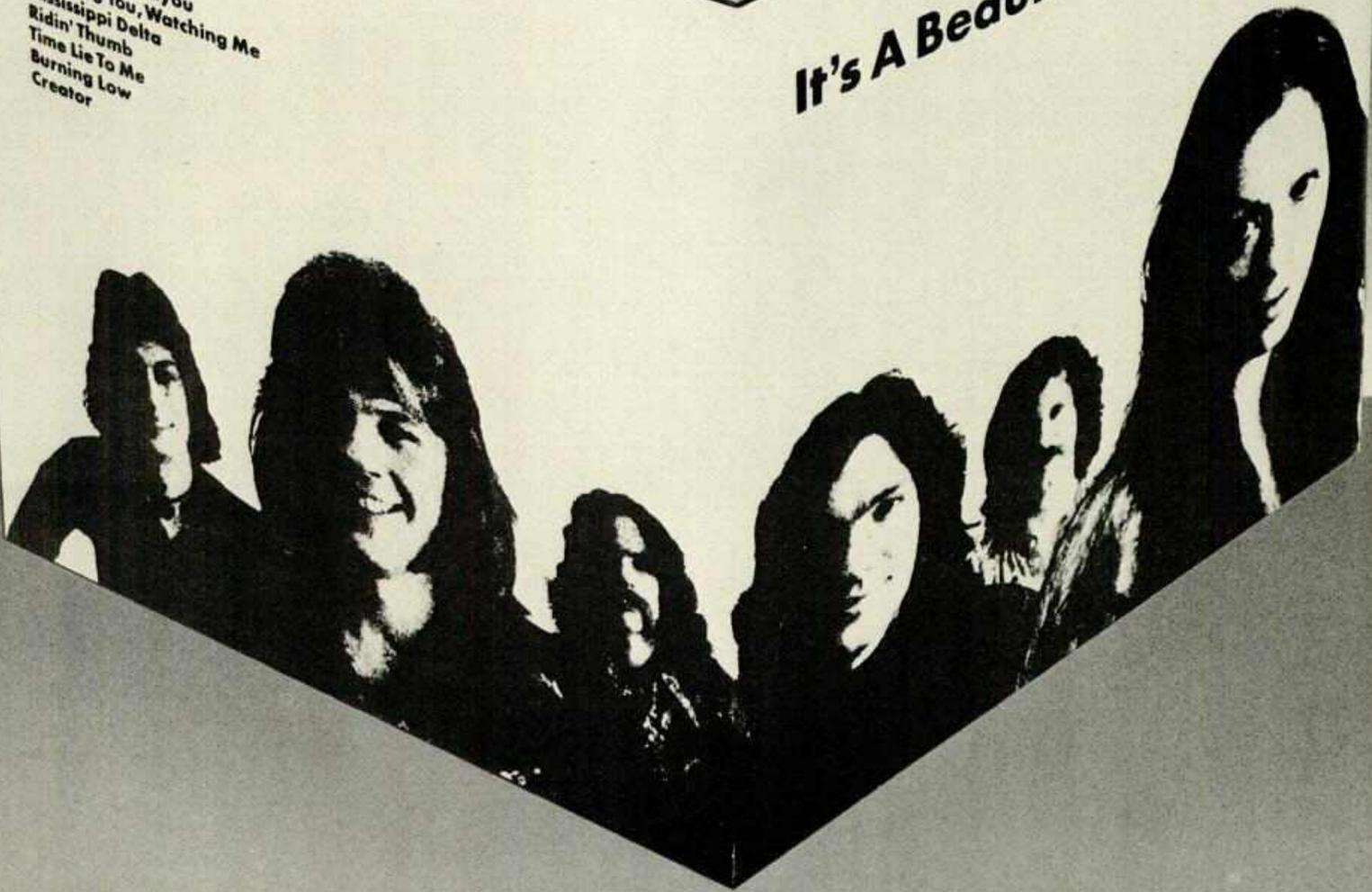
COL CHANGES LABEL DESIGN

NEW YORK — Columbia Records has changed the label design on its single products. The label, which formerly had black lettering on a red background, will now bleed from red to orange and feature white lettering.

A THUNDEROUSLY EXCITING NEW ALBUM FROM IT'S A BEAUTIFUL DAY.

Ain't That Lovin' You Baby
Child
Down On The Bayou
Watching You, Watching Me
Mississippi Delta
Ridin' Thumb
Time Lie To Me
Burning Low
Creator

It's A Beautiful Day...Today



Forecast for It's A Beautiful Day Coast to Coast:

April 3,
Kiel Municipal Aud.,
St. Louis, Mo.

April 5,
Rivoli Theater,
Indianapolis, Ind.

April 6,
Kinetic Playground,
Chicago, Ill.

April 7,
Cowntown Ballroom,
Kansas City, Mo.

April 10,
Memorial Hall,
Joplin, Mo.

April 11,
Kansas State Univ.,
Manhattan, Kan.

April 13,
Massey Hall,
Toronto, Canada

April 16,
Orpheum Theatre,
Minneapolis, Minn.

April 21,
Masonic Temple Aud.,
Detroit, Mich.

April 22,
Kleinhaus Music Hall,
Buffalo, N.Y.

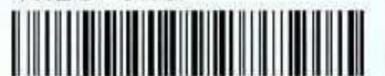
April 23,
Shady Grove Music Fair,
Rockville, Md.

April 27,
Fort Homer Hesterly Armory,
Tampa, Fla.

April 28,
Pirate's World,
Dania, Fla.

On Columbia Records and Tapes

This One



AA00-150-HBCZ

NMC's Realignment Boosts Sales, Profits

LOS ANGELES—Jesse Selter, president of NMC Corp., Ocean-side, N.Y., feels this year "will prove an impressive period for the music industry in general and rack jobbing distribution in particular." Although disappointed with phases of last year, Selter believes the soft market situation now has been reversed, he said in the company's annual report.

NMC plans to realign its rack jobbing activities "with an eye toward upgrading our existing retail accounts and trading off some of our less profitable customers,"

Selter said. (NMC recently added 10 J.M. Fields Department stores to its account roster, giving the company a total of 18 Fields stores it now services.)

"In the past months," he said, "NMC has redefined the scope of our operations." Other moves in the future "will undoubtedly exert an influence on the results in the current fiscal year."

The company presented this review of its operations for security holders:

—An extraordinary loss of \$116,957 reported in fiscal 1972 resulted from the discontinuation of Music Man Corp., a retail operation in which NMC owned a 50.1 percent interest.

—NMC sold certain assets of Orpheum Music Co. Inc. and Riverside Records (with a book value of \$48,000) for \$630,000 including \$500,000 in cash with the remaining \$130,000 to be paid 12 months after closing. A gain of \$582,000 will appear in NMC's books in the current fiscal year.

—Acquired certain assets of National Tape Distributors Corp., Milwaukee, including record and tape inventories and accounts receivable, for \$3,033,000 in cash and notes.

—Lease & License, Ltd., a subsidiary of NMC, entered into an agreement with Interstate Stores Buying Corp. to operate the record and tape departments of the chain's 70 stores. The agreement calls for a five-year contract with an additional five-year renewal option to operate Topps stores in the east and midwest and White Front on the west coast. (Interstate has since announced it will close or sell 21 White Front stores in the northwest.)

—Discontinued the operations of All East Distributing Corp., a subsidiary.

NMC achieved its operating goals for fiscal 1972, Selter said. "Our sales rose 47 percent (to a record \$21,043,080) and income from continuing operations was up 121 percent" (to \$569,036, or 52 cents a share). "We entered the current fiscal year in a strong position with total revenues, operating income and net worth all at near-record levels. Our first quarter give some indication of a trend in fiscal 1973."

For the three months ended Oct. 31, income from continuing operations rose 33 percent to \$174,467, or 16 cents a share fully diluted, from \$131,666, or 14 cents a share fully diluted, for the same period a year ago.

Net income, including an extraordinary gain of \$442,500 on the sale of Riverside Records, increased to \$616,967, or 50 cents a share fully diluted, from \$146,546, or 15 cents a share fully diluted, for the same period a year ago.

Off The Ticker

MOTOROLA INC., Chicago, declared regular quarterly 15 cents a share dividend, payable April 11 to shareholders of record on March 26. A 2-for-1 stock split proposed to be made in June subject to holder approval.

K-TEL INTERNATIONAL INC., Minneapolis, is now listed on the Amex under the symbol KTL. The company reported fiscal 1972 sales of \$25.4 million and net income of \$2.3 million, or 58 cents a share, adjusted to reflect a 4-for-3 stock split in December 1972. Six month sales were \$26.5 million and net income was \$3.1 million, or 78 cents a share, for the period ended Dec. 31.

EMI LTD., London, which owns about 70 percent of Capitol Industries (Capitol Records and Audio Devices), expects further improvement in Capitol Records. John Read, chief executive and managing director of EMI, also expects a "useful and significant" improvement in EMI sales and profit in the fiscal second half, ending June 30. Read told a meeting of securities analysts in New York that the improvement is expected to be at a rate below the 23 percent profit growth and 17 percent sales rise of the fiscal first half. He also said that the price controls imposed by the British government shouldn't hurt EMI, and the pay restrictions should "play a significant part in checking inflation."

TRANSAMERICA CORP., San Francisco, parent company of United Artists Records, expects record operating earnings for 1973, according to John R. Beckett, chairman and president. Transamerica had a record net of \$81.2 million, or \$1.20 a share, in 1972. Capital gains of \$6.8 million, or 10 cents a share, brought net income to \$88 million, or \$1.30 a share.

CERRO CORP., New York, said it reported a \$3.1 million loss in 1972 from Stereo Club of America, which the company acquired in 1971 but later closed.

CERTRON CORP., Anaheim, Calif., expects "healthy increases" in fiscal 1973 sales and earnings, according to Edwin Gamson, president. He told shareholders at the company's annual meeting that the "goal last year was to maximize cash return from the sale of discontinued assets without incurring further losses." In the year ended Oct. 31, 1971, Certron reported a \$9.9 million net loss, while in fiscal 1972 it posted net income of \$185,000 or six cents a share, including an \$82,000 tax credit.

Market Quotations

As of closing, Thursday, March 22, 1973

NAME	1973		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	27	12 1/2	429	13 3/4	12 1/2	12 1/2	- 1
ABC 2-1 split	40 3/4	24 3/4	1898	26 1/4	24 3/4	24 3/4	- 4 1/2
AAV Corp.	15 1/8	8	23	8 1/2	8	8	- 1/2
Ampex	15 1/8	5	656	5 7/8	5 1/2	5 1/2	- 1/8
Automatic Radio	8 7/8	4 3/4	78	5 1/4	4 3/4	4 3/4	- 1/4
Avco Corp.	20 7/8	12	430	13 5/8	12 1/4	12 3/8	- 3/4
Avnet	15 1/4	9	566	10 1/4	9	9	- 1 1/4
Bell & Howell	73 3/8	34 1/8	245	36 1/2	34 1/8	34 5/8	- 1 3/8
Capitol Ind.	14 3/4	6 1/4	252	8 1/2	7 1/2	7 3/4	+ 1/8
Columbia Pictures	14 7/8	6 1/4	490	7 1/4	6 1/4	6 1/4	- 3/4
CBS	63	38 5/8	1021	40 3/8	38 5/8	39	- 1 1/2
Craig Corp.	8 3/8	3 3/8	109	4 1/8	3 3/8	3 7/8	- 1/8
Creative Management	15 1/2	6 3/4	103	8 1/2	6 3/4	7 5/8	+ 5/8
Disney, Walt	123 1/8	88 1/2	2496	98 3/4	88 1/2	89 3/4	- 6 1/2
EMI	6	3 3/4	40	4	3 3/4	3 3/4	- 1/4
General Electric	74 3/4	58 1/4	2896	67 3/8	63	63 5/8	- 4
Gulf + Western	44 3/4	25 1/4	566	27 1/4	25 1/4	25 1/2	- 1 3/4
Hammond Corp.	16 3/4	8 5/8	105	11	9 3/4	9 7/8	- 1 1/8
Handleman	42 1/8	9 1/4	168	10 1/8	9 1/2	9 1/2	- 1/2
ITT	64 1/2	42	8939	50 3/4	42	43	- 7 3/4
Lafayette Radio	40 1/2	10 1/2	168	12 7/8	12	12 1/4	- 3/4
Matsushita Electric Ind.	35 3/8	18 1/8	1050	27 3/8	25 3/4	25 3/4	- 1 3/4
Mattel Inc.	34 3/4	5 1/4	3374	7 5/8	6 3/8	6 5/8	- 1/8
MCA	35 3/8	23 1/8	102	26 3/4	24	24 1/8	- 1 5/8
Memorex	38 1/2	10	809	11 3/8	10	10 1/2	+ 5/8
MGM	27 1/2	16 3/4	76	21 3/4	19 1/2	19 5/8	- 2 1/8
Metromedia	39	18 3/4	236	21 7/8	18 3/4	19	- 3
3M	88 7/8	74 1/4	1958	86	81 5/8	82	- 4
Morse Electro Products	40 5/8	21 3/4	156	25	22 1/2	23 1/4	- 2 1/4
Motorola	138	80	915	122 1/2	105	106 3/4	- 14 3/4
No. American Philips	39 3/4	26 3/8	220	30 3/8	28 1/8	28 1/8	- 2
Pickwick International	51 1/2	38	258	43 5/8	38 1/2	38 1/2	- 5 1/2
Playboy Enterprises	25 1/8	14 1/8	150	15 1/4	14 1/8	14 5/8	- 5/8
RCA	45	27 3/8	3430	29 3/4	27 3/8	28 1/2	- 7/8
Sony Corp.	57 1/4	40 1/2	2223	45 3/4	41 1/8	41 3/4	- 3 3/4
Superscope	29 1/8	11 1/8	444	22 1/4	19 3/4	20 3/4	- 7/8
Tandy Corp.	49	31	352	34 1/2	31	31	- 3 1/2
Telecor	23	7 3/8	244	9 1/4	7 3/8	8 3/8	+ 3/4
Telex	14 7/8	3 3/4	506	5	4 3/8	4 1/2	- 1/4
Tenna Corp.	10 7/8	3 3/8	79	3 7/8	3 3/8	3 3/4	- 1/4
Transamerica	23 1/2	13 3/8	2709	14 5/8	13 7/8	14	- 3/4
Triangle	20	13 1/4	35	14 5/8	13 3/8	13 3/4	- 1
20th Century-Fox	17	8 5/8	536	9 5/8	8 5/8	8 3/4	- 7/8
Warner Communications	50 1/4	24 5/8	820	27 3/8	24 5/8	24 5/8	- 3 3/8
Wurlitzer	20 1/4	12 1/2	32	12 7/8	12 1/2	12 3/4	- 1/8
Zenith	56 3/4	39 3/4	522	44 1/8	41 3/8	41 5/8	- 1 3/4

Epic's Rich on Promotion Tour

NEW YORK — Epic artist Charlie Rich has embarked on a two-month promotion tour to generate market interest in his latest album "Behind Closed Doors."

The tour, part of the label's pro-March and April Charlie Rich months, will take the country artist to radio stations, retail locations and press sources. Rich will perform at the various spots, as well as distribute free albums.

Cities scheduled for the tour include San Antonio Tuesday (27), Houston (28), Atlanta (29), Memphis (April 2), St. Louis (3), Little Rock, Ark. (4), Denver (23), Phoenix (24), Seattle (25) and Los Angeles (26).

Earnings Reports

SCHWARTZ BROTHERS INC.

Year to Dec. 31:	1972	1971
Sales	\$20,520,865	\$19,901,341
Net income	414,931	472,677
Per share	.55	.62
Per share (4th qtr.)	.24	.22

THIS IS GILLY OF FIELDS HARG
ON NAMI

As of closing, Thursday, March 22, 1973

OVER THE COUNTER	Week's			OVER THE COUNTER	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	4 1/2	4 1/4	4 1/4	Koss Electronics	13 1/2	13 1/4	13 1/4
Bally Mfg. Corp.	44 1/4	39	39	M. Josephson Assoc.	14 3/4	14 1/2	14 1/2
Cartridge TV	9 1/4	7 3/4	7 3/4	Mills Music	9 1/2	9	9
Data Packaging	6	5 7/8	5 7/8	Recoton	3 1/2	3	3
Gates Learjet	10	9 1/2	9 1/2	Schwartz Bros.	4 1/2	3 3/4	3 1/2
GRT	3 5/8	3 1/4	3 1/4				

*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.

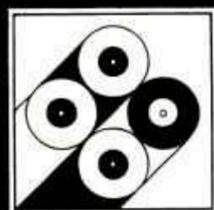
Executive Turntable

Continued from page 4

Rod Dyer, West Coast designer, will act as special creative consultant to the newly formed Shorewood Graphics, a division of Shorewood Packaging. . . **Eliot Kanter** will be the college representative for United Artist Records in the Ohio and western Pennsylvania areas, while **Steven Leeds** has been named college representative for UA in upstate New York. The appointments bring UA's roster of college reps to 12. . . **Ron Castro** has been appointed to the customer service staff at Reeves Cinetel.

Eldon Edwards has been named manager, training and employment for Capitol Records. Also at Capitol, **Melody Daigle** has been named personnel representative. She is also editor of "Vibrations," the label's house publication. . . **Robert Ferdon** has been named vice president of finance and operations and **Irwin Fried** has been appointed controller for California Auto Radio, Inc. . . **Richard Kraft** has been named vice president, product development at Motorola. He is responsible for all planning, design and engineering of the division's consumer electronics product. Also at Motorola, **Robert Warren** has been appointed vice president, marketing. He will be heading all marketing, sales and merchandising of the division's consumer electronics products.

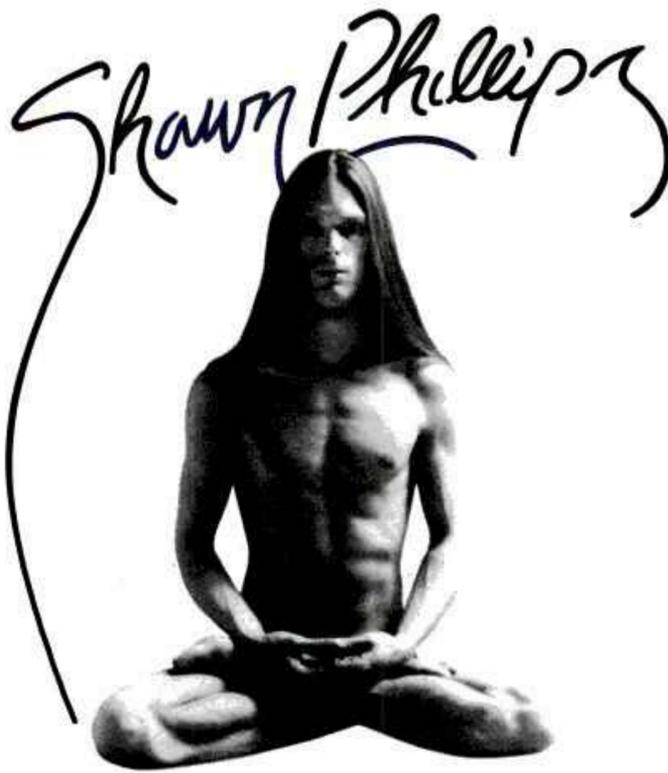
Margie Kunkel, manager of Margie's One-Stop, Houston, is no longer with the operation. She is a veteran of over 15 years in Houston distribution. . . **Bill Leonard** has left RCA Records where he was an account executive with RCA Custom. Many of Leonard's 33 years with the firm were spent in the Chicago area. Leonard will be going to Bellair Expediting Service. . . **Corb Donahue** is now heading publicity at ABC/Dunhill as well as overseeing artist relations. He replaces publicist **Sue Clark** who has left the label. . . **Terry D. Vogler**, who left Avsco, Inc., where he was in charge of Lear Jet cartridge marketing, has joined Cartridge Industries Corp., Excelsior Springs, Mo., as president.



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— KRIS BLOK-ANDERSEN, RAINBOW

"It's difficult to select one outstanding cut because the entire album ("Faces") is a standout with its variation of instrumentation and moods."
— VALLEY NEWS DISPATCH

"Faces"... A masterpiece from Phillips... "Lovely lyrics, fine melodies and some original production ideas all go to make an album which deserves the highest praise."
— MUSIC WEEK

"Rolling Stone Magazine discovered Shawn early in his career."
— CARBONDALE NEWS

"Shawn can outplay, outsing and outwrite any of our other current songwriter/singers today."
— SAN ANTONIO

"Phillips' vocal range is indeed extraordinary... dazzling, atmospheric, intensely personal."
— SAM SUTHERLAND, BILLBOARD

"I can't tell you what it's like because it isn't really like anything: it's just very good, very moving music."
— SP, SOUNDS

"Shawn Phillips is drawing large audiences with his peculiar brand of eclecticism."
— JACK HAFFERKAMP, CHICAGO NEWS

"He's one of the few who can conjure up a whole orchestra with one instrument. The variety is staggering: Phillips' gifts are awesome: the originality of the entire enterprise merits special commendation."
— H. E., HIGH FIDELITY MAGAZINE

"Faces: It's lush orchestrations and interesting melodies reveal why he has built a loyal cult following."
— RECORD WORLD

"One of the most exciting singers that these ears have heard and these eyes have seen... It's the feeling that counts and this just naturally defies description on paper."
— JIM LINCK, POP MUSIC COLUMNIST

"Faces" remains one of this year's better albums, and Shawn Phillips one of any year's better performers."
— JAMES BROWN, LOS ANGELES TIMES

"Shawn Phillips: It took five years for the world to catch up to him. Now he's light-years away again with a new album."
— JANIS SCHACHT, CIRCUS

"One of the most perceptive empirical observers of life in this day and age."
— THE SCENE

MARCH 28
City Aud., Colorado Springs, Colorado

MARCH 29
Commons Triangle, El Paso, Texas

MARCH 30/31
Armadillo World Headquarters,
Austin, Texas

APRIL 1
Municipal Aud., San Antonio, Texas

APRIL 3
Shelton Gym, Univ. of Nacogdoches,
Texas

APRIL 6
Texas Hall, Dallas, Texas

APRIL 7
Music Hall, Houston, Texas

APRIL 10/11
Orpheum Theatre, Minneapolis

APRIL 12
Hallen Beck Hall, St. Cloud, Minnesota

APRIL 14
Irving Aud., Philadelphia, Pa.

APRIL 15
Symphony Hall, Boston, Mass.

APRIL 16
Washington, D.C.

APRIL 18
Grand Theatre, Kingston, Ontario, Canada

APRIL 19
Convocation Hall, Univ. of Toronto,
Canada

APRIL 20
Places des Artes, Montreal, Canada

APRIL 21
Quebec City, Le Grand Theatre de
Quebec, Canada

APRIL 22
Opera House, National Art Centre,
Ottawa, Canada

APRIL 24
Ford Aud., Detroit, Michigan

APRIL 25
Granada Theatre, Chicago, Illinois

APRIL 26
Rivoli Theatre, Indianapolis

MAY 3
Springfield Aud.

MAY 4
Aud. Theatre, Rochester, New York

MAY 5
Kleinhaus Music Hall, Buffalo, New York

MAY 6
Alice Tully Hall, New York

MAY 8/13
Troubadour, Los Angeles, Calif.
(w/Sandy Denny)

**Shawn Phillips' latest album, "Faces," includes his new single, "Anello [Where Are You]"
On A&M Records**

Produced by Jonathan Weston
(with the help of Robert Appere)

Talent

3 Major L.A. Outdoor Sites To Compete for Name Talent

By FRANK BARRON

LOS ANGELES—Three major outdoor facilities will be competing for top name talent this summer, with the recent announcement that the Universal Studios Amphitheater will be presenting pop and rock talent on a regular basis.

In previous years, only the 18,000-seat Hollywood Bowl and 4,400-seat Greek Theater had pre-

sented outdoor summer night contemporary concerts in the Los Angeles area. But the lure of sold-out shows and big box-office dollars finally beckoned Universal, which has enlarged seating from 3,828 to 5,510, and spent almost \$500,000 in refurbishing and adding comfortable arm chair seats.

Universal will book its own talent, under MCA (parent company) executive Raphael Etkes. The Greek Theater Association also books its own artists, whereas the Hollywood Bowl pop and rock shows are staged by outside promoters, such as Concert Associates or Sight & Sound Productions.

Already signed to exclusive MCA contracts are The Carpenters, Rita Coolidge, Engelbert Humperdinck, Tom Jones and Kris Kristofferson. All but the last-named and Miss Coolidge previously played the Greek, and this summer can perform only at Universal during the outdoor season here.

No budgets are usually announced by any of the three facilities, although Jimmy Doolittle, managing director of the Greek Theater, has admitted that over the years he has to spend more for talent every season. Budgets at Universal will be flexible, depending on the number of days the performer is scheduled. Some art-

(Continued on page 14)

Sunny & Cher Set Peak in Houston

HOUSTON—Dick Weekley, general manager of the Houston Livestock Show and Rodeo, said that Sonny & Cher's recent appearance there established a new attendance record for the Saturday matinee when 34,651 persons attended the show.

The previous record was held for a Saturday matinee by Elvis Presley, who drew 34,443 patrons in 1970. Sonny and Cher appeared at the matinee and evening performance on the Saturday and Sunday dates.

At the evening performance the following Monday, Merle Haggard set a new record for week night performances with an attendance figure of 31,000.

Rick Nelson appeared on Tuesday, with Sonny James and Donna Fargo performing Wednesday; The 5th Dimension appearing on Thursday; Engelbert Humperdinck on Friday and Saturday and the Jackson Five on March 4, closing day for the show.

Producers to See Steamroller

LOS ANGELES—Steamroller, an 18-piece jazz/rock band was presented last Monday evening (19) at the Aquarius Theater for an audience of record producers. Assisting in the presentation of this year-old rehearsal band was the Village Recorder.

"We are helping bring this band to the industry's attention because we are involved with jazz and contemporary musicians," explains Dick LaPalm, the studio's general manager.

Steamroller's leader, pianist, arranger Jack Bielan met LaPalm while on a date at the studio and told him about the band which has been woodshedding once a week for a year at rehearsal halls around the city.

Bielan is known for his horn arrangements on several James Taylor albums. His band consists of young professionals, several of whom have played with Woody Herman and Stan Kenton.

LaPalm is a long-time friend of Herman's and has been securing jazz and blues clients for the studio since taking over several years ago.

Signings

Randy Newman, Reprise artist, has signed an exclusive booking contract with Athena Enterprises.

Steve Goodman has re-signed with Buddah Records. . . . Melissa Manchester has signed with Bell Records. First album is expected in April. . . . The Soul Stirrers have signed with the Jewel label. . . . Kellee Patterson has signed with Black Jazz. Her first album will be titled "Maiden Voyage."

Delaney Bramlett and Freddie King have both signed for booking representation by the David Forest Agency. . . . Guy Chandler has signed with Oweman Records of Nashville. Ed Gillum of Hollywood handles management, with Brite Star of Nashville and Music Makers of New York promoting the singer. . . . Pat Anthony signed with Joe Reed's Silver House Productions Studio recording is now in process.

Plyth, five-man progressive rock group from Cherry Hill, N.J., has signed exclusive recording contracts with Castle Records. Rob Russen is producing their first single, "Life Beyond the Clouds."

Florida-based rock group Paradise Lost has been signed by Thomas G. Barfield Management. The firm has also signed Dural Ragsdale. The singer will begin recording in May. Paradise Lost will tour this summer.

The "Baron," John Von Ohlen, former drummer with the Stan Kenton Orchestra and Woody Herman's Thundering Herd has signed an exclusive management agreement with T.A. Wood & Associates. The "Baron" has been rated as one of the top drummers in the Down Beat Reader's Poll.

Cannonball Adderley's Junat Productions has signed four artists to Fantasy/Prestige/Milestone Records. Now recording for Fantasy besides the Cannonball Adderley Quintet will be the jazz saxophonist's brother, cornet star Nat Adderley; African singer Letta M'bulu; pioneer soul hitmaker Johnny "Guitar" Watson and Natural Essence, contemporary soul group featuring Nat Adderley Jr.

Allmans to Aid Indians

MACON, Ga.—The members of the Allman Brothers Band have been in contact with several Indian leaders, and after consultation with their management company and Capricorn Records, are planning a series of benefit concerts to aid the Indians of North America.

Funds derived from these benefits will be utilized to set up a fund for the preservation of the North American Indian culture.

Concert locations are currently being sought and other acts have been contacted for their help and assistance. The immediate goal will be to involve other people within the music industry, and to raise \$2,000,000 to aid various North American Indian organizations.

Rogers to Do 2 TV Specials

LOS ANGELES—Kenny Rogers and The First Edition have been signed by Stetson Productions of New Zealand to tape two hour-long television specials. Also planned is a two-week nine-city concert tour of New Zealand.

The specials were scheduled for taping in Auckland on March 22, and in Wellington on Saturday (31). First concert on the tour was set for March 23, followed by concerts in Waitangi, Tauranga, Hamilton, Rotorua, Palmerston North, Wellington, Dunedin and Nelson. The group returns via Tahiti on April 8.

Concert Express Speeds Into Nevada

By LAURA DENI

LAS VEGAS—Concert Express, promotion company of Bob Eubanks has jumped feet first into Nevada.

Eubanks has a signed contract with the Ice Palace "for several years." In preparation for rock and country shows the Ice Palace was refurbished by Eubanks with a floor and stage.

The \$25,000 insulated, custom-made ice covering was patterned after the San Diego Arena. "We took the blueprints of the San Diego Arena and we had it custom built here," said Mike Kelly of KLUC radio.

The 85-by-200-foot floor is three inches thick. "It's like a sandwich," explained Kelly. Eubanks also purchased a portable six-foot-high stage, which is 20 by 40 feet. Both the stage and floor coverings are stored at the Ice Palace.

"KLUC has nothing to do with the rock shows. The words 'KLUC presents concerts' is like an endorsement. It's not our money as far as the concerts go. KLUC is involved as a service we try to offer from our radio station to the rock concerts in Las Vegas. Eubanks approached us and we liked what he had to offer," Kelly stated.

"He's done good shows. That is why we decided to put our name to his concerts. We sell spots on the station. You can either buy spots on the station or KLUC will endorse the concerts. We have a deal with him where we will endorse his concerts," Kelly continued.

"Eubanks' intentions aren't to run anybody out of Las Vegas," emphasized Kelly. "I've seen other promoters who wanted to do dates and Eubanks was gracious enough to bow down when he didn't need to. He could have done other shows at his facilities, the Ice Palace, but he slowed down promoting them. He doesn't try to go on top of other people."

"For example when Naseef had the Convention Center he wouldn't let the colleges in there. He wouldn't let anyone in there," Kelly continued. "Right off the bat Eubanks said any time the university wants to have a concert they could use the Ice Palace for whatever cost would be."

Concert Express hasn't taken out billboards or leaflets or posters. They're doing as little of that as possible to cut the cost of the concerts. "At this time last year tickets for local concerts were \$6.50, \$7.50, up to \$12.50 per person. Those prices were putting a great deal of pressure on the parents of a lot of kids. We have 5,000 people at a show at \$4, \$5 and \$6 prices. I'm not going to say that on big groups we won't

raise the price at all. But on standard concerts most of the promoters who could have asked \$4, \$5 or \$6 were charging \$7 and \$7.50. So, it's a buck and a half difference, but when you multiply it by 5,000 it means something to the people. Now I've noticed that Naseef has brought his price back down to \$4.50 and \$5. He has never had prices that low and I'm sure the pressure is on him now," related Kelly.

Concert Express, which is now a Nevada corporation, will be offering two concerts a month at the Ice Palace. To date Concert Express has presented two offerings; the first was Quicksilver, Bloodrock and Batdorf and Rodney, while the second concert included Paul Butterfield, Doobie Brothers and Fontaine Brown. Tickets sold for \$5 advance and \$6 at the door.

Eubanks uses the Convention Center rules as a guideline for possible security problems. "Eubanks hires Statewide John DeLuca's Company, the same security firm that is used by the Convention Center. He hires their security plus he has 25 contemporary security guards; college fellows that wear Eubanks sweatshirts saying Concert Express on them. The contemporary security are made up of local youth wherever Eubanks goes rather than having permanent traveling security."

"The idea is that inside a concert there usually is very little problem. Occasionally we'll have a drunk or a fist fight and that's it. I've never seen a city where the kids are as groovy as the kids in Las Vegas. You just don't see prob-

(Continued on page 13)

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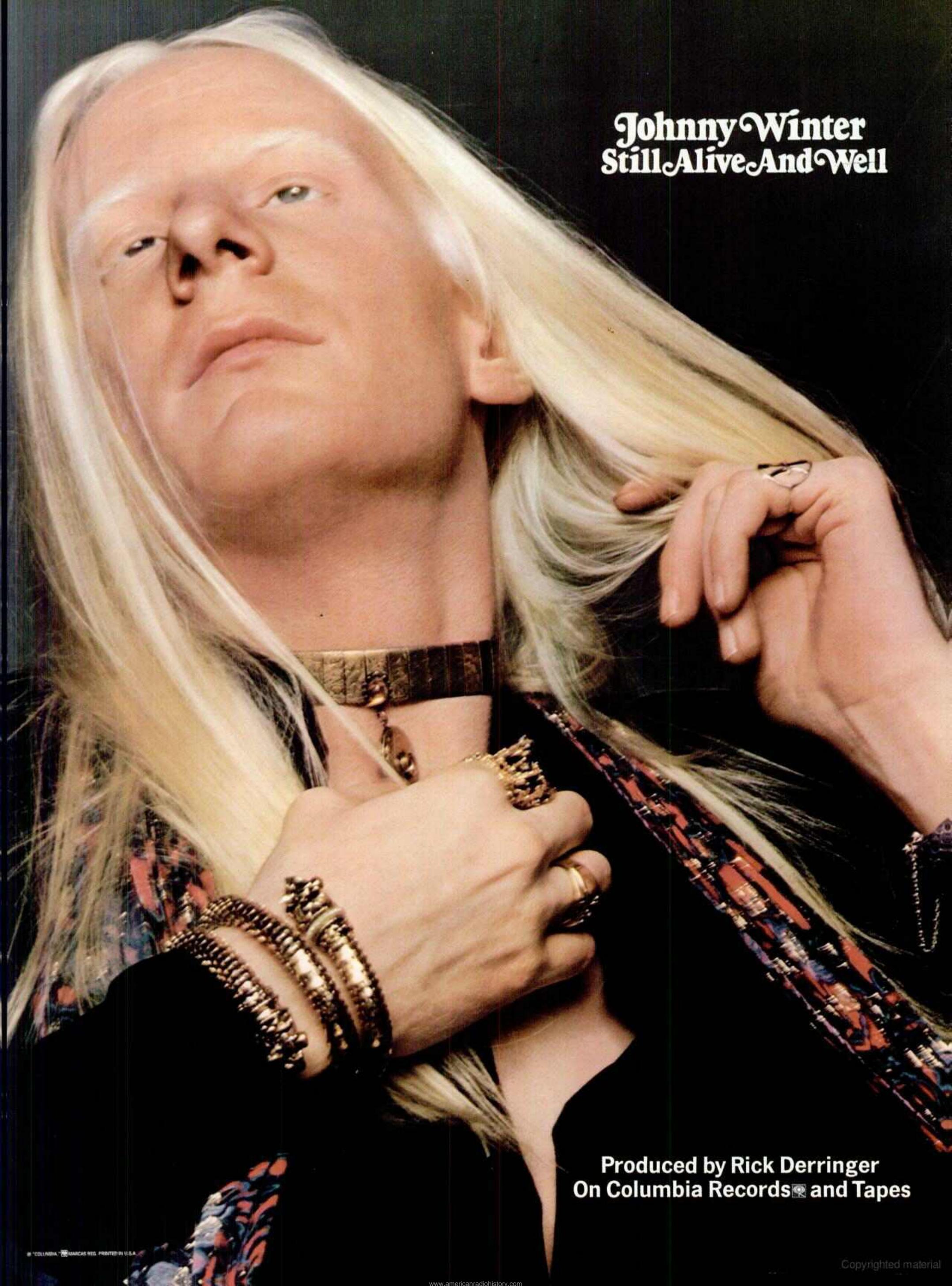
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Studio Track

By SAM SUTHERLAND

What happens when a leading master of funk, whose past recording activity has brought him to major urban studios where contemporary black music is king, decides to work with the mellow but mighty scions of Nashville's country rooms?

The answer is forthcoming, for **Wilson Pickett**, now with RCA Records, is recording at RCA's Studio "B" in Nashville. Producer **Brad Shapiro** is uniting the Wicked one with Detroit's **Dennis Coffey**, Sussex Records artist, and noted country session men, among them pedal steel veteran **Buddy Emmons**. Also on the date are **Tommy Codgill** and **Bobby Woods**.

RCA's **Al Pachucki**, who has en-

gineered all of Elvis Presley's dates in recent years, will handle the session.

★ ★ ★

Out in Los Angeles and Sausalito, the **Record Plants West** are hosting some strong sessions this week. Just finished, or expected in shortly, are **Booker T.**, producing his own material; A&M's **Seemon** and **Marijke**, engineered by **Lee Keefer**; Dunhill Records' **Joe Walsh**; **Stevie Wonder**, for Taurus Productions; **Buddy Miles**, Columbia Records artist; Capitol's **Quicksilver**; and **Mason Proffitt**, working with **Bill Halverson**, producer and engineer.

Meanwhile, the new Record Plant remote van has been working the Midwest, recording dates with **United Artists' Nitty Gritty Dirt Band** and **Brewer and Shipley**, Kama Sutra recording act.

★ ★ ★

Remote activity in the East has also been evident, as a summary of the last month's journeys for **Fedco Audio Labs** of Providence, R.I., indicates.

Lou Reed's return to New York, via a much-publicized concert at Alice Tully Hall, was captured by Fedco for RCA. **Mike Moran** and **Pat Martin** engineered for RCA.

Then, at Carnegie Hall, **Brooks Arthur**, himself a studio operator (914 Recording in Blauvelt, N.Y.) and a veteran engineer, handled the console during **Melanie's** recent concert. **Peter Schekeryk** produced for Neighborhood Records.

Remote recording became tinged with lunacy at New York's Village Gate when Fedco recorded performances of the National Lampoon's "Lemmings" there. **Bruce**

Botnick engineered the date for **Blue Thumb/Banana**, recording at 30 i.p.s., to the delight of Fedco (most remote dates are recorded at 15 i.p.s.; hence, tape costs double!) and producer **Tommy Li Puma**.

Ottawa was the site for a concert at the National Arts Center Opera House, where Capitol's **Anne Murray** was recorded. **Brian Ahern** produced and Eastern's **Chris Skene** engineered, with Columbia's **John Allen Cameron** also caught in the act.

Back in New York, Fedco recorded the appearance of **George Burns** at Philharmonic Hall. **Jack Benny** was also caught, as were **The Honey Cone**. **Lew Merenstein** produced for Buddah Records, and **Ralph Moss** engineered.

Finally, the Village Vanguard in New York was the site of recording for **Keith Jarrett's** performance, produced by **George Avakian** and engineered by **Tony May** for Columbia Records.

Pedco's van has been inoperative for two weeks, due to that most mundane of maintenance problems, a traffic accident, but **Fred Ehrhardt** notes that all is well, with the truck being used both for remote dates and for 16-track studio work at Fedco's Providence home base.

★ ★ ★

At New York's Record Plant, short shots include Paul Anka's production of the next Buddah outing for the **Edwin Hawkins Singers**; and the impending return this week of Capitol's **Raspberries**. On the latter project, **Jimmy Tenner** will produce, working once again with **Shelly Yakus**, who engineered that group's previous singles and albums there.

Jazz Ramble '73 Set

NEW YORK—The New School, in association with the Composers Theater, will present "Jazz Ramble 1973" at the New School Audito-

rium here, starting Tuesday (27). Performers scheduled include **Earl Hines** (27), **Ruby Braff** April 3, **Eddie Condon** (10), and the **Gene Krupa Quartet** (17).



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Concert Express

• Continued from page 10

lems period. It's spooky. It's too good. The idea of the contemporary security being such a success is that we use them as ticket takers and ushers. Kids resent policemen telling them anything. So, you use your policemen outside to keep crowd control."

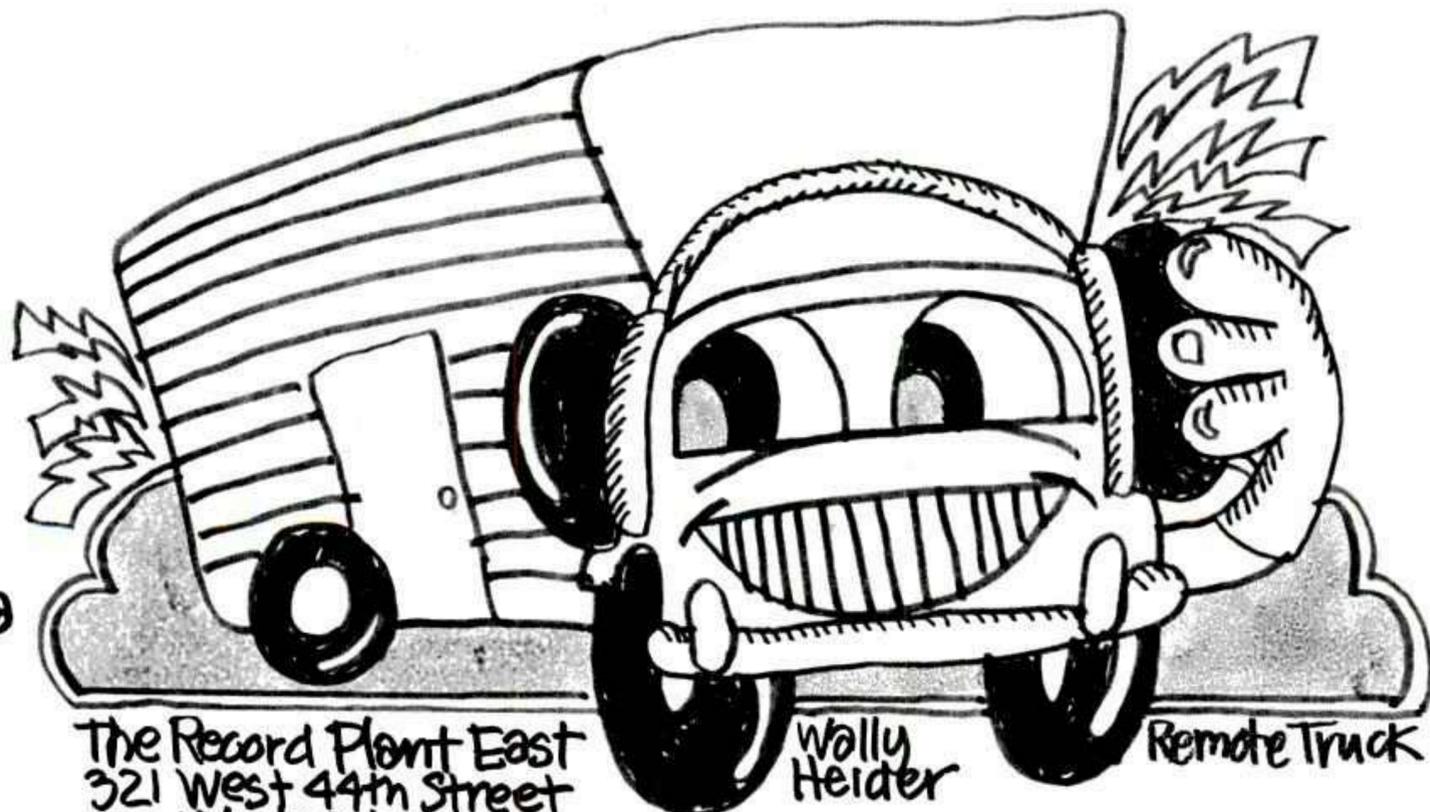
Eubanks' intentions in Nevada are to offer country as well as rock concerts. Eubanks manages the Everly Brothers and did the 50 Merle Haggard concerts. He is currently putting on the cross-country tour of **Marty Robbins**.

For western shows, chairs will be used instead of festival-type seating. The Ice Palace will hold the same number with chairs because space close to the stage is lost in festival seating, whereas chairs can be placed as close as six feet from the stage.

Thanks, World for letting us groove Bangladesh.

Other trips we've taken:

Alice Cooper
Aretha Franklin
Boston Pops
Elvis Presley
Jackson Five
James Brown
James Gang
John & Yoko
Loggins & Messina
Maharishnu Band
Philadelphia Orchestra
Richie Havens
Stephen Stills
Stevie Wonder
The Rolling Stones



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Remote Truck

Talent In Action

NANA MOUSKOURI

Carnegie Hall, New York

Nana Mouskouri, or "The Girl From Greece," as she is billed on her first album release in America, made another triumphant return to Carnegie Hall. Although she had conquered all of Europe more than ten years ago with her recording of Manos Hadjidakis' "White Rose of Athens," it was not until the mid-sixties that she was introduced on the American concert stage. Fortunately, her international fame had preceded her, for she succeeded in filling Carnegie Hall for every appearance during the last five years.

Ms. Mouskouri is capable of singing in six languages, but limits her concerts here to three—English, French and Greek. Accompanied by the Athenians, she radiates warmth and charm, and can still be sensuous and exciting, reflecting the demands of the material she's performing. She offered many selections unfamiliar to those who have attended her earlier concerts here, but nevertheless, each number met with the complete approval of the audience. Her joyous treatment of "Soleil, Soleil" was contrasted by her almost religious involvement with "Let It Be." After a brief medley by the Athenians, she rejoined them to sing and dance to "Never on Sunday," and then paid tribute to her benefactor, Harry Belafonte, with "Try to Remember."

The artist, recently signed to Bell Records, returned for one encore, the familiar "Ya Chara" from Broadway's "Iliya, Darling" and received a standing ovation accompanied by six curtain calls.

JOE TARAS

JERRY JEFF WALKER PAULA LOCKHART

Kenny's Castaways, New York

Having been all but dismissed as a one-shot wonder, Jerry Jeff Walker recently joined a new label (Decca), formed a new touring band and unveiled some strong new songs, thus deftly undermining any further doubts regarding his durability. His earlier audiences, which responded to his writing and a wry onstage persona, will doubtless be thrilled; more important, their ranks should swell significantly with the influx of converts.

Walker is neither a buckskin romantic nor a grim-lipped cynic, although traces of each color his work. During his set, older songs like that proverbial one hit, "Mr. Bojangles," and "Gypsy Songman," again asserted themselves as both good-humored and moving.

As proof of ground covered since first writing those songs, he then moved into newer material, including his own piece of pure electronic motion, "L.A. Free-

way." If the packed crowds at Kenny's were any indication, Walker will return.

Also appearing, following a late cancellation, was Paula Lockhart, who earned her share of acclaim some months back while performing as the key vocal element in Sinfu Street. Miss Lockhart continues to soothe and tickle with sweet, sinuous vocals and a lovely deadpan, but her set, assembled at the last minute, definitely showed signs of strain.

Hopefully, she will find the right combination of music and material to return soon and realize the promise of her earlier outing.

SAM SUTHERLAND

SAM NEELY PAN

Troubadour, Los Angeles

Sam Neely is one of the best of the ever emerging crop of singer-songwriters, able to handle soft country-folk and straight rock with equal ease. As long as he separates the two musical genres, results are excellent. Unfortunately, he often combines his softest compositions with a rock back-up, and the result is a loss of his fine lyrics behind an electronic din.

Neely's original material is sensitive without being hokey and his voice is perfect for ballads such as "Rosalie." The ideal setting for this type of country-rock is voice, guitar and bass. Neely, however, chooses to clothe his material with two guitars, bass, piano, harmonics and a drummer who manages to blot out any semblance of mellowness in the material.

The rock tunes are a different story, with the band not only suitable but highly competent. Their version of "Hey Gyp" was probably the best received number of the night. Neely is still a fine young talent who should become a solid fixture on the recording and concert circuit once he decides which direction he wants to take.

Pan, recently reviewed in Billboard, opened the evening with a top set of original material ranging from the hardest rock to the softest ballads. Proper exposure could make Pan one of the top groups of this year.

BOB KIRSCH

AMERICA

Los Angeles Music Center Pavilion

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(Continued on page 24)

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WHO—WHERE—WHEN

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, N.Y.)

DAVE BRUBECK TRIO (Atlantic): New Orleans Jazz Festival, Municipal Auditorium, New Orleans, April 13.

FLASH CADILLAC: Fort Collins, Colo., March 24.

WORLD'S GREATEST JAZZ BAND: Grand View Inn, Columbus, Ohio, April 9.

GOOD GOD (Atlantic): Main Point, Bryn Mawr, Pa., March 29-April 1.

SANDY DENNY: Main Point, Bryn Mawr, Pa., April 10-11.

HERBIE MANN (Atlantic): Masonic Temple, Detroit, April 1; Symphony Hall, Phoenix, April 8; Municipal Auditorium, New Orleans, April 14.

SAMMY KAYE: Vanderburgh County Auditorium, Evansville, Ind., March 23-24; National Guard Armory, Hornell, N.Y., March 31; Convention Hall, Wildwood, N.J., April 14.

STEVE AKIN: Holiday Inn, Lincoln, Nebr., March 26-May 5.

RANDY HOWARD (Utopian): Split-T Lounge, Macon, Ga., March 19 unlimited engagement.

JULIE BUDD (RCA): War Memorial Auditorium, Rochester, N.Y., April 7-21.

BLACK OAK ARKANSAS (Atco): Warehouse, New Orleans, April 13-14.

MUDDY WATERS (Chess/Janus): Allen Theatre, Cleveland, Ohio, April 7; Pall's Mall, Boston, April 9-15.

PEE WEE KING (Starday): Armory, Baltimore, Md., March 31-April 1.

DEDE WARWICK (Atco): Diplomat Hotel, Hollywood, Fla., March 23-April 5; The Queen Mary, Long Beach, Calif., April 9; Harrah's Tahoe, Nev., April 12-18.

IRISH ROVERS (Decca): Vancouver, B.C., April 1; Vermillion, Alta., April 5; Edmonton, Alta., April 6; Red Deer, Alta., April 7; Calgary, Alta., April 8; Lethbridge, Alta., April 9; Saskatoon, Sask., April 10; Yorkton, Sask., April 11; Regina, Sask., April 13; Brandon, Man., April 14.

APPLE HILL CHAMBER PLAYERS: Horace Mann Auditorium, N.Y., April 3-10-18.

PARADISE LOST: Ocean Pier, Daytona Beach, Fla., April 13-28.

CANNED HEAT (United Artists): Sportatorium, Miami, April 13.

JIM DAWSON (Buddah): My Father's Place, Old Roslyn, N.Y., April 12-15.

ROBERT KLEIN (Buddah): Quiet Knight, Chicago, April 4-8; Bijou Cafe, Philadelphia, April 11-14.

GLADYS KNIGHT & THE PIPS (Buddah): Convention Center, Memphis, April 13; Lakeview Palladium, Dayton, Ohio, April 14.

SAM RUSSELL: Whisky a Go Go, Los Angeles, April 9-10.

HUMBLE PIE (A&M): Coliseum, Hampton, Va., April 8; Music Hall, Boston, April 10; War Memorial, Rochester, N.Y., April 12; Memorial Auditorium, Buffalo, N.Y., April 13; Cincinnati Gardens, Cincinnati, April 14.

BENNY GOODMAN Jazz & Heritage Festival, New Orleans, La., April 11.

AL GREEN & BLOODSTONE: Civic Center, Baltimore, April 8.

AL GREEN Latin Casino, Cherry Hill, N.J., April 9-22.

ENGELBERT HUMPERDINCK (Parrot): Riviera Hotel, Las Vegas, April 11-24.

TOM JONES (Parrot): Westbury Music Fair, Westbury, N.Y., April 9-15.

SAVOY BROWN: Civic Theatre, Akron, Ohio, April 8.

BUCK OWENS (Capitol): Missoula, Mont., April 13; Tulsa, Okla., April 14.

MILKWOOD (Paramount): Sandy's Concert Club, Boston, April 4, 5, 6, 7.

JOHN MAYALL (Polydor): H.I.C., Honolulu, April 8; Town Hall, Auckland, N.Z., April 13; Town Hall, Christchurch, N.Z., April 14.

RORY GALLAGHER (Polydor): Newton Falls, Ohio, April 8; Selland Arena, Fresno, Calif., April 12; Swing Auditorium, San Bernardino, Calif., April 13; Sports Arena, San Diego, April 14.

CREATIVE SOURCE (Sussex): Curacao Hilton, N.J., April 9-22.

AL GREEN (Hi): Latin Casino, Cherry Hill, N.J., April 9-22.

WEST, BRUCE & LAING (Columbia/Windfall): Paleosport, Rome, Italy, April 9; Paleosport, Bologna, Italy, April 10; Palalide, Milan, Italy, April 11; Circus Krone, Munich, Germany, April 13; Stad. Thalle, Frieberg, Germany, April 14.

TRACY NELSON/MOTHER EARTH (Columbia): Jabbercooky Club, Syracuse, N.Y., April 1-6; Spectrum, Philadelphia, April 13.

NEW GRASS REVIVAL: Northeast Oklahoma St., Talequah, Okla., April 10-11.

MAC WISEMAN (RCA): Hugenot House, Midlothian, Va., April 8; Arlington Moose Lodge, Baileys Crossroad, Va., April 14.

DOC WATSON & SON (United Artists): Santa Monica Civic Center, Santa Monica, Calif., April 14.

HORACE SILVER (United Artists): Mikell's, New York, N.Y., April 12-21.

BETTE MIDLER (Atlantic): Academy of Music, Philadelphia, April 15.

YES (Atlantic): Salt Palace, Salt Lake City, Utah, April 9; Wichita, Kan., April 11; Fairground Arena, Oklahoma City, Okla., April 12; Municipal Auditorium, San Antonio, Texas, April 13; Hofheinz Pavilion, Houston, April 14.

ARLO GUTHERIE (Reprise): Music Hall, Boston, April 10; Bushnell Memorial Auditorium, Hartford, Conn., April 12; Palace Concert Theatre, Providence, R.I., April 13.

BO DIDDLEY (Chess): Palo Alto, Calif., April 12-18.

ALICE COOPER (Warner Bros.): Memorial Coliseum, Ft. Wayne, Ind., April 8; Amphitheatre, Chicago, April 9-10; Pershing Hall, Lincoln, Nebr., April 12; Municipal Auditorium, St. Louis, Mo., April 13; Mid South Coliseum, Memphis, Tenn., April 14.

ARTHUR FIEDLER (Polydor): Jacksonville Symphony, Jacksonville, Fla., April 9-12; Boston Pops, Manchester, N.H., April 13; Springfield Symphony, Springfield, Mass., April 14-15.

EARL SCRUGGS (Columbia): Carrollton, Ga., April 9; Grand Forks, N.D., April 12; Missoula, Mont., April 13-14.

SAM NEELY (Capitol): Main Point, Bryn Mawr, Pa., April 12-15.

FLO & EDDIE (Reprise): Ft. Wayne Memorial Coliseum, Ft. Wayne, Ind., April 8; The Amphitheatre, Chicago, April 9-10; Persian Auditorium, Lincoln, Nebr., April 12; St. Louis Arena, St. Louis, Mo., April 13; Memphis, Tenn., April 14.

STEELEY DAN (ABC): St. Charles Speedway, St. Louis, Mo., April 14.

MERRY CLAYTON (Ode): Paramount Theatre, Portland, Ore., April 13; Paramount Theatre, Seattle, Wash., April 14.

RARE EARTH (Rare Earth): Armory, Rockford, Ill., April 8.

JOHN HARTFORD (Warner Bros.): Fargo, N.D., April 12.

PAUL WILLIAMS (A&M): Paul's Mall, Boston, March 26-April 1; Colonial Inn, Toronto, Can., April 2-7.

HOOKFOOT (A&M): South Bend, Ind., March 25; Cleveland, Ohio, March 26; Columbus, Ohio, March 27; Philadelphia, March 30; Pittsburgh, Pa., March 31; Cincinnati, Ohio, April 1; Seattle, Wash., April 6; Portland, Ore., April 7; Santa Monica, Calif., April 8.

FANNY (Reprise): Felt Forum, N.Y., April 13.

LARRY HARLOW ORCH. (Fania): Corso, N.Y., March 24-25; Carnegie Hall, N.Y., March 29; Cheetah, N.Y., March 30; Corso, N.Y., March 31; Cheetah, N.Y., April 1; Arlo Ballroom, Camden, N.J., April 3, 4, 5; La Mancha, N.Y., April 6; Corso, N.Y., April 7; San Juan, P.R., April 8-11; Corso, N.Y., April 13-15.

RUBEN & THE JETS (Mercury): San Diego Sports Arena, San Diego, March 24; Winterland, San Francisco, Calif., March 30-31.

FRANKIE 13 (Johnson): Fireside Nightclub, Cold Springs, N.Y., April 4.

LYNN ANDERSON (Columbia): Sahara Tahoe, Lake Tahoe, Nev., March 30-April 1; Lansing, Mich., April 7; Warren, Mich., April 8.

MILES DAVIS (Columbia): Jubilee Auditorium, Calgary, Alta., April 1; Paramount, Seattle, Wash., April 3; Paramount, Portland, Ore., April 4; Shrine, Los Angeles, April 6.

FRASER & DOBOLT (Columbia): Grendel's Lair, Philadelphia, March 20-April 1; Bistro, Atlanta, Ga., April 9-14.

MARTINE HABIB (Columbia): Smiling Dog Saloon, Cleveland, Ohio, April 3-8.

STONEWALL JACKSON (Columbia): Roanoke, Va., April 6; Sudlersville, Md., April 7; Springfield, Ohio, April 8; Port Huron, Mich., April 10; Gainesville, Fla., April 13-14.

SONNY JAMES (Columbia): Coliseum, Raleigh, N.C., April 1; Private Party, Nashville, Tenn., April 5; Fairmont Hotel, Dallas, Texas, April 6-14.

PAN (Columbia): Salt Lake City, Utah, April 7; Eugene, Ore., April 8.

IGGY POP (Columbia): Ellis Auditorium, Memphis, Tenn., April 8; Felt Forum, N.Y., April 13.

RAIDERS (Columbia): Harrah's, Reno, Nev., April 5-25.

JACK SCHECHTMAN (Columbia): Main Point, Bryn Mawr, Pa., April 5-8.

O.C. SMITH (Columbia): Tour of Northwest Alaska, March 29-April 15.

TANYA TUCKER (Columbia): Jamestown, N.D., April 1; Rodeo, Ardmore, Okla., April 4-7; Williston, N.D., April 10; Little Falls, Minn., April 11; Fergus Falls, Minn., April 12; Thief River Falls, Minn., April 13.

FREDDY WELLER (Columbia): Harrah's, Reno, Nev., April 5-26.

WEATHER REPORT (Columbia): La Bastille, Houston, Texas, April 11-15.

LOUDON WAINWRIGHT III (Columbia): Auditorium, Miami Beach, April 6.

TAJ MAHAL (Columbia): Aspen Inn., Aspen, Colo., March 27-April 1; Philharmonic Hall, N.Y., April 7; Municipal Auditorium, New Orleans, La., April 12.

EARL SCRUGGS (Columbia): Sports Arena, Tallahassee, Fla., April 7.

SANTANA (Columbia): Winterland, San Francisco, April 6; Berkeley Community Theatre, Berkeley, Calif., April 8.

NEW RIDERS OF THE PURPLE SAGE (Columbia): Manly Field House, Syracuse, N.Y., April 6-7; Baltimore, Md., April 8.

PETER NERO (Columbia): Community Concert, Austin, Minn., April 2.

BUDDY MILES (Columbia): Buffalo, N.Y., April 5; Corning, N.Y., April 6; Athens, Ohio, April 7; Greenville, N.Y., April 8; Columbus, Ohio, April 13.

BARBARA MANDRELL (Columbia): Private Party, Nashville, Tenn., April 1; Sign of the Ram, Tulsa, Okla., April 6; Frog Hop Ballroom, St. Joseph, Mo., April 7; Private Party, Nashville, Tenn., April 8; New York City, April 12; City Auditorium, Mattoon, Ill., April 14.

LOGGINS & MESSINA (Columbia): Municipal Auditorium, Nashville, Tenn., April 1; Ellis Auditorium, Memphis, Tenn., April 4; Civic Coliseum, Knoxville, Tenn., April 5; Coliseum, Richmond, Va., April 7; Constitution Hall, Washington, D.C., April 8; Spectrum, Philadelphia, April 13; Nassau Coliseum, Uniondale, N.Y., April 14.

RAMSEY LEWIS (Columbia): Music Hall, Cleveland, Ohio, April 1; Civic Auditorium, New Orleans Jazz Festival, New Orleans, April 14.

IT'S A BEAUTIFUL DAY (Columbia): Kiel Municipal Auditorium, St. Louis, Mo., April 3; Rivoli Theatre, Indianapolis, Ind., April 5; Kinetic Playground, Chicago, April 6; Cowtown Ballroom, Kansas City, Mo., April 7; Memorial Hall, Joplin, Mo., April 10; Massey Hall, Toronto, Can., April 13.

HERBIE HANCOCK (Columbia): Gilly's Dayton, Ohio, April 2-8; Smiling Dog Saloon, Cleveland, Ohio, April 9-15.

EARTH, WIND & FIRE (Columbia): SUNY, Buffalo, N.Y., April 5; Syria Mosque, Pittsburgh, Pa., April 6; SUNY, Albany, N.Y., April 7.

MAC DAVIS (Columbia): Bridges Auditorium, Claremont, Calif., April 12; Golden Hall, San Diego, Calif., April 13; Masonic Auditorium, San Francisco, April 14.

JOHNNY CASH (Columbia): Australia, New Zealand & Tasmania, March 14-April 4; Hara's Dayton, Ohio, April 13.

DAVID BROMBERG (Columbia): Academy of Music, Philadelphia, April 1; Auditorium, Miami Beach, April 6.

BLOOD, SWEAT & TEARS (Columbia): Wilmington, N.C., April 4; Fayetteville, N.C., April 5; Spartanburg, S.C., April 6; Asheville, N.C., April 7; New Orleans, La., April 8.

ERIC ANDERSEN (Columbia): Fort Lee, N.J., April 7.

DR. HOOK & THE MEDICINE SHOW (Columbia): JFK Coliseum, Manchester, N.H., April 10; Utica, N.Y., April 11; Municipal Auditorium, Sioux City, Iowa, April 13.

GENTLE GIANT (Columbia): Coliseum, Hampton Roads, Va., April 8; Municipal Auditorium, San Antonio, Texas, April 13; Hofheinz Pavilion, Houston, Texas, April 14.

KENNY RANKIN (Little David): The Gnarl Hollow Inn, Setauket, N.Y., April 3, 4, 5.

ORPHAN (London): The Gnarl Hollow Inn, Setauket, N.Y., April 10, 11, 12.

DON COOPER: Cumberland Auditorium, Fayetteville, N.C., April 5; Memorial Auditorium, Spartanburg, S.C., April 6; City Auditorium, Asheville, N.C., April 7; Agora, Columbus, Ohio, April 12.

BIRTHDAY (ABC/Dunhill): Concert Hall, Ogden, Utah, March 25, 26; Saturdays Club, Denver, Colo., April 8-10.

BILLY "CRASH" CRADDOCK (ABC/Dunhill): Big D Jamboree, Dallas, Texas, March 24; Mayfair Bldg., Tyler, Texas, March 28; Municipal Auditorium, Greenville, Texas, March 29; National Guard Armory, Terrell, Texas, March 30; VFW Club, Bonham, Texas, March 31.

JIM CROCE (ABC/Dunhill): Ellis Auditorium, Memphis, Tenn., April 4.

JOHN LEE HOOKER (ABC/Dunhill): The Cove, Santa Barbara, Calif., March 26, 27; Ashgrove, Los Angeles, April 1.



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Major Outdoor Sites Compete

• Continued from page 10

ists will play seven nights, while others are listed for two to three days.

In the past, Universal Studios' parking lot was used by the Bowl to accommodate heavy car traffic, since facilities are fairly close on the Hollywood Freeway. Tram service shuttled Bowl patrons, but question now rises as to whether that service will continue, since both amphitheatres are in direct competition.

Advance season ticket buyers will be given preference for the new Universal season—a system which prevails at most facilities.

Tickets will range from \$6.50 to \$8.50, depending on the attraction, and will be sold individually or in series of eight shows.

Competition within the three outdoor locations also could affect certain bookings for the nearby Forum (19,000 seats) in Inglewood, Long Beach Arena (14,500), Long Beach Auditorium (approximately 4,000) and Santa Monica Civic Auditorium (3,000).

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3/26 Boston, Mass.	4/9-10 Chicago, Ill.	4/28 Dallas, Tex.	5/17-18 Denver, Colo.
3/27 Hershey, Pa.	4/12 Lincoln, Nebr.	4/29 Houston, Tex.	5/19 Salt Lake City, Utah
3/28 Baltimore, Md.	4/13 St. Louis, Mo.	5/1 Oklahoma City, Okla.	5/20 Las Vegas, Nev.
3/30 Indianapolis, Ind.	4/14 Memphis, Tenn.	5/2 Tulsa, Okla.	5/24 Portland, Ore.
3/31 Cleveland, Ohio	4/15 Kansas City, Kans.	5/3 Ft. Worth, Tex.	5/25 Seattle, Wash.
4/1 Cincinnati, Ohio	4/20-21 Miami, Fla.	5/4 Albuquerque, N.M.	5/30 Minneapolis, Minn.
4/2 Louisville, Ky.	4/22 Jacksonville, Fla.	5/5 Tucson, Ariz.	5/31 Milwaukee, Wisc.
4/4-5 Detroit, Mich.	4/25 Mobile, Ala.	5/11 Los Angeles, Calif.	6/3 New York City, N.Y.

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PUERTO RICO

A number of recording artist headed by **Danny Rivera** (Velvet) and including: **Chucho Avellanet** (UA), **Nydia Caro** (Alhambra), **Lisette** (Borinquen), **Celines** (Fania), **Oscar Solo** (MiniMax), **Julio Angel** (TR), **Teddy Trinidad** (Fania), **Omayra** (Hit Parade), **Rosita Rodriguez** (Cotique), **Sophie** (Tico), and **Wilkins** (Vaya) have gone to court over what they term "blackmail tactics" by the Federation of Musicians here (Local 468). Besides the federation, the case also names as defendants: El Mundo Television Channel 2, WKEM Channel 11 and producers **Paquito Cordero**, **Luis Vigoreaux**, **Tommy Muniz**, **Alfred D. Herger** and **Myrta Silva**.

The singers claim that the federation has used pressure to make television stations and producers blacklist any singer who insists on using taped musical background tracks in their television appearances. The artists claim to have lost employment on many television programs. A spokesman for the federation stated that recording companies are using the singers in a "sort of payola," by forcing the television stations to play the equivalent of a record on their programs with no cost to the label.

Hector Reichard, president of the Puerto Rican Broadcasters Association, said that a majority of the association, in a recent meeting, was against the proposed suggestion of Gov. **Rafael Hernandez Colon**, that the regulation of both television and radio stations should be transferred from the Federal Communications Commission to a Puerto Rican government-controlled commission. Reichard, an attorney, is also head of radio station WABA in Aguadilla.

William Valentin, president of

Puerto Rican Entertainers and Technicians Association (APATE), said that steps have been taken to bring all actors, recording artists and models, now used in the commercial film industry here, into APATE. Valentin stated that in 1972 over 1,000 commercial shorts, mostly used for television, were filmed in Puerto Rico and only half used union members.

Recording talent recently appearing at local hotels and clubs include: **Frankie Valli** and the **Four Seasons** (Mowest) at the Caribe Hotel; **Sandler and Young** (Capitol), followed by **Sergio Franchi** (RCA-UA) at El San Juan Hotel; **Phil Driscoll & Yurmana** (A&M) at San Jeronimo Hotel; **Jack Jones** (RCA), followed by **Billy Eckstine**, at the Flamboyen Hotel; **Los Andinos** (Inca) at Los Violines; and **Efren Santiago** (Mayin) at the Hipocampo.

Los Fantasticos, a six-man pop-rock-Latin group from Spain, will return to the Caribar Lounge of Caribe Hilton Hotel for a six-month engagement lasting through September. The group is made-up of **Francisco Pena**, trumpet; **Angel Paz**, organ; **Antonio Caballar**, violin; **Jose Leira**, drums; **Jose Romero**, vocalist, and **Antonio Fernandez Rocha**, saxophone.

ANTONIO CONTRERAS

MIAMI

WMCQ's owner-manager **Herb Dolgoff** and program director **Pedro de Pool** are flying to Puerto Rico to interview disk jockeys and newscasters. Also at WMCQ **Nirso Pimintel** is leaving the station to devote his time to Channel 6, where he is anchor man for Spanish news. Taking his place at WMCQ is **Antonio Capiro**, recently with WBNX in New York City. . . . **Jorge Beillard**, national promotion director for Fania Records is in Miami this week for his final promotion tour before he leaves Fania for Argentina next week. . . . **Tomas Fundora's** father died last week following a short illness. . . . Also, **Manny Matos** of M&M Records has been ill lately; but he expects to be back on the job very soon.

Rafael Mancebo's "Que Era Lo No Lloraba" on Modiner Records has been getting some good airplay here. . . . **Sonido y Discos** reports that LP's by **Roberto Carlos** (Caytronics), **Marco Antonio Muniz** (Arcano), **Cheo Feliciano** (Vaya), and **Camilo Sesto** (Pronto) are their big sellers this week. . . . From Velvet Records, LP's by **Danny Rivera** and **Piro Montilla** are due out next week. Velvet also reports that their **Conjunto Universal** release is selling well. Promotion for that LP will start short-

ly in New York and Puerto Rico, according to **Tony Merino**. . . . **Wilfro el Exotico** (Teca) made a Sunday promotion stop for his latest LP at WCMQ. . . . Columbia artist **Santana** played a concert at Miami Beach Auditorium, Friday (23). . . . **Tipica 73** (Inca) was also in town to play a local dance Saturday (24). Their song "Manono" has been getting strong airplay on many of the local stations as well. . . . WQBA recently presented a key to the city to **Celia Cruz** (Tico). She was in town for a performance at a local dance. . . . WQBA presented **Marco Antonio Muniz** in concert at the Dade County Auditorium, March 18.

After a meeting with Peerless of Mexico, Sunshine Records, who distributes Peerless in the U.S., will be involved in a strong promotion campaign, which will feature **Marco, Antonio Vasquez, Lobos de Norte, Enrique Alejandro, Hermanos Nevares, Fernando Rios** and others. . . . Musart Records has released LP's by **Sonora Vera Cruz, Cesar Acosta** and **Pepe Marco**. . . . Elio Records reports that **Luis Garde's** latest LP has been selling well. ART (ARTURO) KAPPER

NEW YORK

Juan and Eduardo of radio station WEDC in Chicago tell us that they aired **Larry Harlow's** Latin-rock opera "Hommy" in its entirety at 12 midnight, March 9. Also, an interview with **Tito Puente** was featured March 16. They said that the two shows were the direct result of a trip here by **Eduardo Vives** to schedule New York talent for some "bashes" in the Windy City. . . . **Harlow's** "Hommy" will premiere here at Carnegie Hall, Thursday (29).

Radio station KWOR in Salt Lake City, Utah, recently added a Latin show to its country format and, according to program director **Chuck Henry**, "Su Casa" has achieved "outstanding" success with the local Spanish community. The show is aired Saturday and Sunday in the AM and Henry tells us that the station will expand its airtime. . . . **Ray Rivera's** latest LP on Zanze Records has been getting a strong MOR response in Washington, D.C. . . . **Daniel Gutierrez**, director of international operations for Caytronics Corp., recently returned from a trip to Puerto Rico, where he arranged and co-ordinated the future operations of Mericana Records on the Island. . . . **Enrique Caceres** (Caytronics) will tour Miami in April. Dates will be announced shortly. . . . **Tempo 70's** latest LP features cuts like "Mujer, Mujer," "Mi Mundo" and "Montuneando." . . . **Jose Feliciano** (RCA) is scheduled for the Flamboyen Hotel in Puerto Rico during the latter part of April.

El Cheetah will present the "Easter Sunday Music Parade," April 22. Artists scheduled to perform include **Eddie Palmieri, Willie Colon, La Conspiracion, Larry Harlow, Joe Cuba, Tipica 73, Dax** and the Puerto Rican rock group **Pachem Orchestra Flamboyen**, and the Puerto Rican group **Toro**. Also at the Cheetah, April

21, will be **El Gran Combo, Kako** and the **All-Stars, Candido y su Movimiento, Willie Colon**, and **Eddie Palmieri**. Tickets for both nights are being sold at local retailers as well as at the club. . . . **Norman Ponce's** single "Has Regresado, Viejo Amigo" is a cut from an LP soon to be released on Caytronics. . . . **Joe Cain** at Tico/Alegre Records has been busy in

the recording studio lately. . . . **Jorge Beillard** has departed Fania Records for his home in Argentina. Typical of Beillard's expertise in promoting Latin product was his final stop in Miami for the label. Buena Suerte! . . . **Cuco Sanchez** has a new single on the market. . . . Send Latin news and color to Billboard, N.Y.

JIM MELANSON



MANNY MATOS, president of M&M Records, left, is joined by his sound engineer **Mariano Rodriguez** in the label's newly opened recording studio in Miami. The studio will be open for outside use as well as label productions.

EMI Argentina UA-Latino Tie

NEW YORK—UA-Latino Records here has signed a licensing and distribution agreement with EMI of Argentina. The pact calls for UA to handle EMI product in the U.S. and Puerto Rico, according to **Bobby Marin**, East Coast a&r director for UA.

Marin said that UA will have "the right of first refusal on EMI product in the two markets." Distribution will be handled by UDC and independent operations.

He stated that new product by singer **Beto Orlando** and the group **Los Cuatro Soles** will be released shortly.



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LATIN CHART -DISK INFO

NEW YORK—To better reflect Latin product which is current in the various markets, manufacturers are requested to send all current release information to Candy Tusken, Chart Dept., Billboard, 9000 Sunset Blvd, Los Angeles 90069.

As new product is released, supplement your original list with current data. All information will be used in creating check lists for chart placement.

Billboard Hot Latin LP's

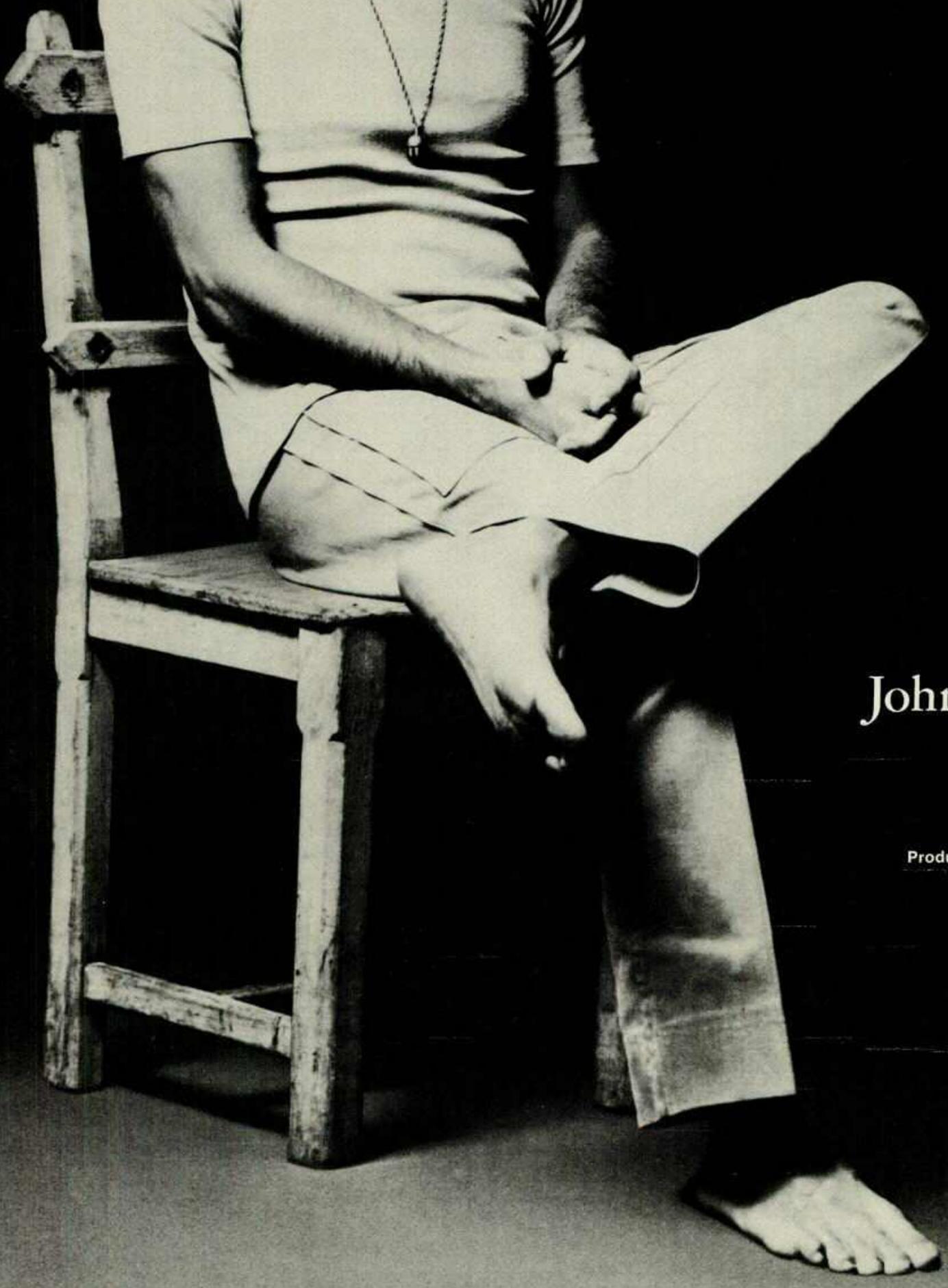
IN NEW YORK

- | | |
|--|---|
| 1 TITO RODRIGUEZ
25th Anniversary, TR 500 | 11 FANIA ALLSTARS
Our Latin Thing, Fania 431 |
| 2 ISMAEL RIVERA
Tico 1215 | 12 ROBERTO ROENA
Roberto Roena Y Su Apollo Sound, International 423 |
| 3 GRAN COMBO
Por El Libro, EGC 003 | 13 LOS ANGELES NEGROS
Volume 5, Parnaso 1105 |
| 4 RAPHY LEAVITT Y LA ORQUESTA LE SELECTA
Payaso, Borinquen DG 1212 | 14 GRAN COMBO
Don Goyo, West Side 002 |
| 5 NELSON NED
El Paqueno Gigante, U.A. Latino 31118 | 15 RODOLFO
Sufrir, Fuentes 3143 |
| 6 ELIO ROCA
Contigo, Miami 6042 | 16 RAFAEL
Los Amantes De Rafael, U.A. Latino 31072 |
| 7 RAY BARRETTO
Que Viva La Musica, Fania 427 | 17 ODILIO GONZALEZ
Olvida, Dial 1043 |
| 8 JUAN TORRES
Organo Melodico, Vol. 15, Musart | 18 YOYITO CABREIA
La Carne Lo Mato, West Side 1224 |
| 9 WILLIE COLON
El Juicio, Fania 406 | 19 RICARDO REY
Bema Ltgs 5004 |
| 10 LOS GRADUADOS
Zeida 3304 | 20 LA LUPE
I'm Free Again, Tico 1306 |

IN TEXAS

- | | |
|---|--|
| 1 SUNNY & THE SUNLINERS
Keyloc 3017 | 11 LUCHA VILLA
Puro Norte, Vol. 2, Musart 1574 |
| 2 FREDDY MARTINEZ
Te Traigo Estas Flores, Freddy 1004 | 12 YOLANDA DEL RIO
La Hija De Nadie, Arcano DKL 3202 |
| 3 AUGUSTINE RAMIREZ & FREDDY MARTINEZ
El Gusto Es Suyo, Zarape 1070 | 13 LOS ANGELES NEGROS
Volume 5, Parnaso 1105 |
| 4 JOHNNY BRAVO
Simplemente, Zarape 1067 | 14 CORNELIO REYNA
Bego 1092 |
| 5 JULIO IGLESIAS
Alhambra AL-10 | 15 LOS MUECAS
Que Ironia, Caytronics 1351 |
| 6 RAMON AYALA
Hits of 1972, Tex Mex 7004 | 16 CORNELIO REYNA
No Tengo Dinero, CR 5025 |
| 7 VICENTE FERNANDEZ
Arriba Huentitan, Caytronics 1333 | 17 LOS UNICOS
Zarape 1071 |
| 8 AUGUSTINE RAMIREZ
Zarape 1066 | 18 LOS GABILANES
Capri 1019 |
| 9 JUAN GABRIEL
No Tengo Dinero, Arcano 3023 | 19 JUAN TORRES
Organo Melodico, Vol. 15, Musart |
| 10 GERALDO REYES
Caytronics 1319 | 20 LOS ANGELES NEGROS
Y Volvere, Parnaso 1070 |

Johnny Rivers



Johnny Rivers



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What's Happening

By SAM SUTHERLAND

At Springfield College in Springfield, Mass., Elliott Baker, music director at WSCB-FM, has found another use for that playlist cover letter.

Baker has been strongly motivated by contact with Bill Baird and Parent's Aid Society, an organization currently working to defend and promote legalized abortion and birth control. Through the WSCB-FM newsletter, Baker is attempting to reach both other students and music industry folk who might be interested in contacting that group and providing some support.

Augie Blume at Grunt Records was among the first to respond, offering Baker additional space in the Grunt letter.

Baker may be reached at WSCB-FM, c/o Springfield College, Springfield, Mass. Anyone interested in contacting the Parent's Aid Society should write to Bill Baird, 107 Main St., Hempstead, L.I., N.Y.

Now that sure beats another Dead album review. . . .

Pete Who . . . ?

Readers from the New York area may have been somewhat mystified by last week's story on "Pete Fornatale."

No, he hasn't changed his name. That man, for anyone who's been hiding under a rock the past few years, is Pete Fornatale of WNEW-FM. The name change was really just the consequence of a phone line transmission problem between New York and the Billboard printing plant, resulting in a verbal alchemy that transformed "F" into "P".

What can we say, Pete, after we say we're sorry . . . ?

Armstrong Winners

Last Saturday (24) at the NAFMB convention in Washington, Fred Friendly, former CBS News president and now a professor at Columbia University School of Journalism, presented Armstrong Awards for excellence and originality in FM broadcasting to eight stations, two of them college outlets.

In the non-commercial stations division, first place winners included SMUK-FM, Western Michigan University, Kalamazoo, for "Abortion Special"; and WBUR-FM, Boston University, Boston, Mass., for the "Kids Talk" series. The WMUK-FM program was a community service show, while the Boston U. series is a news program.

PICKS AND PLAYS: MIDWEST—Michigan—WMUK-FM, "Crankcase," Western Michigan U., Kalamazoo, Beth Rosengard reporting: "The Weapon," (LP), David Newman, Atlantic; "Tyranny and Mutation," (LP), Blue Oyster Cult, Columbia; "Sammy," (LP), Sammy, Philips. . . WVKV, Kalamazoo Valley Community College, Kalamazoo, Al Marsh reporting: "Bite Down Hard," (LP), Jo Jo Gunne, Asylum; "Pan," (LP), Pan, Columbia; "Beginnings," (LP), Allman Bros. Band, Atco. . . WSGR-FM, St. Clair County Community College, Port Huron, Dave Gorski reporting: "Paris 1919," (LP), John Cale, Warner Bros.; "Bite Down Hard," (LP), Jo Jo Gunne, Asylum; "Six Wives of Henry VIII," (LP), Rick Wakeman, A&M. . . WORB, Oakland Community College, Farmington, Sandy Lieberman reporting: "Dark Side of the Moon," (LP), Pink Floyd, Harvest; "River," (LP), Terry Reid, Atlantic; "Foghat," (LP), Foghat, Bearsville. . . WKMX, Schoolcraft College, Livonia, Craig LaMothe reporting: "Communication," (LP), Hookfoot, A&M; "Bite Down Hard," (LP), Jo Jo Gunne, Asylum; "Tyranny and Mutation," (LP), Blue Oyster Cult, Columbia. . . Illinois—WPGU-FM, U. of Illinois, Champaign, John Parks reporting: "The Harder They Come," (LP), Soundtrack, Mango; "I'm In Love With You," (LP), Detroit Emeralds, Westbound; "II," (LP), Electric Light Orchestra, United Artists. . . WRSE-FM, Elmhurst College, Elmhurst, Ross Peckat, Chris Kurth reporting: "Right Thing To Do," Carly Simon, Elektra; "Dark Side of the Moon," (LP), Pink Floyd, Harvest; "Cosmic Wheel," (LP), Donovan, Epic. . . WIDB, Southern Illinois U., Carbondale: "Woman of Heart and Mind," Joni Mitchell, Asylum; "You Really Got A Hold On Me," Billy Mernit, Elektra; "Two Trains," (LP cut, Dixie Chicken), Little Feat, Warner Bros. . . WLUC, Loyola U. of Chicago, Jim Benz reporting: "Bap-Tizum," (LP), Art Ensemble of Chicago, Atlantic; "Dirty Mistreater," (LP), T-Bone Walker, Bluesway; "Only Love," (LP cut), Bill Quate-man, Columbia. . . WILN, Illinois State U., Bloomington-Normal, Dusty De Rouse reporting: "Good Friend," (LP cut, Loggins & Messina), Loggins & Messina, Columbia; "Your Song," (LP cut, 360 Degrees of Billy Paul), Billy Paul, Phila, International.

MIDWEST—Wisconsin—WSUW-FM, U. of Wisconsin, Whitewater, Paul Setser reporting: "Cameo," (LP), Dusty Springfield, Dunhill; "Do You Know What It's Like," Jerry Wallace, MCA; "Always," Luther Ingram, Koko. . . WSRM, U. of Wisconsin, Madison, Bruce Ravid reporting: "Rich Man," (LP), Climax Blues Band, Sire; "Boogie Woogie Bugle Boy," (LP cut, Divine Miss M), Bette Midler, Atlantic; "A Good Feeling To Know," Poco, Epic. . . Ohio—WKSU, WKSU-FM, Kent State U., Kent, Mike Reisz, John Burke reporting: "Crying Song," (LP), Hubert Laws, CTI; "Cindy Incidentally," Faces, Warner Bros.; "Nick Drake," (LP), Nick Drake, Island. . . WERC, U. of Toledo, Walter Griffin reporting: "Rock'n'Roll Gypsies," (LP), Vinegar Joe, Atco; "Heartbreaker," (LP), Free, Island; "We The People," (LP), Ellen McIlwaine, Polydor. . . Minnesota—WMMR, U. of Minnesota, Minneapolis, Michael Wild reporting: "If It Wasn't For The Reason," Roger Cook, Kama Sutra; "One Girl Too Late," Brenda & The Tabulations, Epic; "Delta Queen," Don Fardon, Chelsea.

If your listings do not appear, check next week's column.

MARCH 31, 1973, BILLBOARD

PERSONALS

Surveys Not The Message — IBS's Grant

(Billboard's Campus News recently reported the findings of a survey of college radio programming on carrier current stations. Intercollegiate Broadcasting System president Don Grant has offered a reply to that study, which was conducted by the Broadcast Institute of North America.)

I read your article on the survey of campus carrier current radio with great interest. I personally and professionally disagree with surveys of college radio—frankly, because I have not yet seen one that accurately describes the medium. I think we must, each time we announce a survey, remember that the concept of this medium varies greatly from both commercial and public radio, and yet it includes both elements of commercialism and public service broadcasting.

This is why I would deny the survey results that less than 5 percent of programming is devoted to public affairs. What is truly indicated when a survey states the 5 percent figure and also denotes that 87 percent are operated by students to (21 percent) train broadcasters and service the campus area? The stations are designed in concept to serve students by other students themselves—the closest public service. What does the 5 percent figure mean in the context of college radio? It indicates a definite lack of programming material devoted to community affairs outside the campus. Material only duplicating the commercial and public media if it was aired, while the whole being of campus radio is devoted to servicing the student public. And information, however meager, is aired on student affairs and it is found no other place. To reiterate, the college radio medium programs to students and what is important is student affairs—not "Public Affairs."

Sincerely,
Don Grant,
President

Tex. U. Jazz Fest Is Set

AUSTIN—The third annual Southwestern College Jazz Festival will be held April 28 on the campus of the University of Texas.

Rod Kennedy, president of the festival, said invitations had been sent to more than two dozen colleges in Texas, Oklahoma, Louisiana and Arizona from which eight to 10 big band entries will be selected to compete, along with outstanding student combos and vocalists.

Also asked to make guest appearances were last year's winning big band from Texas Southern University, last year's winning combo from Southern Methodist University and last year's winning vocalist, Anita Moore of TSU, now singing with Duke Ellington's band.

Jazz stars slated to perform and act as judges include Dizzy Gillespie, Gary Burton, Cannonball Adderley, Billy Taylor, Roy Haynes, Leonard Feather and Gerry Mulligan.

Theatrical Output, TV Show Mark Genesis Reorganization

NEW YORK—Theatrical distribution and the creation of a television series devoted to experimental film-makers are two key developments in the recent reorganization of Genesis Films, Ltd. Formerly a distribution outlet aiming at the campus market, Genesis will continue to approach student film buyers while broadening its activities into other, non-campus fields.

Following the recent closing of the West Coast home office of Genesis, Kathy Karr, recently named Genesis president, has moved the main office and most major operations to New York to afford better coordination with Genesis' parent firm, Direction Unlimited.

The move has also resulted in a new sales and shipping staff in New York. A West Coast shipping office is being maintained.

Miss Karr revealed that plans for a television series centering on experimental film-makers are being firm as negotiations continue with New York stations. Programming for the series is already firm, but final commitments for

the series length, both in terms of its overall run and the length of each segment, have not been made. The series is expected to air during the fall of 1973.

Initially slated as a local series in New York, Genesis notes that syndication may follow.

Commercial, or theatrical, distribution for Genesis began with the John Lennon/Yoko Ono film, "Imagine." Miss Karr noted that the response to that project has encouraged Genesis to pursue that market further.

Also underway is the development of a new program of shorter Genesis film packages. Existing Genesis packages would be edited to afford additional exposure via high school audiences and college coffee houses (the Coffee House Circuit is also part of Directions Unlimited).

Miss Karr noted that the entire Genesis Films operation is currently being re-evaluated as the company's activities expand.

Subject to these developments, Genesis expects to change its price structure for programming to campuses.

Campus Dates

ERIC ANDERSEN (Columbia): Lehman College, Bronx, N.Y., April 6; Michigan State U., East Lansing, April 12-14.

AZTECA (Columbia): California State College, Fullerton, April 6; U. of Nebraska, Omaha, April 9.

BLOODSTONE (London): U. of Youngstown, Ohio, April 7.

BOONES FARM (Columbia): Palomar Jr. College, San Marcos, Calif., April 1.

DAVID BROMBERG (Columbia): Princeton U., Princeton, N.J., April 7; Francis Lewis H.S., Flushing, N.Y., April 13.

THE BYRDS (Columbia): U. of Maryland, Baltimore, March 25.

JOHNNY CASH (Columbia): Indiana State U., Terre Haute, April 14.

COMMANDER CODY (Paramount): Lewis & Clark U., Portland, Ore., April 6; Oregon State U., Corvallis, April 7; U. of Oregon, Eugene, April 8; U. of California, Riverside, April 14.

THE CREDIBILITY GAP (Warner Bros.): California State U., Fullerton, March 30; Calif. State U., Long Beach, April 6-7; Santa Monica City College, April 9; Loyola U., Los Angeles, April 9; U. of California, Riverside, April 14.

JIM CROCE (ABC): Immaculate College, Immaculate, Pa., April 7.

JACK CROSSMAN (ABC): Loyola College, Los Angeles, Calif., March 29; California Polytech Institute, Pomona, April 13.

MAC DAVIS (Columbia): Allen Hancock College, Santa Maria, Calif., April 7.

EARTH, WIND & FIRE (Columbia): Yale U., New Haven, Conn., April 8; Rutgers U., New Brunswick, N.J., April 14.

RARE EARTH (Rare Earth): Loras College, Dubuque, Iowa, March 25; State U. of New York, Morrisville, April 5; Illinois State U., Normal, April 9; S.E. Missouri State U., Cape Girardeo, April 12; U. of South Carolina, Columbia, April 13; N. Carolina State U., Raleigh, April 14.

ESTUS (Columbia): Bridgewater State College, Bridgewater, Mass., April 12.

RORY GALLAGHER (Polydor): Aquinas College, Grand Rapids, Mich., April 1.

GLADSTONE (ABC): U. of Wisconsin, Stevens Point, April 7.

AL GREEN (London/Hill): U. of Youngstown, Ohio, April 7.

JOHN HARTFORD (Warner Bros.): Grand Valley State College, Allendale, Mich., April 4; Eastern New Mexico State U., Portales, April 14.

DR. HOOK & THE MEDICINE SHOW (Columbia): Eastern Washington State College, Cheney, April 6.

HUMBLE PIE (A&M): Western Illinois U., Macomb, April 5; U. of Indiana, Bloomington, April 6.

IT'S A BEAUTIFUL DAY (Columbia): Eastern Washington State College, Cheney, April 6.

STAN KENTON (London): Northwestern State U., Tahlequah, Okla., March 29; Coffeyville Community College, Coffeyville, Kan., April 3; Southwestern State College, Weatherford, Okla., April 4; Wilmar H.S., Wilmar, Minn., April 10; Drury College, Springfield, Mo., April 14.

LEO KOTTKE (Capitol): UCLA, Los Angeles, Calif., April 6; U. of Utah, Salt Lake City, April 7.

RAMSEY LEWIS (Columbia): Dartmouth College, Hanover, N.H., March 30; Knoxville College, Knoxville, Tenn., April 6; Redland College, Redland, Calif., April 7; Albany State College, Albany, Ga., April 8; Georgia Southwestern College, Americus, April 10; Midland College, Midland, Tex., April 12.

MANDRILL (Polydor): Massachusetts Institute of Technology, Boston, April 6; Central State U., Wilberforce, Ohio, April 14.

CURTIS MAYFIELD (Curton): State U. of New York, Stony Brook, April 8.

GAYLE MCCORMICK (MCA): Cornell U., Ithaca, March 30.

LOGGINS & MESSINA (Columbia): Duke U., Durham, N.C., March 30; Virginia Polytech Institute, Blacksburg, April 6; Williams College, Williamstown, Mass., April 10; U. of Vermont, Burlington, April 11.

BUDDY MILES (Columbia): Central State U., Wilberforce, Ohio, April 14.

TRACY NELSON/MOTHER EARTH (Columbia): U. of Iowa, Iowa City, March 31.

PETER NERO (Columbia): U. of Montana, Missoula, April 1; Caldwell College, Caldwell, N.J., April 7; U. of Western Ontario, London, April 14.

NEW GRASS REVIVAL: Vanderbilt U., Nashville, Tenn., April 13.

NEW RIDERS OF THE PURPLE SAGE (Columbia): Colby College, Waterville, Me., April 2; Holy Cross College, Worcester, Mass., April 4; Queens College, Queens, N.Y., April 9.

PAMELA POLLAND (Columbia): U. of Ohio, Columbus, April 5; U. of Missouri, St. Louis, April 6; Cornell U., Ithaca, April 7.

TOM RUSH (Columbia): Southeastern Mass. U., North Dartmouth, Mass., April 1.

SANTANA (Columbia): State Fair College, Jackson, Miss., March 26; U. of Houston, Tex., April 2; U. of New Mexico, Albuquerque, April 4.

EARL SCRUGGS REVUE (Columbia): Georgia College, Milledgeville, Ga., April 3; Mississippi State U., State College, April 4; U. of Houston, Tex., April 6; West Ga. College, Carrollton, Ga., April 9; U. of North Dakota, Grand Forks, April 12; Montana State U., Bozeman, April 13-14.

JIMMIE SPHEREIS (Columbia): U. of Kansas, Lawrence, April 4; U. of South Carolina, Columbia, April 6; Brooklyn College, Brooklyn, N.Y., April 8.

BRUCE SPRINGSTEEN (Columbia): Rutgers U., New Brunswick, N.J., April 1.

TAJ MAHAL (Columbia): Penn State U., State College, Pa., N.J., April 7.

HOT TUNA (Grunt): Rutgers U., New Brunswick, N.J., March 28.

LOUDON WAINWRIGHT III (Columbia): Princeton U., Princeton, N.J., April 7.

DOC & MERLE WATSON (Poppy): U. of Houston, Tex., April 7.

WEATHER REPORT (Columbia): Princeton U., Princeton, N.J., March 31.

MAC WISEMAN (RCA): U. of North Carolina at Asheville, March 30; East Tennessee State College, Johnson City, April 13.

YES (Atlantic): U. of New Mexico, Albuquerque, April 8.



Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**
**"YOU'RE STILL
MY BROTHER"**
THE BAR KAYS
(VOLT)

**BEST NEW ALBUM
OF THE WEEK:**
**"ONE MAN
BAND"**
RONNIE DYSON
(COLUMBIA)

By JULIAN COLEMAN

The National Association of TV and Radio Announcers in conjunction with The Monterey Pop Festival, recently announced that Miss Laura Smalls and Mr. Burdett Bullock III are the recipients of college scholarships under the NATRA Sam Cooke Scholarship Fund program. Miss Smalls is the daughter of the late Tommy Smalls, one of the original founders of NARA, which later became NATRA in 1968. Mr. Bullock's award came about due to his sincere and unusual interest in the field of communications.

Two vocalists, John Marshall and Joseph Jones, have been added to the Tams, joining original members Joe Pope, Charles Pope and Robert Lee Smith on a new single and spring tour. The Tams, 11-year veterans, record for the ABC/Dunhill label.

Barry Gibson and Will Johnson of Bremer Services

of Chicago have just launched into production of a nationally syndicated weekly radio show called "Black 40." (See story in Radio & TV section.)

BITS & PIECES:

The Crusaders and The Chi-Lites are set for a special Sickle Cell Anemia benefit concert March 31 at the University of Washington, Seattle. . . . New Smith Connection on Hot Wax titled "The Day You Leave," from their "Under My Wings," LP. . . . Jamaican reggae singer and songwriter Jimmy Cliff has signed with Warner Brothers. . . . Super action on The Independents "Leaving Me," on Wand Records. The disk is No. 1 at WAWA-AM Milwaukee, and WKXI, Jackson, Miss., with pop action in Detroit. . . . Phonogram just signed Micki Grant of "Don't Bother Me, I Can't Cope" fame to a recording contract. Miss Grant is currently working on her first LP for the label. . . . Plans are in the

making for an 11 country European tour for Tamla Records artist Eddie Kendricks. . . . Atlantic Records are rush releasing the new Spinners album which will be their first for the label. . . . Coming in April the new Aretha Franklin LP. . . . "Pillow Talk," by Sylvia on the Vibration label showing good signs of crossing over and becoming a pop hit as well as soul. . . . Hot tip from Deanie Parker at Stax on "Stop Half Loving These Women," by Jimmy Lewis.

BREAKOUTS:

War, "Cisco Kid" (United Artists); Tyrone Davis, "Without You in My Life" (Dakar); Billy Preston, "Will It Go Round in Circles" (A&M); New York City, "I'm Doing Fine Now" (Chelsea); First Choice, "Armed and Extremely Dangerous" (Philly Groove); Blue Magic "Spell" (Atco); Soul Children, "It Ain't Always What You Do" (Stax); Archie Bell and the

Drells, "Dancing to Your Music" (Glades); Jackson 5, "Hallelujah Day" (Motown); James Brown, "Down and Out in New York City" (Polydor); Tommie Young, "Do You Still Feel the Same Way" (Soul Power).



PHONOGRAM artist Jerry Butler is greeted backstage at the Troubadour in Los Angeles by Smokey Robinson following Butler's highly successful debut at the club recently. Sharing the bill with Butler were Brenda Lee Eager, Peaches, and the Ice Man's Band. It was the first L.A. appearance for Butler in several years.

Billboard SPECIAL SURVEY for Week Ending 3/31/73

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	NEITHER OF US (Wants to Be the First to Say Goodbye) Gladys Knight & the Pips, Soul 35098 (Motown) (Keca, ASCAP)	10
2	6	CALL ME (Come Back Home) Al Green, Hi 45-2235 (London) (Iec/AI Green, BMI)	6
3	3	A LETTER TO MYSELF Chi-Lites, Brunswick 55491 (Julio-Brian, BMI)	8
4	7	MASTERPIECE Temptations, Gordy 7126 (Motown) (Stone Diamond, BMI)	23
5	5	AIN'T NO WOMAN (Like the One I've Got) Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	8
6	8	BREAK UP TO MAKE UP Stylistics, Avco 4611 (Bellboy/Assorted, BMI)	7
7	2	KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2940 (Fox-Gimbel, BMI)	9
8	9	MASTER OF EYES Aretha Franklin, Atlantic 45-2941 (Pundit/Syberia, BMI)	7
9	4	LOVE TRAIN O'Jays, Philadelphia International 73524 (Columbia) (Gamble-Huff, BMI)	11
10	11	STEP BY STEP Joe Simon, Spring 133 (Polydor) (Gaucho/Belinda, BMI)	5
11	16	OH LA DE DA Staple Singers, Stax 0156 (Columbia) (Muscle Shoals, BMI)	4
12	15	DANCE TO YOUR MUSIC Archie Bell and the Drells, Glades 1707 (Muscle Shoals, BMI)	5
13	13	GIRL YOU NEED A CHANGE Eddie Kendricks, Tamla 54230 (Motown) (Stone Diamond, BMI)	7
14	12	KISSING MY LOVE Bill Withers, Sussex 250 (Buddah) (Interior, BMI)	8
15	10	COULD IT BE I'VE FALLEN IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	14
16	18	ONE MAN BAND (Plays All Alone) Ronnie Dyson, Columbia 4-45776 (Blackwood, BMI)	6
17	17	DO IT IN THE NAME OF LOVE Candi Staton, Fame 91009 (United Artist) (Heireess, BMI)	11
18	21	IT AIN'T ALWAYS WHAT YOU DO Soul Children, Stax 0152 (Columbia) (East/Memphis, BMI)	6
19	45	PILLOW TALK Sylvia, Vibration 521 (Gambi, BMI)	2
20	29	FUNKY WORM Ohio Players, Westbound 214 (Chess/Janus) (Bridgeport, BMI)	4
21	14	GIVE ME YOUR LOVE Barbara Mason, Buddah 331 (Camad, BMI)	16
22	24	FRIENDS OR LOVERS Act 1, Spring 132 (Polydor) (Gaucho/Belinda/Unichappell, BMI)	6
23	28	HALLELUJAH DAY Jackson 5, Motown 1224 (Jobete, ASCAP)	2
24	35	DOWN AND OUT IN NEW YORK CITY James Brown, Polydor 14169 (Dijon, BMI)	2
25	20	GOOD MORNING HEARTACHE Diana Ross, Motown 1211 (Northern, ASCAP)	18

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	26	CAN I Vee Allen, Lion 140 (MGM) (Jobete, ASCAP/Stone Agate, BMI)	9
27	41	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	2
28	32	MR. MAGIC MAN Wilson Pickett, RCA 74-0898 (Friday's Child, BMI)	3
29	30	IF I COULD ONLY BE SURE Nolan Porter, ABC 11843 (Lizard/Cashew, ASCAP)	6
30	-	ACROSS 110th STREET Bobby Womack, United Artists 196 (Unart, BMI)	1
31	34	TEAR YOUR PLAYHOUSE DOWN Ann Peebles, Hi 45-2232 (London) (Jex, BMI)	9
32	-	CISCO KID War, United Artists 163 (Far Out, ASCAP)	1
33	36	I MAY NOT BE WHAT YOU WANT Mel & Tim, Stax 0154 (Columbia) (Muscle Shoals, BMI)	4
34	37	PRAY ALL YOU SINNERS Tramps, Buddah 339 (Golden Fleece/Mured, BMI)	6
35	40	I'VE BEEN WATCHING YOU South Side Movement, Wand 11251 (Scepter) (Van Leer, BMI)	5
36	-	SPELL Blue Magic, Atco 6910 (W.M.O.T., ASCAP)	1
37	39	MAMA FEEL GOOD Lyn Collins, People 618 (Polydor) (Dynatone, BMI)	3
38	-	WITHOUT YOU IN MY LIFE Tyrone Davis, Dakar 4519 (Brunswick) (Julio/Brian, BMI)	1
39	46	DO YOU STILL FEEL THE SAME WAY? Tommie Young, Soul Power 112 (Jewel) (Su-Mar/Logan, BMI)	5
40	43	PUT YOUR SHOES ON AND WALK Clarence Carter, Fame 10309 (United Artists) (Giant Enterprises, BMI)	3
41	42	WOMAN STEALER Joe Tex, Dial 1020 (Phonogram) (Tree, BMI)	8
42	-	YESTERDAY I HAD THE BLUES Harold Melvin & the Blues, Philadelphia International 73525 (Columbia) (Blackwood, BMI)	1
43	-	LEAVING ME The Independents, Wand 11252 (Scepter) (Our Children's/Mr. T./Chenita, BMI)	1
44	-	I DON'T WANT TO LOSE YOU Classic Sullivans, Kwanza 7678 (Warner Brothers) (Angle Shell/Ruzama, BMI)	1
45	47	MILLION DOLLARS Soul Generation, Ebony Sounds 176	4
46	-	WILL IT GO ROUND IN CIRCLES Billy Preston, A&M 2420 (Irving, BMI)	1
47	50	I CAN UNDERSTAND New Birth, RCA 740912 (Unart, BMI)	2
48	-	I'M DOING FINE NOW New York City, Chelsea 78-0113 (RCA) (Mighty-Three, BMI)	1
49	49	LOOSE BOOTY Funkadelic, Westbound 205 (Chess/Janus) (Bridgeport, BMI)	3
50	-	ARMED AND EXTREMELY DANGEROUS First Choice, Philly Groove 175 (Bell) (Nickel Shoe/Six Strip, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 3/31/73

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	4	WATTS STAX—THE LIVING WORLD Various Artists, Stax 2-8010 (Columbia)	7
2	2	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	17
3	3	GREEN IS BLUES Al Green, Hi SA1 32055 (London)	12
4	1	THE WORLD IS A GHETTO War, United Artists UAS 5652	20
5	5	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	23
6	7	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525	9
7	6	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	19
8	8	ROUND 2 Stylistics, Avco AC 11006	22
9	22	MASTERPIECE Temptations, Gordy G 965 L (Motown)	3
10	9	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	25
11	30	NEITHER ONE OF US Gladys Knight & the Pips, Soul S 737 L (Motown)	3
12	11	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	15
13	20	BLACK CAESAR/SOUNDTRACK James Brown, Polydor PD 6014	5
14	13	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)	19
15	14	UNDERSTANDING Bobby Womack, United Artists UAS 5225	25
16	16	THE POWER OF Joe Simon, Spring SPR 5704 (Polydor)	6
17	18	GIVE ME YOUR LOVE Barbara Mason, Buddah BDS 5117	9
18	12	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	20
19	10	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 33-6501	11
20	19	SUPERFLY Soundtrack/Curtis Mayfield, Curton CRS 8014 ST (Buddah)	25
21	21	MARGIE JOSEPH Atlantic SD 7248	7
22	17	JERMAINE Jermaine Jackson, Motown M 752 L	25
23	34	BIRTH DAY New Birth, RCA LSP 4797	2
24	24	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	25
25	26	COMPOSITE TRUTH Mandrill, Polydor PD 5043	6

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	23	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	15
27	25	1957-1972 Smokey Robinson & the Miracles, Tamla T 320 D (Motown)	12
28	32	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	14
29	15	SYLVERS Pride PRO 0007 (MGM)	11
30	37	2ND CRUSADE Crusades, Blue Thumb BTS 7000 (Famous)	2
31	36	STRANGE FRUIT Billie Holiday, Atlantic SC 1614	6
32	29	I CAN SEE CLEARLY NOW Johnny Nash, Epic NE 31607 (Columbia)	25
33	28	CYMANDE Janus, JLS 3044	13
34	33	GREATEST HITS Wilson Pickett, Atlantic SD 2-501	7
35	-	A LETTER TO MYSELF The Chi-Lites, Brunswick 754188	1
36	41	BILLIE HOLIDAY STORY Decca DSX 7161 (MCA)	8
37	27	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	18
38	43	GOOD TIMES Kool & the Gang, De-Lite DE 2012	2
39	45	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	13
40	31	LONDON SESSIONS Chuck Berry, Chess CH 6002	25
41	49	PREACHER MAN Impressions, Curton CRS 8016 (Buddah)	2
42	-	SKY DIVE Freddie Hubbard, CTI CTI 6018	1
43	46	LIVE The Isleys, T-Neck TMS 3010-2 (Buddah)	2
44	48	LIFE AND BREATH Whispers, Janus 200 (Chess/Janus)	6
45	50	DAVID RUFFIN Motown M 762 L	2
46	44	FIRST TIME WE MET Independents, Wand WDS 694 (Scepter)	11
47	47	ALONE AGAIN, NATURALLY Esther Phillips, Kudu KU 09 (CTI)	16
48	-	BEST OF B.B. King, ABC ABX 767	1
49	42	SPILLS THE BEANS Joe Tex, Dial DL 6004 (Phonogram)	9
50	40	AGED IN SOUL 100 Proof, Hot Wax HA 712 (Buddah)	5

Announcing a major musical merger.

Norman Whitfield. One of the most successful producers and writers in the music business—with a staggering record of hits. Rare Earth. One of music's most successful groups—with an equally impressive record of hits. We

turned them loose in the studio. The result is "Ma." A new single by Rare Earth. Written and produced by Norman Whitfield. Watch out. "Ma" is a mother. Rare Earth Single #R-5053. Watch for a mother of an album, coming soon.



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Classical Music

CLASSICOMMENT

Dutch on the Ball in Scoring Points in Promotion Game

By IS HOROWITZ

Promotional techniques, whether to move vacuum cleaners or phonograph records, are nowhere more developed than in the United States. Or so we like to think.

But when it comes to classical records and organized industry efforts to stimulate public demand in the product, we can take a few pointers from the Dutch.

In Holland, as elsewhere, the classical percentage of the total record market has been diminishing as over all sales hit new peaks each year. Classics there accounted for an estimated 17 to 18 percent of the market in 1970. Last year, however, this share of the market dipped to about 14 percent. But many stores move considerably more classics than the industry average and are concerned about any drop.

Take Jan Dankers, for instance. He operates two record shops in Tilburg, a city of 150,000, not far from Rotterdam. One is purely a pop store, but in the other classics account for more than 25 percent of his total volume. Dankers doesn't want to see that percentage reduced.

Out of personal interest and a sense of industry responsibility, Dankers is an active member of a trade organization primarily devoted to the promotion of records to the general public. And a good deal of that promotion is devoted to classical product.

The organization, known as C.C.G.C., was formed 12 years ago as a joint creation of retailers and manufacturers. It runs the "Edison Awards," whose public

recognition of excellence in recordings acts as a strong sales stimulant, sponsors annual television specials featuring top recording talent, coordinates a national gift-certificate facility, and provides a variety of other services to its members to increase merchandising efficiency.

In New York last week, Dankers stressed that support of C.C.G.C. was split right down the middle by manufacturers and dealers. Trade associations of both groups each contribute half its operating budget, with retailers' shares amounting to a voluntary tax of a half of one per cent on sales. If surpluses over expenses are accumulated, the tax is proportionately reduced. Last year a contribution of only two-tenths of one percent on sales was required.

While the "Edison Awards" traditionally have been an annual event, C.C.G.C. has recently taken steps to spread its promotional benefits over the entire year. For its classical awards categories each manufacturer may now submit up to 50 records every three months. From these entries the Edison jury will select the 10 best and this list will be published and promoted quarterly. This continuing exposure of strong product will give new impetus to classical sales, Dankers anticipates.

Classics on TV

In television, not unexpectedly, its largest audience ratings are racked up by pop specials, but classics still figure prominently in TV promotional planning. Every other year C.C.G.C.'s TV special

is devoted exclusively to classics. And while attempts are made to shape the program to attract a larger public, compromises in musical quality are avoided. An experiment two years ago, grouping a whole series of short excerpts on the three-hour show, was abandoned after unfavorable critical reaction.

The "greatest hits" approach to moving classics has not caught on in his country, said Dankers.

One of C.C.G.C.'s most effective devices has been its gift-certificate program. These certificates are routed to the trade through participating banks where dealers may purchase them in various denominations at 15 percent off face value. They are then resold to store patrons who may exchange them for records at any member store throughout Holland.

Dankers reports that 12 to 15 percent of his sales derive from certificates. It has been estimated that 5 percent of all records sold in Holland are moved via this exchange medium.

Price cutting, especially in classics, is not a serious problem in Holland, nor is it expected to become so in the predictable future. In larger cities, such as Amsterdam, Rotterdam and The Hague, one can find shops pushing pops at 15 to 20 percent off list, but this is rarely the case in classics.

"We have seen how discounting has affected dealers in the United States," Dankers said, "and we are not anxious to go that route."

The industry structure in Holland has much to do with the maintenance of a stable price situation. All major manufacturers belong to a trade association, H.U.G.I., and the dealer organization, H.U.G.D., with 1,500 members, is the regulating force for 90 percent of the retailers in the country. These dealers are the only ones permitted to purchase product from the manufacturer's group. There are no distributors.

During his stay in the States Dankers hoped to pick up some tips on how the American industry promoted classical records. He may not have discovered much of use for his market, but perhaps he left some clues behind for trade groups here to mull.

Chappell Into School Bands Via Applebaum

NEW YORK—Chappell Music's educational division is entering the elementary band market for the first time through a print and publishing agreement with Stan Applebaum, composer, arranger and conductor.

Bob O'Brien, educational manager, announced the initiation of an innovative schedule with a series of contemporary classics, Concert Miniatures for the Elementary Band. Contemporary in its choice of music, "sound" and packaging, this series is considered a departure from existing elementary band programs.

O'Brien stated, "Chappell has wanted to enter this exciting field for a long time, but waited until it could produce something different. This series answers a real need in schools because it offers a challenge to young players through arrangements of such 20th century sources as Bartok, Kabelevsky and Stravinsky, plus unusual works from the 18th and 19th centuries. We are particularly fortunate to have Stan Applebaum arrange this series because of his extensive experience in the area."

In addition to the Chappell Elementary Band Series, other works for symphonic band and orchestra are already in production.

Classical Output Reaches New Peaks in Germany

HAMBURG—In the last few weeks classical recordings in Germany have reached a new peak. DGG, Ariola-Eurodisc, CBS and Teldec have all presented their new product for the spring sales drive. Record manufacturers report that the release of low-priced double albums have brought about increased sales and in this respect CBS is the market leader. One of the most successful recordings in this field has been with product by George Szell and Bruno Walter. There is also a great deal of interest in Germany in the large amount of special priced cassettes available and one of the most important is the four Schumann symphonies conducted by Szell.

Teldec had a very good year in 1972, and press chief Herbert Muller said that "both the trade and record fans showed an extraordinary interest in the wide selection from Rubinstein's repertoire

Teldec issued in February a special package featuring the RCA artist.

In the spring, Teldec will release the sixth album in its series of Bach's religious and secular cantatas. The album will feature Cantatas 21, 22 and 23 and the recordings, which take place in Vienna under the direction of Nikolaus Harnoncourt and in Amsterdam under Gustav Leonhardt, offer a maximum of accuracy according to the latest research and have the highest possible artistic standards.

This year will also see the new release of eight issues in the spring and seven in the autumn on RCA of the works of Toscanini. Teldec report that 80 issues are planned in its schedule which will last until 1975. Another major project under way is the recording of 104 Haydn symphonies.



CHAPPELL Music Sr. Editor Carl Miller, left, and Vladimir Bobri, right, co-authors of "Two Guitars: A Galaxy of Duets for Guitar" (McMillan) present their book to Andres Segovia at a recent reception held at the Spanish Institute in honor of his 80th birthday.

Billboard SPECIAL SURVEY for Week Ending 3/31/73

BEST SELLING Classical LP's

This Month TITLE, Artist, Label & Number

- 1 SCOTT JOPLIN: PIANO RAGS, VOL. 1
Nonesuch 71248 (Elektra)
- 2 SCOTT JOPLIN: PIANO RAGS, VOL. 2
Joshua Rifkin, Nonesuch 71264 (Elektra)
- 3 SOUNDTRACK: 2001: A SPACE ODYSSEY
MGM, SIE ST 13
- 4 MAHLER: 8th SYMPHONY
Chicago Symphony Orch. (Solti), London OSA 1295
- 5 TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 6 BEETHOVEN: SYMPHONY #9
Chicago Symphony Orch. (Solti), London CSP 8
- 7 THE SEA HAWK
National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
- 8 SONGS BY STEPHEN FOSTER
Nonesuch 71268 (Elektra)
- 9 HOLST: THE PLANETS
Boston Symphony (Steinberg), DGG 2530102 (Polydor)
- 10 HOLST: THE PLANETS
Los Angeles Philharmonic (Mehta), London CS 6734
- 11 DONIZETTI: LUCIA DI LAMMERMOOR
Joan Sutherland, London OSA 13103
- 12 SAINT-SAENS PIANO CONCERTI
Seraphim 6081 (Capitol)
- 13 CONCERT AT HUNTER COLLEGE
(De Los Angeles/De Larrocha), Angel S-36896 (Capitol)
- 14 STRAUSS: ALSO SPRACH ZARATHUSTRA
Los Angeles Philharmonic (Mehta), London CS 6609
- 15 TALES OF HOFFMANN
Beverly Sills, Audio Treasury ATS 20014
- 16 BERNSTEIN: MASS
Columbia M 231008
- 17 SHOSTAKOVICH SYMPHONY NO. 15
(Maksim Shostakovich), Melodiya/Angel SR-40213 (Capitol)
- 18 BERLIOZ: BENVENUTO CELLINI
BBC Symphony Orch. (Colin Davis), Philips 6707019 (Phonogram)
- 19 JULIAN AND JOHN
Bream and Williams, RCA LSC 2357
- 20 PUCCINI: MANON LESCAUT
New Philharmonic Orch. (Caballe), Angel 3782-BL (Capitol)
- 21 BEETHOVEN #9
Von Karajan, DGG 2720013 (Polydor)
- 22 TCHAIKOVSKY: THE NUTCRACKER
Andre Previn, Angel SB-3788 (Capitol)
- 23 PAGANINI: VIOLIN CONCERTO #3
Henryk Szeryng, Philips 6500.175 (Phonogram)
- 24 HOROWITZ PLAYS CHOPIN
Columbia M 30643
- 25 A CLOCKWORK ORANGE
Soundtrack, Warner Bros. BS 2573
- 26 J. STRAUSS: DIE FLEDERMAUS
(Boskovsky), Angel SBLX 3790 (Capitol)
- 27 LE SANC DU PRINTEMPS (Stravinsky)
Boston Symphony Orch. MT. Thomas, DGG 2503252 (Polydor)
- 28 DELIBES: LAKME (MESPLE, LOMBARD)
Seraphim SIC 6082 (Capitol)
- 29 BEVERLY SILLS CONCERT
Audio Treasury ATS 20011
- 30 SMETANA: 4 Symphonic Poems
(Kubelik) DGG 2530248 (Polydor)
- 31 BELLINI: NORMA
(M. Caballe), RCA LSC 6202
- 32 SHOSTAKOVICH SYMPHONY NO. 15
Eugene Ormandy/The Philadelphia Orch., RCA 0014
- 33 THE CHOPIN I LOVE
Artur Schnabel, RCA Red Seal LSC 4000
- 34 WAGNER: TRISTAN UND ISOLDE (Karajan),
Angel, SEL 3777 (Capitol)
- 35 THE ART OF KATHLEEN FERRIER
Seraphim 60203 (Capitol)
- 36 SZELL CONDUCTS MOZART
G. Szell & Cleveland Orch., Columbia MG 30368
- 37 WAGNER: RING OF THE NIBELUNGEN (Furtwangler),
Seraphim, IS-6100 (Capitol)
- 38 THE ART OF JOSEPH SZIGETI
Columbia MGX 31513
- 39 MOZART PIANO CONCERTOS K 459-488
(Brendel, Marriner), Philips 6500283 (Phonogram)
- 40 VERDI: LA TRAVIATA
Sills, Gedda/Panerai, John Alldis Choir (Ceccato),
Angel SCLX 3780 (Capitol)

MARCH 31, 1973, BILLBOARD

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BILLBOARD
JANUARY 22, 1971
DELIVERS

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ANN ARBOR, MICHIGAN 48103
PHONE (313) 426-3277

STEVE LAPPIN
BILLBOARD PUBLICATIONS
150 N. WACKER DRIVE
CHICAGO, ILLINOIS

DEAR STEVE,

IN THE DECEMBER 16TH, 1972 ISSUE OF BILLBOARD MAGAZINE WE PURCHASED A TWO PAGE CENTERFOLD BUSINESS REPLY POST CARD ADVERTISEMENT (YOU MAY RECALL THE AD). WE THOUGHT THAT YOU WOULD BE INTERESTED IN THE RESULTS.

WITHIN THE 15 DAY PERIOD FOLLOWING YOUR PUBLICATION'S HITTING THE STREET, WE RECEIVED A TELEGRAM FROM FRANCE (WILL PATRICK HONZERT PLEASE SEND HIS MAILING ADDRESS!), PHONE CALLS FROM BUDDAH, ROULETTE, EMI, AND VARIOUS OTHER PROMOTION NETWORKS, ALONG WITH 686 REPLIES, NOT ONLY FROM THE U.S.A., BUT ALSO SWEDEN, HONG KONG, CANADA, AUSTRALIA, ALASKA, GUAM, JAPAN, INDIA, AFRICA, BRAZIL, HAWAII, GERMANY, HOLLAND, BELGIUM, FRANCE, ENGLAND, ITALY, VIRGIN ISLANDS, DENMARK, SINGAPORE, THE NETHERLANDS, AND CZECHOSLOVAKIA, REQUESTING IMMEDIATE INFORMATION ABOUT OUR COMPANY AND OUR NEW PRODUCT "FUNNY GIRL/IT'S NOT THE SAME."

OUR GROUP HAS BEEN TOGETHER FOR OVER EIGHT YEARS AND WE'VE BEEN GOING FROM RECORD COMPANY TO RECORD COMPANY WITH OUR PRODUCTS FOR OVER SEVEN YEARS. WE FINALLY DECIDED TO FORM OUR OWN OPERATION HERE IN MICHIGAN.

BILLBOARD WAS DEFINITELY THE WAY TO BEGIN. THE REACH OF YOUR PUBLICATION WILL NEVER BE QUESTIONED BY OUR COMPANY. WE HAVE JUST FINISHED (WHEW!) FILLING THE FREE RECORD MAILERS FOR THE HUNDREDS OF RESPONSES FROM ALL OVER THE WORLD GENERATED BY BILLBOARD!

SINCERELY,

Richard Curtis
RICHARD CURTIS, PRES.

RC:sn

P.S. WE ARE STILL RECEIVING TO THE TUNE OF 17 TO 20 REPLIES A WEEK EVEN THOUGH THE AD RAN OVER 1-1/2 MONTHS AGO!

Syndication: An Explosion

• Continued from page 3

In comparison, an air personality named Charlie Tuna, now on KROQ-AM in Los Angeles, and a friend named Jeff Alan have little overhead in their syndication projects . . . they borrow a studio, usually at a radio station; Tuna writes his own show and narrates it; Alan handles the details of sales.

Their cost was a few dollars in a reel of tape, some time, some printing charges on promotional pamphlets, postage charges. The key aspect of syndication is that a firm doesn't have to maintain much inventory; anytime an order comes in or another client is signed up, you just take the master tapes over to a duplication firm and run off a few more copies. Many syndication firms bicycle their tapes between stations, thus cutting down expenses even further.

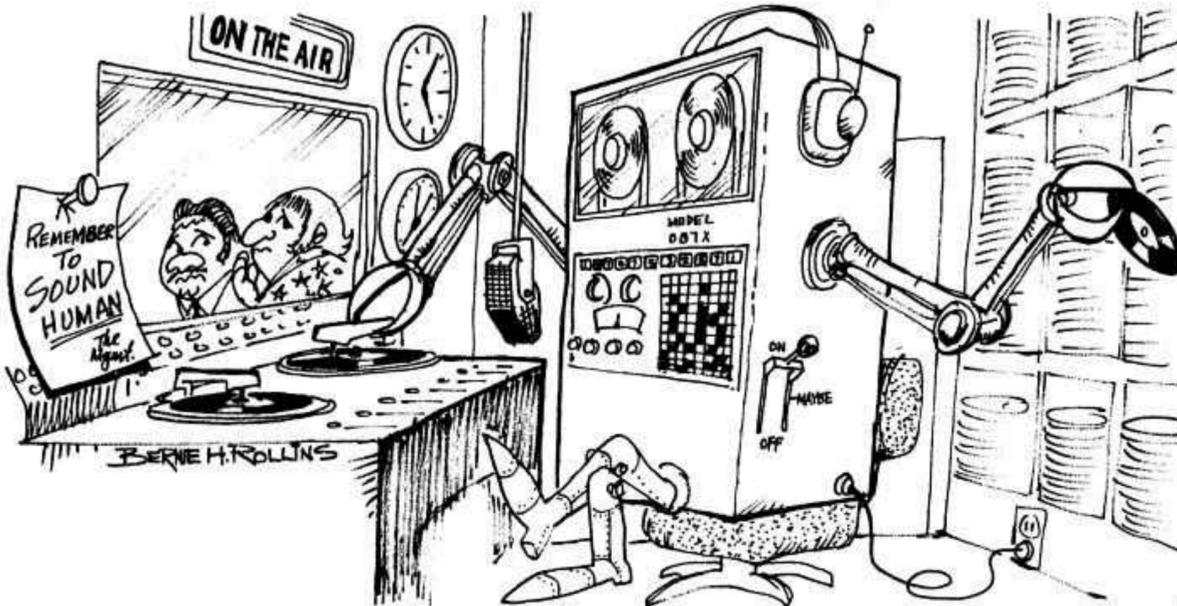
Of course, things are not always this simple. Watermark Inc., though doing extremely well today with "American Top 40," a three-hour weekly special, and "The Elvis Presley Story," a 12-hour documentary, had tough times for the first couple of years.

Too, some syndication firms are extremely elaborate. Diamond P. Enterprises, an outgrowth of the law firm of Harvey Palash, maintains a recording studio and a staff that includes executive producer Frank Furino, producer Phillip Browning (once assistant producer of the television music show "Shindig"), sales manager George Savage, and an accomplished engineer in addition to secretaries.

The leading syndication firm, without doubt, has to be Drake-Chenault Enterprises. It was started by Gene Chenault, who parlayed ownership of a radio station (KYNO-AM in Fresno, CA) into a giant complex of programming consulting and syndication along with program director Bill Drake. The firm now syndicates five programming services, the historic documentary "The History of Rock and Roll," and jingles.

Bill Drake

To illustrate how viable syndication has become one only has to look at the names involved. Starting with Bill Drake and Drake-Chenault Enterprises, Tom Rounds of Watermark, Frank Furino and Phillip Browning of Diamond P.; Ken Draper, John Wellman, and Barney Pip of Programming db Inc.; Russ Barnett of Programming Aids & Services; Ted Randal; Dick Clark; George Burns; Dick Starr; Jim Nettleton; Charlie



Tuna; and, of course, TM Programming and PAMS, both who've entered syndication only in the past year or so. And the other air personalities and program directors involved are legend—Chris Lane, Larry Scott, Mike Larson, Shadoe Stevens, Al Gates, Corky Mayberry. And Jerry Naylor, recording artist for MGM Records, is now hosting a three-hour weekly country music show for Diamond P. And advertising rep firms such as McGavren—Guild PGW are getting into syndication.

Radio syndication far outshines television syndication. You can take it from Harvey Palash, president of Diamond P., who has been involved in both radio and TV and still is. He pointed to 12 boxes of seven-inch reels. "That's the Bert Bacharach documentary. It's about ready to go out to a radio station. Can you imagine how much money would be involved in 12 hours of videotape?"

There are many reasons for the growth of syndication. Executives at Programming db Inc. point out that the diversification of radio formats and the growth of FM in effect doubled the competition for broadcast revenue and broadcast audience. Automation is one way of cutting overhead and, at the same time, often improving quality of programming. Programming db Inc. claims that the day of the program consultant has passed.

Toby Arnold, who just left PAMS to start his own firm of Toby Arnold & Associates in Dallas, feels that there is so much good syndication product around that producers often don't know what to do with it. "I think there's a fantastic opportunity for me, just as a clearing house."

"Believe It"

Rogan Jones of IGM, Belling-

ham, Wash., largely a manufacturer of broadcasting equipment for syndication but also a marketing firm for programming, says: "You better believe it, syndication is growing." As for IGM, 1972 showed business up 10 percent and 1973 "will be better than that." Jones says IGM does better in hardware than software.

Bill Ezell, general manager of Alto Fonic Programming in Los Angeles feels "syndication is going out of it goddamned gourd . . . and it's just starting!" One of the major reasons, he feels, is that there's very little training ground today for radio. Stations even in medium and small markets today have to be good in order to compete. "I think that even if a station in a small or medium market could find good talent, they couldn't afford to pay them. But, if a station goes into automation with the idea of only saving money, it's a mistake . . . if they enter automation with the idea of making money, then it's the right way to go."

Ezell says that syndication business increased tremendously the last three or four months and that many AM stations are starting to get into automation. "So many small stations, especially day-timers in larger markets, are having trouble making it with live staffs, they're being forced to get into automation."

Diamond P. Enterprises got into syndication with the express purpose of providing radio stations a product that they'd have difficulty in doing themselves and their first efforts were confined to 12-documentaries surveying the music and the lives of such artists as Dionne Warwick, Jerry Lee Lewis, Glen Campbell.

"The thing that has given us an impulse," says Diamond P. pres-

ident Harvey Palash, "is recognition by major advertising clients, specifically Rodeway Inns of America and S&H Green Stamps. Syndication is great for advertisers who are looking for target markets. For example, Crazy Horse Campgrounds is now talking with us. With syndication, they can target the market they need."

He points out that Jim Gipson Jr., vice president of Rodeway Inns, found it convenient to place syndicated product on stations in other markets promoting inns on down the road. "And they can tell when the product is working for them because of the increased business flowing from the markets where the show was aired."

Barter Big

Diamond P. is big in barter programs. But timebuyers don't understand the barter world, Palash feels. But in the barter world, "you don't take a deal at a radio station unless it's one and a half times the rate card and there are pluses and pluses . . . in addition, you can target your market like never before."

Many syndicated shows are distributed on records today instead of tape. High quality short-orders pressing firms, such as Custom Fidelity in Los Angeles, can cut in half the cost of overhead on a show. "Continental Country" is going to disk. The break-even point is 35 markets and the show is in far more markets than that and growing. The savings via disk are much better as the markets grow.

An emphasis is growing stronger toward quality in syndication. Drake-Chenault, Diamond P., Watermark, Stereo Radio Production have long insisted on certain standards. Jim Schulke of Stereo Radio Productions once cut off a major market station when they insisted

Firms Envision Bright Future

on adding another minute of commercials per hour.

Measure Up

Bonneville Program Services president Marli Taylor just announced that Bonneville would not tolerate a station that didn't measure up to its standards in overall performance, especially in the technical area. Taylor feels it "extremely important that every station utilizing Bonneville Programming provide a complete, quality-oriented service to its listeners. Bonneville will no longer rely on promise by stations to improve. Bonneville services are on about 40 stations, either in live or automated form."

Tony Armstrong, vice president of William B. Tanner, Memphis, says that he personally felt syndication was about at a peak. "Syndication in the future will have to be very selective in product . . . radio stations are going to be very selective in buying."

In any case, there's always bound to be high demand for exceptional product. "The History of Rock and Roll" is one of these. And Charles Michelson Inc. has been reaping fantastic profits via syndication of old-time radio shows such as "The Lone Ranger," "Tarzan," "The Shadow," etc.

Beatles

"The Beatles Story," syndicated by London Wavelength, a division of ASI Communications in New York, was even used by WLS-AM in Chicago, a Top 40 station that usually prefers to stick to a strict format or produces such things itself.

Allan M. Newman, vice president and program director of KSFO-AM, powerhouse MOR station in San Francisco, spoke of "Pop Chronicles Presents The Sounds Of The '40's," the John Gilliland documentary: "In doing the show, he interviewed damn near everybody involved during those years, such as Bing Crosby, Jimmy Van Heusen, Johnny Mercer, Patty Andrews, Tex Beneke, etc. From these interviews and all of the music from those years, he has written and produced a show that we think is one of the most outstanding productions on radio. I think John has put together a true collector's item. The reaction from listeners has been overwhelming and the special Pulse we had taken looks tremendous."

Thus, it looks as if syndication is here to stay, on more levels than one, and may become even more of a factor in programming in the months to come.

Syndicated Radio Programs

"American Top 40," 3-hour weekly special based on a countdown of the Billboard Hot 100 Chart (by permission), hosted by Casey Kasem, actor and air personality. On 225 radio stations, plus overseas. Produced by Watermark Inc., 10700 Ventura Blvd., Los Angeles, CA 91604. 213-980-9490. Tom Rounds president.

"Whole Earth Scrapbook," series of 90-second how-to do things show hosted by Wina Sturgeon. Produced by Watermark Inc. See address above.

"American Country Countdown," 3-hour weekly special based on a countdown of the Billboard Country singles chart (by permission). Show is in formulative stages, produced by Watermark Inc. See address above.

"Black 40," three-hour weekly radio show that counts down top-selling soul singles. Narrated by WGRT-AM, Chicago air personality Don Sainte-Johnn. Available in monaural only. Features interviews with artists. Barry Gibson and Wilbur Johnson, producers. Dremar Services, 2138 E. 75th St., Chicago, Ill. 60649. 312-731-4388.

"Continental Country," three-hour weekly country music show hosted by recording artist Jerry Naylor and written and produced by Frank Furino. Each hour focuses on a different type of country music. Show features artist interviews, plus special reports from Bill Williams, country music editor of Billboard Magazine, and Claude Hall, radio-TV editor. Diamond P. Enterprises, 7715 Sunset Blvd., Suite 230, Hollywood, CA 90046. 213-874-1510. Harvey Palash president.

"Rock Shoppe," three-hour weekly oldie show hosted by Jim Pewter. Programming db Inc., 6430 Sunset Blvd., Suite 621, Hollywood, CA 90028. 213-466-4116. Ken Draper president, Bo Donovan sales director, Barney Pip head of sales for features.

"Music City Hotline," series of short news items about country music and country music artists hosted by Georgia Twitty. Produced by Programming db Inc. See address above.

"Here's to Veterans," music show distributed weekly by Veterans Administration, Information Service, Federal Building, 11000 Wilshire Blvd., Los Angeles, CA 90024. 213-824-7686.

"Gary Owens Special Report," series of 270 episodes, each two minutes long. Humorous. Hosted by Gary Owens of KMPC-AM in Los Angeles and "Laugh In" television fame. Mel Blanc Audio Media, 9454 Wilshire Blvd., Suite 30, Beverly Hills, CA 90212. 213-278-2600. Noel Blanc and Gary Owens are partners in the show, which is being carried on more than 150 radio stations.

"The Wolfman Jack Show," weekly or daily in two-hour and three-hour versions, hosted by Wolfman Jack. On about 1,453 AM and FM and college stations, plus AERTS stations overseas in 42 countries. Audio Stimulation & the Don Kelly Organization, 1474 N. Kings Rd., Los Angeles, CA 90069. 213-656-4787. Don Kelly president of the Don Kelly Organization.

"The Lone Ranger," "The Shadow," etc., series of old radio shows. Just about every old radio show you can imagine. Charles Michelson Inc., 45 West 45th St., New York, N.Y. 10036. 212-757-0695. Charles Michelson president.

"The Bill Ballance Show," three hours daily, five days a week, hosted by Bill Ballance, air personality on the "Feminine Forum" on KGBS-AM in Los Angeles. On 24 markets in U.S. and Canada and Australia and growing. Soon may be syndicated in Australia and New Zealand on wider basis. Syndicated by the Dick Clark/Bill Ballance Joint Venture, Dick Clark Productions, 9125 Sunset Blvd., Los Angeles, CA 90069. 213-278-0311. Dick Clark president, John Barrett vice president of sales for the radio show.

"Chickenman," series of 91 comedy programs per 13 weeks, each two-and-a-half minutes long. Dick Orkin is main character. Produced by Dick Orkin, Creatives Services,

Dick Orkin president. Sales arm is The Chicago Radio Syndicate Inc., 25 E. Chestnut, Chicago, Ill. 60611. 321-944-7724. Sandy Orkin president.

"Tooth Fairy," series of 65 humorous programs per 13 weeks, each two-and-a-half minutes long. Dick Orkin is main character. Produced by Dick Orkin Creatives Services; syndicated by The Chicago Radio Syndicate. See address above.

"The Ace Trucking Company's News Calvacade of the Airwaves," series of 65 humorous programs per 13 weeks, each two-and-a-half minutes long. Ace Trucking Company performs. Syndicated by The Chicago Radio Syndicate. See address above.

"The Mini-People," series of 260 programs each 70 seconds long and sold on a full-year basis. The Chicago Radio Syndicate. See address above.

"Big Mouths," series of individual, produced one-liners of humor. Total service. Chicago Radio Syndicate. See address above.

"American No. 1 Music," three-hour weekly show hosted by Bill Bailey, air personality on WLS-AM in Chicago; produced by Paul Bynum. Comes complete with free voice track service for one-liners and station IDs. Number One Productions, Suite 705, 70 West Burton Pl., 312-649-0965.

"Those Were the Days," three-hour weekly show dealing in contemporary musical nostalgia, music and memories from record performers and artists of the late 50's, 60's, and 70's. Hosted by Wink Martindale, air personality on KMPC-AM in Los Angeles and sort of a "best of" highlights of his regular KMPC-AM show. American Radio Programs, 1635 Vista Del Mar, Hollywood, CA 90028. 213-469-2125. Jerry Simmonds president.

"The Swingin' Years," a three-hour weekly show focusing on music from the big band era and including rare records and interviews with the people who made the music. Hosted by Chuck Cecil, Los Angeles air personality and authority on the big band era. Syndicated by American Radio Programs. See address above.

"Funny Birds," series of 260 one-minute humor shows

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Bonneville Sees Quadrasonic Programming As New Service

By SAM SUTHERLAND

NEW YORK—Marlin Taylor, whose New York-based Bonneville Program Services provides programming and consultant's duties for some three dozen stations nationally, is currently gearing his programming to two key broadcast trends. Taylor's "good music" approach focuses on traditional pop vocal and instrumental music to fill a programming bill that is increasingly overlooked by stations hurrying into either full-blown rock, or all-instrumental "beautiful music" stations.

At the same time, Bonneville has committed its programming line-up to a position of growing support for 4-channel broadcast technology. Stations programmed by Bonneville for matrix quadrasonic broadcast are now offering four half-hours of quadrasonic programming a week, with seven half-hours per week expected to be available within the next few months.

When asked how programming syndication affects broadcasting nationally, Taylor points to the state of the broadcasting industry

today as evidence of the positive impact of syndication. Taylor perceives a lack of creative radio talents that reflects, he feels, both the overall emphasis of key creative broadcasters on television during the '50's; and the enormous growth in the number of stations themselves. With the available talent limited, the demands of increased stations have resulted in a decrease in creative broadcasting.

Moreover, "in the quest for success," Taylor notes, "many stations often don't provide enough of an opportunity for creative growth in their programming."

The result, at this time, suggests to Taylor that "Programming at this time is really improving the quality of radio."

For Bonneville, at least, that affect has resulted in impressive market gains for Bonneville-programmed stations such as Taylor's original programming project, New York's WRFM-FM, Minneapolis outlets KEYE and KEYE-FM, and, perhaps most dramatically, WEZO-FM in Rochester, which

(Continued on page 28)

College Mart Is Unstable Says Draper

LOS ANGELES—College radio—everyday it reaches an enormous, untapped market; a market that spends \$7.5 billion each year—but it's plagued by one key problem which keeps college radio from taking its place as one of the most potent commercial weapons in the country.

That plague can be described in one word: **Disorganization.**

Numerous companies have taken shots at syndicating shows to the college market but all have fallen by the wayside. The latest company to really take a good, hard close look at the college radio was Ken Draper's Programming DJ, a company which spent nearly two years working with the college stations via an "experimental radio show."

Draper's show, which was syndicated on tape to some 56 markets, was a six-hour weekly contemporary music program emceed by personality Ron Britten. The show was given free to the college station and Draper, in turn, sold spots to national sponsors.

Still, the show went off the air. Why? According to Draper it was "because of several difficulties we did have and things we did find out." Draper, however, doesn't consider the experiment to be a flop. "We learned some important things about the market and the stations. We learned what the problems were and we have a program and approach which we're going to launch in the near future that we hope, will overcome those problems."

Draper cited college radio's key problem as "disorganization. There's a lot of turnover in college radio. Most kids are there running the stations only one or two days a week. Seldom do you find the dedicated individual at a station and, really, that's to be expected. Consequently, there are things you find difficult to guarantee a sponsor. There are, for instance, things the sponsor demands, and he's entitled to them. Like a guarantee as to when (and if) his spot will air and the guarantee that his product will actually do some good locally by being tied in with a local distributor or retail outlet. Those things we found difficult to fulfill. In addition, we greatly over-estimated the number of college stations to handle syndicated shows and commercial spots."

There were, Draper cited, other pitfalls. "By dealing with new personnel as often as we had to, you find that the music tastes change of the news program director or person who is in charge. The guy who brought the show originally may have thinking 180 degrees different from the guy who takes his place.

"It's an unsteady market for those reasons but it's virgin. I think the right company with the right approach can really make a go of it."

Draper feels the lessons Programming DJ has learned and the plans they've made because of them, will enable his company to be successful at syndication. His plans calls for starting again, this fall, at colleges, however, he admits that the timetable may be pushed back to the next semester because of insufficient lead time. "We'll need a good six months to get this program off the ground and right now we've been busy with a number of other things that have thrown us off schedule. I hope we'll be back on in time for the spring semester."

If so, you can look for several things from Draper's firm. First a staff of from three to five will be put on to coordinate things at the campus level—"in order to guarantee the sponsor his spot is

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DICK ORKIN, right, is "Chickenman," and he's assisted by Jeff Corey (Raoul Felthizer in the "Tooth Fairy" series) and Patti Wilkus who plays Nurse Durkin in the same episodes.

Syndicated Shorts Moving Toward Personalized Service

By EARL PAIGE

CHICAGO—The production of syndicated short subjects for radio is evolving in a pattern parallel to radio itself as an ever increasingly personal medium, according to Dick Orkin, who with Barry Stone, has created a series of successful programs including "Chickenman" and "Tooth Fairy."

"Chickenman," circa 1967-69, is being brought back now in a totally new format aimed exactly at personalizing a station's programming with material that can be built into a total promotion. In between "Chickenman" as a crime fighter capturing parking meter violators, "Mini People," "Tooth Fairy," "You Had to Be There" and now the triumphant return of "Chickenman" as a pollution battler, Dick Orkin Creative Services moved in another direction.

A series built around spoofing news coverage was co-produced with Ace Trucking Co., the TV comedians. This was Orkin's first venture with outside production and he sees more of this on the horizon. "If a syndicator is to be successful as a producer, it will be only when more people are cultivated to write, act and produce material with us."

He has used and paid for gags sent in by radio people. All this goes in the direction of personalization. Orkin, whose shows fit all formats, says that probably music-oriented program directors realize best how very personalized radio is becoming.

"If radio was beginning to become a personal medium five years ago when the National Assn. of Broadcasters said it was, it is certainly so today. Radio is becoming very specialized in regard to music. Stations are going for a particular target audience. That's why the rise of FM music stations has been so dramatic. And audiences are becoming much more involved with their favorite stations."

Orkin, 39, and in radio for 23 years, including a stint with WCFL-AM in Chicago that turned out to be rather disappointing (he wanted to be on the air more, helped develop a lot of comedy bits and then left when the station went the Bill Drake formatted route), hints vaguely at still another level of more personalized station services, but for now, "Chickenman II" is a consuming affair. Another division of Orkin's firm, where he is assisted in all areas by brother Sandy Orkin, is producing commercials.

This time out, "Chickenman" is being offered as a package of 65 original episodes and 26 new ones, the latter produced in conjunction with the U.S. Environmental Protection Agency's advice and consultation. Basically all of Orkin's shows are two and one-half minutes, the exception being

"Mini People," which is 90 seconds.

As examples of the shows, he says "Mini People" is a spoof of adult TV quiz shows with children's voice track. ("What does President Nixon do when he gets up and hears of all the world's problems?—He goes back to bed.") "Tooth Fairy" took Orkin into the area of contests, clubs and extreme personalization of the material. Only recently, Orkin was on the Mike Douglass show following a dentist and garbed as the "molar marauder." "I was amazed that as many in the audience remembered 'Tooth Fairy' as was true in its heaviest period." Stations went wild with the character. WLS-AM, Chicago, received 27,000 cards and letters when it was announced "Tooth Fairy" was quitting, Orkin claims. Then, his Fairyship made an appearance at White Sox park and

(Continued on page 30)

Brewer & Shipley Head Roster On New Show

KANSAS CITY—Good Karma Productions, the firm that manages such acts as Brewer & Shipley, Danny Cox, and Chet Nichols, will produce a series of syndicated radio shows live from the Cowtown Ballroom here. Stan Plesser, head of Good Karma, says that five of the live concerts have already been taped by mobile equipment of the Record Plant, Los Angeles.

Among those featured in the first shows are B.B. King, Seals & Crofts, Brewer & Shipley, Nitty Gritty Dirt Band, Byrds, Flash, Mark Allman, Paul Butterfield, Danny Cox, and Loudon Wainwright III, among others. Performing artists get a 16-track master as well as their contracted revenue from the concert sessions. Each show is an hour long with commercials limited to eight minutes during the house and carefully integrated into the show, said Plesser.

The show is going to be placed on around 50 FM radio stations by Lee Jeans and the cotton industry, who're operating under the name Living Rock Concerts, starting in June and continuing through July.

Comments by the various artists appearing on each show will be woven into each hour show. At least 48 minutes of each show will be music.

In each market, a contest will be conducted jointly by the local Jeans outlet and the FM radio station carrying the show to select a favorite air personality and entrants, as well as the 50 winning air personalities from each market will receive a free tour of Europe. The Cowtown Ballroom has a 2,300 capacity.

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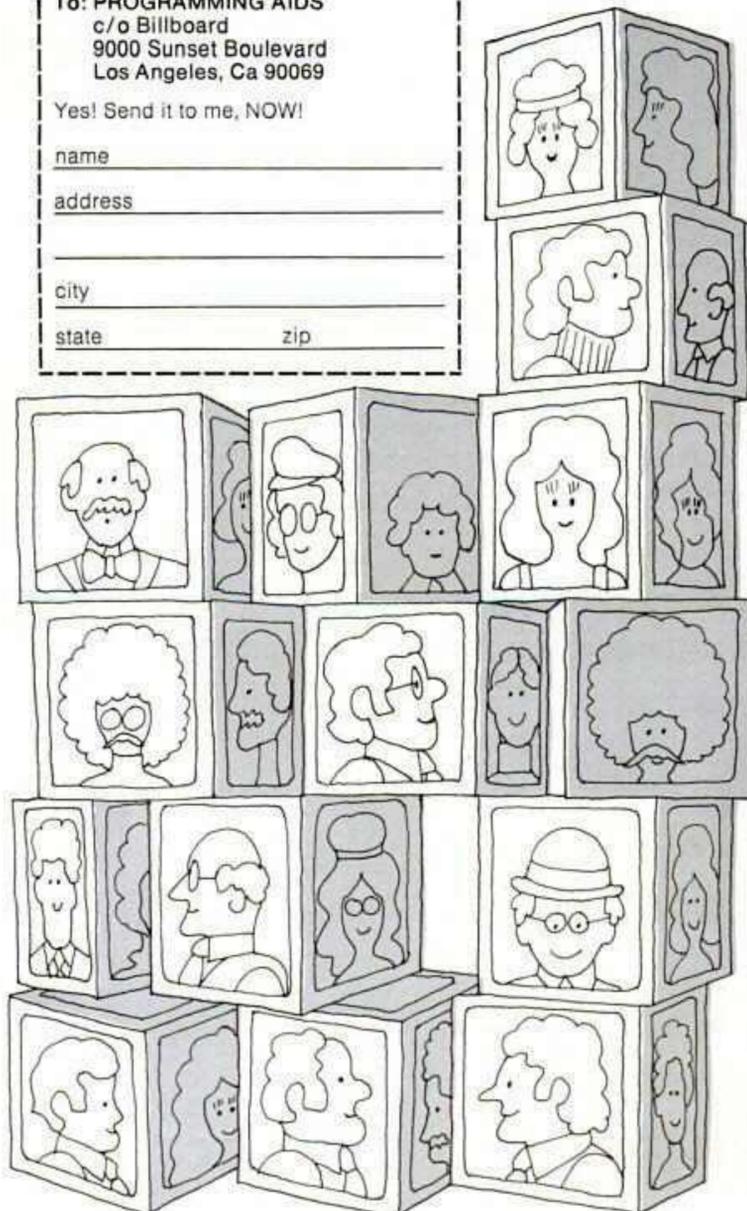
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Now, a six-hour documentary, "Wattstax Revisited" is being made available to selected radio stations throughout the United States on an exclusive basis. It contains all the excitement of the original concert mixed down into a high quality recording plus interviews and commentary. This is the original Wattstax '72 concert in its entirety, and the total product in this documentary is not available anywhere else, in the film or on record.

"Wattstax Revisited" is one of the most exciting packages

for radio ever produced. It's a powerful programming tool that will build audience and make you money at the same time. It will be available on a first come-first served basis to only one station per market.

If you are interested in acquiring the exclusive broadcasting rights to "Wattstax Revisited" for your station, contact us immediately and we will forward full information and a demonstration tape.

FOR ADDITIONAL INFORMATION Please contact:

Produced by Ted Randal Enterprises
Directed by Ted Randal & Tom Reed
Assistant Director Bill Graham
Narration by Tom Reed & Ted Randal
Special Interviews by Tom Reed

Jim Dorse, Marketing Director
TED RANDAL ENTERPRISES
1606 N. Argyle
Hollywood, Calif. 90028
Phone (213) 464-8268

Syndicated Radio Programs

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featuring most of cast of "Laugh In" television series. Syndicated by Harry O'Connor Ltd. Inc., Suite 711, 1680 Vine St., Hollywood, CA 90028. 213-HO 1-3393. Harry O'Connor president.

"The Pat Buttram Show," series of one-and-a-half minute social commentaries just launched. Available in lots of 150 or 300. Syndicated by Harry O'Connor Ltd. Address above.

"Bonnie & Clyde," series of 65 one-and-a-half minute shows with Gary Owens, air personality on KMPC-AM in Los Angeles. Syndicated by Harry O'Connor Ltd., address above.

"Hicky High Report," series of 130 brief shows narrated by Hans Peterson. Syndicated by Harry O'Connor Ltd., address above.

"The Hall of Fame," three-hour weekly program featuring the top hits of the past 20 years. Jingles included. Executive producer David Tate. PGM Inc., Washington Bldg., Suite 422, Washington, D.C. 20005. 301-587-0029.

"The Music Professor," three-hour weekly program hosted by veteran air personality Jim LaBarbara. Produced on 4-track half-inch tape for best quality. Designed to fit formats from Top 40 to MOR. Programmed from Chuck Weiss record library of 100,000 different records. Tailored in price for small-market stations as well as large. Kidder Organization Inc., 430 16th St., Denver, Colo. 80202. 303-399-7742.

Religious programs; different lengths and types. Family Stations Inc., 290 Hegenberger Rd., Oakland, CA 94621. Programs carried on various stations in the U.S., Alaska, Okinawa, Korea, and Ecuador.

"Inside Nashville," short news show about country

music and country artists hosted by Biff Collie, veteran country music air personality who now promotes country records for United Artists Records. Sweep Productions Inc., 904 Rayner St., Memphis, Tenn. 38114. 901-274-7220. Bill Heffernan president.

"Tortoise Man," a series of 65 humorous episodes each about 90 seconds written and acted by Dan Greenburg, author of "How to Be a Jewish Mother." Hap Day Industries, a division of Diamond P. Enterprises, 40 Court St., Suite 9118, Boston, Mass. 02108. 617-267-7886. Merrill Barr general manager. Hap Day also syndicates the promotion packages of "Have a Happy Day" and "Good Times."

"Continental Souvenirs," an hour-long weekly program featuring Europe's leading orchestras and combos. Stereo. Flair Sounds Ltd., P.O. Box 426, Sheboygan, Wis. 53081. Dieter Helm program director.

"Jonathan Field and Friends," three-hour weekly progressive rock program with interviews with artists and music. Hosted by Jonathan Field. William D. Patterson is director of programming. Executive Radio Research, 11400 Whitham Ave., Los Altos, CA 94022. Rick Eble director of promotion.

"Contemporary Sounds," half-hour weekly program combining music from Billboard Hot 100 Chart with raps about love, peace, Jesus. Hosted by J. Richard Lee. Can be credited as public service program. Sample tape on request. J. Richard Lee, 5670 Wilshire Blvd., Los Angeles, CA 90036. 213-939-3147.

"Sound Country," 15-minute show on country music news hosted by Doug Davis, air personality at KCMC-AM, Texarkana, Tex. The Programmers, 245 Fifth Ave., New York, N.Y. 10016. 212-679-2336. Ed Schmidt sales director.

"Country Circle of Sound," series of five 5-minute country music programs weekly. Written and produced by Doug Davis, air personality at KCMC-AM, Texarkana, Tex. Syndicated by The Programmers. See address above.

"What's It All About," Rev. Bill Huie director of Television, Radio and Audio-Visual Committee; the Presbyterian Church of the United States, 341 Ponce de Leon Ave., N.E., Atlanta, Ga 30308. Huie, a former air personality, produces a show hinged on a top-selling record and a vignette

based on the song or artist including an interview. Huie hosts the three-to-five minute show. It's produced weekly and distributed bi-weekly. Over 200 Top 40 stations use the short programs. Free to radio stations.

"The Scott Ross Show," Larry Black producer, Freeville, N.Y. Weekly show with soft-sell religious approach, keying on anti-drug messages. Hosted by Scott Ross, veteran air personality. Available in two- and three-hour lengths. Free.

"Powerline," Claude Cox producer, the Southern Baptist Radio-TV Commission, 6350 W. Freeway, Fort Worth, Texas 76116. Hosted by Johnny Borders, veteran air personality. Soft sell messages combined with rock music. Show is largely non-sectarian. The commission also produces "Country Crossroads," a non-sectarian religious radio show for country music stations. Free.

"Music-Scene," 90-second vignettes seven a week, hosted by Douglas and Keith Gilmore. Telstar Productions and Publications, subsidiary of Community Club Awards, Westport, Conn. 06880. 203-226-3379.

"The Susan Stafford Show," series of celebrity interviews. Syndicated by The McLendon Corp., 2120 Commerce St., Dallas, Tex. 76201. 214-747-9311.

"The Pamela Mason Show," hour daily interview talk show originating from Caesar's Palace in Las Vegas. Host Pamela Mason. Sidney Gathrid is executive producer, Suzanne Lewis producer. Griffin Productions, Hollywood Palace, Hollywood & Vine, Hollywood, CA. 213-461-4701. Murray Schwartz president.

"The Organic Review?" hour comedy-variety weekly series sold on basis of 13 weeks. Hosted by personality using name of Mr. Bewilderment. Produced by Richard Clorfene, Radio Clorfene of America, a division of Barzman & Co., 506 N. Largetmont Blvd., Los Angeles, CA 90004. 213-462-7261. Barzman & Co., headed by Alan Barzman, is a radio-TV commercials firm. This is the first of several ventures into radio syndication. Show is available on tape in stereo or 4-channel discrete quadrasonic.

"Discovery," hour weekly soft-sell religious show. Peters Productions Inc., 1333 Camino Del Rio South, San Diego, CA 92108. 714-291-4044. Ed Peters president; Jeff Williams production director.

Bonneville Sees Quadrasonic Programming

• Continued from page 26

succeeded in topping that market's FM band and pulling in a 24 percent share of the audience.

Taylor points to stations in Tulsa, Salt Lake City and Fort Wayne as further evidence of the continued support for his approach

to programming, which eschews the current trend in MOR toward more "contemporary," or harder arrangements.

Taylor provides two kinds of programming, one based on large market tastes and best exemplified by WRFM itself; the other, geared to smaller markets, offering a

somewhat "brighter, more contemporary" slant while still steering clear of mainstream Top 40 and MOR.

Taylor sees the "softening" of pop music overall, balanced by the contemporary emphasis of much MOR, as creating something of a programming problem: "You either go to solid good music, or to full rock. I think there's a tremendous middle ground that isn't being covered. And I don't think the people have disappeared."

That conviction has created something of a squeeze on available material, according to Taylor, who notes that he has been forced to decrease the proportion of solo vocal music in his programming because of the contemporary shift of many leading MOR vocalists.

That same pressure, further aggravated by the trickle of available quadrasonic program sources, has forced Taylor to broaden his perimeters for selecting quadrasonic material. But, as more music is made available to fit Taylor's needs for "music familiar to the average adult, whether it was recorded last month or 40 years ago," Taylor expects to maintain those same standards of taste.

At the same time, quadrasonic activity for Bonneville will increase as that industry increases. Taylor notes that all quadrasonic programming at present is, of necessity in a matrix format. But, should other quadrasonic systems be de-

(Continued on page 31)

Music Services

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Fun Music Radio

8408 E. Indianola Ave., Scottsdale, Ariz. 85251. 602-946-2093. Howard Greenlee Jr. president.

Top 40 programming, stereo, featuring carefully-selected album cuts from top-selling LP's by such as James Taylor and Carly Simon in addition to current hits and oldies. Intros for news, weather, sports included, plus Christmas and New Year's Eve specials. Jingles available as an option. Demo tapes available.

International Good Music

3950 Home Rd., Bellingham, Wash. 98225. 209-733-4567. Rogan Jones president. Irv Law, vice president of sales. Firm is also a leading manufacturer of broadcasting equipment for syndication.

In the MOR field, the firm markets "Sovereign" and "Premiere," plus "Downbeat Sovereign" and "Theater Premiere Spectrum" which is a variety of music segments.

"Country Loving," a country music package, is produced by Programming db Inc., Los Angeles, for IGM, as well as a rock music package.

Other packages are available from time to time.

KAA Productions

Allentown, Pa. 18102. 215-439-8694. John Kiernan president. Dale Van Wieren vice president. Product is marketed by Broadcast Products, Rockville, Md., a manufacturer of automation equipment; Contact Dave Hill, 801-424-4700.

Three services offered, an upbeat easy listening package with or without air personalities and a easy listening golden oldies package with air personalities. Product is available in the CBS SQ matrix quadrasonic as well as stereo. Four separate air personalities are used on the personality shows with their shows tailored for different day-parts.

PAMS Inc.

4141 Office Parkway, Dallas, TX 75204. 214-827-0904. Bill Meeks president; Jerry Atchley sales manager. Firm is major jingles firms in the world and has been expanding past couple of years into related radio fields such as programming services.

"Escape," beautiful music format piloted by KWXI-FM, Fort Worth. "Gold Mine," oldies format posted by Mike Selden, air personality on KLIF-AM, Dallas and

(Continued on page 30)

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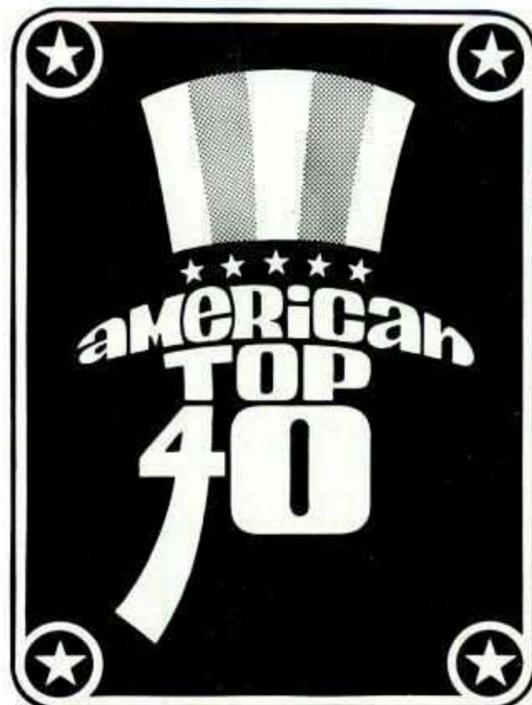
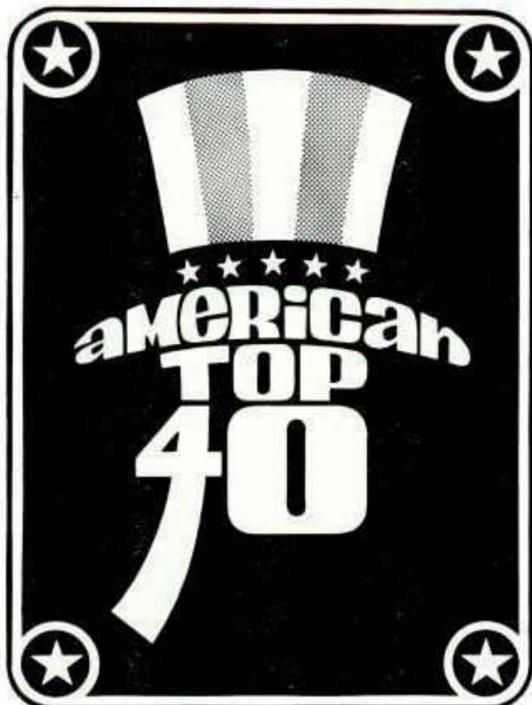
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3-hour review of the top of BILLBOARD'S stereo. Now in regular stereo production at Universal City 8-track studios, AT40 now on those of our 205 stations who simulcast on FM.

AM or FM, you'll be getting the same fast-paced, entertaining countdown of the 40 biggest records in the nation. You'll be Kasem's fact-filled bios and stories. And you'll be extra special countdown shows like the up-coming of the Past Five Years."



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If you've never heard AMERICAN TOP 40 before, send in the coupon. We'll send you a demo, our help you sell the show before, send in the CAN TOP 40 sounds



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 Los Angeles, California 91604
 Phone: 213/980-9490

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NAME _____ TITLE _____
 STATION _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____

Vox Jox

By CLAUDE HALL
Radio-TV Editor

KNAC-FM in Long Beach, Calif., plans a promotion men's day April 1, which is a holiday of sorts, and program director Ron McCoy invited 35 promotion men in Los Angeles out to be Disk Jockeys for a Day. For some odd-ball reason, I was included in the invite, but, luckily for the people of Los Angeles, I'd already made plans to be in Mexico for a tequila festival. In any case, by press time more than 20 promotion executives in Los Angeles had accepted and McCoy was thinking about extending April Fool's Day to two days and letting them all on the air. I would almost, but not quite, be willing to give up my tequila festival in Mexico to hear Tony Richland, world's fastest disk jockey, do his thing.

Bob Rose writes that he's the new program director at WATR-AM, Waterbury, Conn., and Jim Sullivan has moved up to assistant manager. Glen Colligan is now the new music director of the uptempo MOR station. Lineup goes Sullivan

6-10 a.m., talk show until noon, Colligan noon-3 p.m., Rose until 7 p.m., and Gene St. Gene until midnight, with Art McDonald and Frank Donavan doing weekend work. Says he could use better record service. . . . Ed Hartley and Johnny Holliday, both of WNDC-AM, Washington, have informed me that they'll be dropping by to drink some Billboard beer during the annual convention of the National Association of Broadcasters convention in Washington. The Billboard suite is M753 in the Sheraton Park Hotel and it'll be operative noon-midnight March 25-26-27. If you read this in time, come on by.

Al Franco, who'd been with WBAB-AM-FM in Babylon, L.I., N.Y., is looking for radio work. Can be reached at 212-434-4562. . . . Keith Ashton of Radio Wakato, 169 London St., Hamilton, New Zealand, is seeking airchecks of New York morning air personalities. Willing to trade. Also (Continued on page 32)

Music Services

• Continued from page 28

produced by Ralph Curcio at PAMS.

"Auto Rock," rock package in production; piloted by KTAR-FM in Phoenix, under the guidance of Jack Kelly.

PAMS also has an MOR format in production and being piloted by WJAX, Jacksonville, Fla., under the guidance of Bob Bruton. No name selected yet for the service.

Peters Productions Inc.

1333 Camino Del Rio Sough, San Diego, CA 92108. 714-291-4044. Ed Peters president; Jeff Williams production director.

"Music Just for the Two of Us," emotional good music package on about 30 stations in the U.S. and Mexico. Complete with sales and promotional tools, even TV spots.

"For Women Only," first package developed by Peters Productions. Still on seven stations, but is being replaced slowly by "Music Just for the Two of Us." Complete with sales and promotional aids, even TV spots.

"Country Lovin'," new country music package hosted by country air personality Mike Larson and staff that should be available by mid-April.

Pro-Gem Associates

215-922-0607.

"The Greatest Hits of All Time."

Programming db Inc.

6430 Sunset Blvd., Suite 621, Hollywood, CA 90028. 213-466-4116. Ken Draper president; Bo Donovan sales director; John Price head of sales of automated services.

"Olde Golde," an oldies package.

"Big Country," country music package produced by Chris Lane, noted country air personality and program director, and hosted by Lane, Mac Curtis, Corky Mayberry, and Gene Weed. Comes with promotion and sales tools. Basic library of 1,300 selections; 130 added each month; chart hits updated each week.

"New Day," progressive package.

"Something to Love," contemporary good music package.

"Revolution," rock package.

RPM Radio

Programming/Management

15552 Arbor Place, Southfield, Mich. 48075. 313-557-3246. Tom Krikorian president, Ed Wolf music director.

MOR package hosted by Detroit personalities that features custom intros and call letters included.

Beautiful music package with contemporary feel. Comes with promotional and sales tools.

Firm is also working on a country music package. Demos tapes available.

Stereo Radio Productions

36 E. 61st St., New York, N.Y. 10021. 212-980-3888. Jim Schulke president.

Beautiful music format that has gained and kept high ratings in almost every market aired. In some cities, including major markets, the format is No. 1 in some time periods.

TM Programming Inc.

3103 Routh St., Dallas TX 75201. 214-748-8216. Tom Merryman president; Jim Long general manager, Steve Major director of operations; Jim West, sales.

"Beautiful Music," Series 1000-C," flexible package custom-blended for each station after market analysis.

"Beautiful Music," Series 2000-S," designed for highly competitive beautiful music market with music flow matched within quarter-hour segments of music.

"Stereo Rock, Series 3000-R," package of rock music for adults, with oldies and current hits blended. George Burns, noted program director, produced the package. Target 18-34 age audience.

Syndicated Shorts Moving Toward Personalized Service

• Continued from page 26

swore in over 10,000 fans as tooth rangers."

The "You Had to Be There" series is basically great unimportant moments in history (a girl reporter is shocked when she is assigned to go to a demonstration of Ben Franklin's bathtub invention debut). Ace Trucking Co. goes into satirizing news coverage (why did the mayor win the sweepstakes five years running; where does the money go?—down a chute to his vault).

And now, "Chickenman" again.

All the series have contests and "Chickenman" the pollution fighter goes even beyond this. There is a club, BEAK Patrol (beautiful earth and air keepers) and kits with buttons, bumper stickers, decals to paste on automobile windows (I pledge to promote ecology by helping fight pollution—protecting our beautiful earth and air . . . because pollution makes me want to throw up). Enough accouterment to be a form of pollution itself and this irony is exactly what Orkin and Stone (who learned to make people laugh with commercials for Bulko gasoline) want. "Chickenman" is constantly reminded that he too is a polluter.

Basically, the new series tries to be personalized enough so that the individual listener is involved. Orkin is already working on more episodes that will go beyond the generalized over-all pollution theme and zero in on, this time, the smoker. "There are a lot of things the individual can do about pollution," says Orkin, who gave up smoking cold turkey—that is cold chicken.

"Chickenman II" therefore becomes a vehicle for deejays and PD's to form BEAK patrols and have, for instance, recycling drives. But Orkin, father of four and as suburbanite, becomes even more solemn-looking than usual when the series is referred to as "public service" oriented. He points out that the series is just plain fun, can lead to contests, and most of all, something that can be sold to sponsors.

In this light, Sandy Orkin points out how Red Barn in Detroit used "Tooth Fairy" cards, buttons and badges in a promotion worked out with WWW-AM there. Orkin supplies stations with customized lead-ins, commercials plugging the series and additional materials. The firm does not get into the further commercial areas of selling

T-shirts, but rather leads stations to novelty suppliers that do. "That would get too messy," Orkin says.

It's natural to wonder if Orkin isn't an inspiration to deejays in terms of developing a comedy sense. He came to radio and TV following an American Theatre Guild scholarship, the Yale Drama School and a string of theatrical failures off Broadway. He has been recognized by awards from the American College of Radio Arts & Sciences and has awards from the American Heart Association and other agencies. He said writing humor is deliberate, though much harder than writing anything else.

"You become conditioned to think zany, you wake up thinking of ludicrous and ridiculous things."

College Mart

• Continued from page 26

going on and will do some good. Somebody has got to help plan merchandising and sales tie-ins at the college level. That's what our staff will do."

Draper will continue to syndicate on tape, giving the show to stations in return for the national spots. In the future, however, he sees several changes. "If we get it going I look for changes in about two years. At that time we'll attempt to get some of the 'dead' time from one of the networks and actually feed 'live' to the campus. Then they can tape it and air it at a more reasonable hour. There's no reason why this kind of arrangement can't be worked out with a network, like a Mutual, for a low fee. After all, they have a lot of dead time in the early morning hours which we could use."

Draper sees the college circuit consisting ultimately of about 50 stations with an audience of about one million. In addition, he hopes that another 50-100 "fringe" stations, that is, college stations with irregular or short operating hours would also be able to participate. Sponsors, however, would be sold on the basis of the 50 prime stations.

Draper admits there's a lot of work and some huge obstacles to surmount, but for the company that finds the way around them, there are some rich rewards in the offing.

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ID JINGLES

EDITOR'S NOTE: Because of the vast nature of product turned out by some firms (PAMS has more than 30 series still being marketed), it would be impossible to list product. In addition, some of these firms do custom work. We suggest that if you're in the market for a jingles package, you contact the firms for samples.

Chuck Blore Creative Services, 1606 N. Argyle, Hollywood, CA 90028. 213-466-9221. Chuck Blore chairman; Milt Klein president.

Concept Productions, P.O. Box 5483, Madison, Wis. 53705. 608-238-1442. Thomas Taplin president.

Drake-Chenault Enterprises, 8399 Topanga Cyn. Blvd., Suite 300, Canoga Park, CA 91304. 213-883-7400. Gene Chenault president, Pat Shaughnessy sales director, Ron Nichol sales, Lee Bayley operations director.

Larry Greene Productions, 1151 Sunset Hills Rd., Los Angeles, CA 90069. 213-CR 3-0643. Larry Greene president.

The Heller Corp., 1606 N. Highland, Los Angeles. 213-466-7765. Hugh Heller president.

Meridian Productions, Box 8765, Government Center, Boston, Mass. 617-683-1191.

Music House Records, 16 E. 48th St., New York, N.Y. Dick Lavsky president.

PAMS, 4141 Office Parkway, Dallas TX 75204. 214-827-0904. Bill Meeks president, Jerry Atchley sales manager.

Parasound Inc., Wharfside, 680 Beach St., San Francisco, CA 94109. 415-776-2808. Sidney R. Goldstein vice president.

Programing db Inc., 6430 Sunset Blvd., Suite 621, Hollywood, CA 90028. 213-466-4116. Ken Draper president, Bob Donovan sales director.

Ralph Stachon & Associates Inc., 1322 Inwood Rd., Dallas, TX 75235. 214-638-6231. Ralph Stachon president.

The Charles H. Stern Agency, 9220 W. Sunset, Los Angeles, CA 90069. 213-273-6890.

William B. Tanner Inc., 2076 Union Ave., Memphis, Tenn. 38104. 901-274-6674. William B. Tanner president, Wilson Northcross executive vice president, Tony Armstrong vice president of sales.

The Programming Inc., 3103 Routh St., Dallas, TX 75201. 214-748-8216. Tom Merryman president, Jim Long general manager, Jim West sales.

MUSIC SERVICES

Alshire International, P.O. Box 7107, Los Angeles, CA 91505. 213-849-4671. Al Sherman president. Offers a music production package called "Creative Sound" with spots five to 30-seconds long emphasizing the 101 Strings sound.

Emil Ascher Inc., 745 Fifth Ave., New York, N.Y. 212-EL 5-3194. Nearly everything in music you'd

Bonneville

• Continued from page 28

veloped and approved for broadcasting, Bonneville could be expected to provide programming for those systems as well.

As for programming older pop musical forms for the most contemporary technical format. Taylor bases that move on a simple fact of demographics: "My feeling is, that to get a good 4-channel system, it costs the consumer a lot of bread. And I think more people who can afford that equipment will be responsive to our programming."

need, from sound effects to production music.

Hanna-Barbera Productions Inc., 3400 Cahuenga Blvd., Hollywood, CA 90068. Roger Karshner. Comprehensive sounds effect library. Series A now available. Free brochure on request.

Major Recordings, 150 W. 46th St., New York, N.Y. 212-CI 6-4675. Thomas J. Valentino president.

Provides everything from sound effects to production music of all formats. You buy a library outright.

Mark-Century, 3 E. 57th St., New York, N.Y. 212-421-6880. Milt Herson president. Offers everything from sound effects to production music. Catalog available on request.

Ted Randal Enterprises, Suite 204,

1606 N. Argyle, Hollywood, CA 90028. 213-464-8268. Ted Randal president. Offers vast catalog of oldies on tape.

Radio Programming/Management, 15552 Arbor Pl., Southfield, Mich. 48075. 313-557-3246. Tom Krikorian president. Offers monthly reel of current hit records including country music, Top 40, and MOR formats.

Record Source International, 1 Astor Plaza, New York, N.Y. 10036. 212-764-7300. Andy Csida director of special projects, Nancy Erlick manager. Provides records at wholesale costs to fit your format; catalog of various services offered available on request.

SESAC, 10 Columbus Circle, New York, N.Y. 212-586-3450. Offers music production packages.

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It is also anticipated that most records in quad, stereo or monaural will be pressed on Q-540 in the future. Here's why:

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- **ANTI-STATIC** — less surface noise, simple to keep the grooves clean, less susceptible to dust attraction.
- **FAST-FLOWING** — increases production rate by decreasing pressing cycle. Fills better than ordinary compounds. Less susceptible to warp at faster cycle rate.
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Vox Jox

• Continued from page 30

would like to receive country music and rock singles from the U.S. for airplay from record companies.

... Ira Leny is now doing the 9 p.m.-1 a.m. show on WOAT-AM, San Antonio. ... Larry Berger is the new program director of WRIF-FM, Detroit. He'd been program director of WACL-AM in Middletown, N.Y. Dave Pound is the new program director of WACL-AM. ... WGHQ-AM, 82 John St., Kingston, N.Y., needs MOR records. Will play any and all MOR albums sent to them. Send to WGHQ-AM chairman Harry Thayer.

★ ★ ★

Lots of changes at KNX-FM, Los Angeles, and maybe they're finally making a move. New program director is Steve Marshall, who'd been music director, and new music director is Tom McKay, who'd been afternoon air personality with KDAY-AM in Los Angeles. Steve replaces Rodger Layng, who has been shifted to San Francisco by CBS-FM to become station manager of KCBS-FM. At the same time, KNX-FM is launching a billboard poster campaign—several hundred of them—with each poster promoting the names of various recording artists such as the Fifth Dimension and Carly Simon. What it all boils down to, of course, is that this market has more rockers than Robert W. Morgan has imitators. Without some heavy promotion, some of the

(Continued on page 33)

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SOUND EFFECTS

Radio Documentaries

American Independent Radio, Drake-Chenault Enterprises, 8399 Topanga Cyn. Blvd., Suite 300, Canoga Park, CA 91304. 213-883-7400. Gene Chenault president, Pat Shaughnessy sales director, Lee Bayley operations director.

"The History of Rock and Roll," 50 hours. The greatest rock radio documentary ever produced. Can be aired in total, though many stations featured it in one-hour chapters on the second broadcasting. Has been aired in most major cities and abroad.

Diamond P Enterprises, 7715 Sunset Blvd., Hollywood, CA 90046. 213-874-1512. Harvey Palash president, Phillip Browning producer, Frank Furino executive producer, George Savage marketing director.

Growing series of audio biographies, each 12 hours long and constantly up-dated, each done with permission and cooperation of the artists featured. Series includes "Bacharach Bio" about Burt Bacharach, "Campbell Country" with Glen Campbell, "This Is . . . Jerry Lee" with Jerry Lee Lewis, "Dionne . . . Lady Great" with Dionne Warwick, and "The Eddy Arnold Story." Others planned. Price depends on rate card. Bartered in many markets

Together of Memphis Inc., 912 Rayner St., Memphis, Tenn. 38114. 901-274-8700. Fred Sill president.

"The History of Country Music, 37-hour documentary with more than 250 voice inserts of leading country music artists featured, plus 800 of the greatest country songs ever recorded. Narrated by veteran personality Hugh Cherry.

Watermark Inc., 10700 Ventura Blvd., Los Angeles, CA. 91604. 213-980-9490. Tom Rounds president.

"The Elvis Presley Story," 12-hour documentary on life and music of Elvis Presley written by Jerry Hopkins, author of a book of Presley, and produced by Ron Jacobs.

"National Radio Archives," one hour series of 13 radio documentaries. Stereo. First available is "Max Yasgur—the Passing of an Era."

Alan/Tuna Productions, 21243 Ventura Blvd., Woodland Hills, CA 91364. 213-347-8500. Jeff Alan president.

A year's series of radio documentaries or specials . . . 11 shows in all, of which a station may buy as few as six. Each show generally focuses or revolves around a holiday, though they may be and have been aired at various times. These include "Christ and Rock and Roll," three hours with hour up-date coming for this Easter; "Rewind '72," six-hour special for New Year's Eve; "Love and Rock and Roll," six hour show with part II due in November; "In the Back Seat of Your Radio," three-hour special dealing with love lyrics; "The Folk of Rock," six-hour show centering on folk music in rock due in May; with other specials such as "Summer-time '73," "The Yankee Doodle Show," "The Superstars of Rock," slated for later this year. Each of these will be updated constantly. All are hosted by noted air personality Charlie Tuna; many feature brief interviews with artists. Other shows will focus on ecology and going back to school. Demo available on request. Package offered includes sales advice. "Love and Rock and Roll" will be featured on United Airlines as of June 1.

Programming Aids & Services, 3620 Barham Blvd., Suite Y103, Los Angeles, CA 90068. 213-874-5411. Russ Barnett president.

"The Soul Music Story," a 39-hour documentary on the history of r&b music produced by firm vice president Roger Christian, a veteran air personality and program director. Show has been featured on AFRTS radio station around the world. Christian hosts.

Programing db Inc., 6430 Sunset Blvd., Suite 621, Hollywood, CA 90028. 213-466-4116. Ken Draper president; Bo Donovan sales director; Barney Pip head of sales for features.

"Rock 'N' Roll Reunion," six-hour oldie special hosted by Jim Pewter; "Christmas Is," 12-hour Christmas special; "Black Gold," 12-hour tribute to black artists (portion of funds to American Sickle Cell Foundation); "Holiday Plus," radio special devoted to three big holidays of February—Washington's birthday, Lincoln's birthday, and Valentine's Day. "The Legend Makers: A Special," a series of hour documentaries devoted to thoughts and music of artists such as Merle Haggard, Eddy Arnold, Charley Pride, Dolly Parton, and Johnny Cash. Under sales program, station has a right to choose which special it wants to broadcast; one or two new specials will be offered each month in this series.

William B. Tanner Inc., 2076 Union Ave., Memphis, Tenn. 38104. 901-274-6674. William B. Tanner president; Wilson Northcross executive vice president; Tony G. Armstrong vice president of sales for program and promotion packages as well as IDs; Scott Blake vice president of Airplay production division.

"Golden Reflections," 24-hour documentary featuring hits and headlines starting in 1955 to date. Available in monaural only. Forty stations have used thus far. More such documentaries are in mind.

London Wavelength Inc., ASI Communications, 7 East 51st St., New York, N.Y. 10022. 212-826-0713. Tony Fasolino, executive vice president.

"History of the Beatles," 13-hour documentary on the music and lives of the Beatles, produced by Johnny Beerling

for the British Broadcasting Company. Narrator is Brian Mathews, former British pirate air personality who is currently host of BBC's "Top of the Pops" show.

"Live Concerts From London," series of 26 one-hour BBC productions, stereo or monaural live concerts by such rock groups as Deep Purple, Faces, Led Zeppelin.

More Music Productions, Box 3133, North Hollywood, CA 91609. 213-654-4522. Ron Lewis.

"Chronology of American Music," 20-hour week-by-week account of the nation's No. 1 songs beginning in July 1955 and ending mid-1972. Produced by veteran air personality and program director Jay Stevens and narrated by Johnnie Darin, also a veteran air personality and program director. Demo on request.

3 N Productions Inc., 502 Lincoln Bldg., Cleveland, Ohio 44114. 216-861-0026. Norm N. Nite.

"The Honor Roll of Hits," a series of one-hour documentaries each focusing on an artist. Show features interviews done by producer-personality Norm N. Nite gathered since 1952. These documentaries include Engelbert Humperdinck, Petula Clark, Johnny Mathis, the Four Tops, Carpenters, Jay & the Americans, Bobby Rydell, Frankie Avalon, Bobby Vinton, Union Gap, Jackie Wilson, the royalty of rock such as Bill Haiey and Chuck Berry, and Neil Sedaka. The firm will be putting out many different types of specials on pop music over the next few months. Nite is an air personality at WGAR-AM, Cleveland.

The Pop Chronicles, Box 1282, Los Angeles, CA 90028. 213-660-0029. Doug Andrews national sales director.

"The Pop Chronicles Presents the Forties," 12-hour documentary featuring hits and interviews of and with artists of the 40's. Produced and narrated by John Gilliland. Comes complete with promos and optional 30-second TV spot.

"The Pop Chronicles," 55-hours of music spanning 1950-70, hosted and produced by John Gilliland.

Century One Productions, P.O. Box 154, Agoura, CA 91301. 213-341-6401. Jeff Mason president.

"The Sounds of the 60's," six-hour documentary covering the music from 1960-69 with artist interviews and news highlights. Produced by Jeff Mason, researched by Linda Taylor, hosted by air personality Steve Lundy. Show is in stereo. Last hour of documentary features a countdown of the top records of the decade.

Harry O'Connor Ltd. Inc., Suite 711, 1680 Vine St., Hollywood, CA 213-HO 1-3393. Harry O'Connor president.

"The Christ Chronicles," five-hour documentary featuring rock music with religious messages. Will be on at least 125 stations this Easter, plus nine in Australia. Premiered June 1972 on KRLA-AM, Los Angeles. Hosted by Shadoc Stevens and Brother John Rydgren, air personalities. Written by Tim Hallinan, produced by Harry O'Connor.

Cantaur Productions Ltd., 625 Madison Ave., New York, N.Y. 213-688-5333. Jim Nettleton president.

"The Rock Genesis," 12-hour documentary hosted by veteran air personality Jim Nettleton. Can be used in one-hour segments.

Bannatyne Productions, Box 65, Stn. C, Winnipeg, Manitoba, Canada. Douglas Inglis and Ivan LeMesurier principals.

"The Guess Who," five-hour historical documentary on the Guess Who hosted by Canadian air personality Lee Major and produced by Douglas Inglis, Ivan LeMesurier, and James Millican.

Film House International Inc., No. 16 Oakway Mall, Eugene, Ore. 97401. 503-686-9371.

"The British Are Coming," 12-hour documentary on the aspects of British music hosted by air personality Terry McManus.

Alto Fonic Programming, 6362 Hollywood Blvd., Hollywood, CA 90028. 213-466-9261. Bill Ezell general manager.

"American No. 1 Country," 36-hour documentary hosted by veteran country air personality Larry Scott. Produced by Bill Ezell. Features top country hits of past 25 years and comes with optional promos and custom jingles. Marketing agent is Toby Arnold & Associates, Dallas, Tex.

Ted Randal Enterprises, Suite 204, 1606 N. Argyle, Hollywood, CA 90028. 213-464-8268. Ted Randal president.

"Wattstax Revisited," six-hour documentary produced by Ted Randal and hosted by soul personality Tom Reed. Features interviews and music from the WattStax festival in greater depth than the movie presented.

Cold Shot Productions Inc., 1937 Fremont Ave. S., Minneapolis, Minn. 55403. 612-347-5966.

Offers various two and three-hour radio documentaries, including a three-hour show on Woodstock, a two-hour show on existentialism in folk-rock.

Professional Programming, 4925 S.W. 93rd Court, Miami, Fla. 33165. 305-279-3673. Dick Starr president.

"Opus '73," eight-hour radio special featuring countdown of the year's top 100 songs, interviews with hitmakers, etc. Syndicated by PAMS, Dallas. "Opus '72" was featured on around 100 radio stations.

Vox Jox

• Continued from page 32

rockers are bound to fall by the wayside (if they aren't already there). Speaking of Morgan, was listening to him the other day and he does some pretty interesting things; he could become a habit on you.

★ ★ ★

Dick Lawrence, WNDR-AM, Syracuse, N.Y., writes: "On the origination of station jingles, I

have a distinct recollection of at least one musical ID being used as early as fall and winter, 1950. It was in San Diego, where I was stationed on the way to Korea. The thing has stuck with me to this day. The lyric: 'KSON, You are tuned, to twelve-forty on the dial, Won't you stick around, And listen for awhile, For music and news, Twenty-four hours a day, In San Diego.' I've no idea who wrote it, produced it, or sang it. I was

just a listening swabbie whose ear was very much grabbed by the audacious idea of a station going so far as to sing their call letters."

★ ★ ★

Paul Sebastian, program director of WKHJ-AM, Holly Hill, S.C. 29059, pleads for Top 40 records. Station is just outside Charleston. Lineup includes Sebastian 6-10 a.m., Frank George until 2 p.m., and J. Scott Foster until signoff. "Mainly, I want the promotion men to get hip to the fact that we're here and rockin'." Sebastian wants me to mention that John Long at WAVZ-AM, New Haven, helped WKHJ-AM get on its feet. . . . John Kenny, music and program director of KFMV-FM, 4555 Blanton Road, Eugene, Ore. 97405, writes that the station has shifted programming to classics in the morning, rock in the afternoon, and jazz in the evening. He needs records desperately for all programs. Mike Young does the mornings, Ken Martin noon-3 p.m., Kenny 3-6 p.m., operations manager Jeff Young does 6-9 p.m., and Tim Young does the 9-midnight jazz show.

★ ★ ★

Ron (Marc Young) Yantz, now at KCUB-AM, Tucson, a 13-year-professional, is interested in a programming or air personality job with an FM rocker. A note from him the other day stated: "Darn, I hear about all my old buddies in your column. First, Chuck Knapp to WLS-AM (I started him in the business), then Larry Yurkin to KRMH-FM in Austin, but where the heck is Shadoe Stevens?" Keep reading, Marc.

Shadoe Stevens has joined KRQO-AM, Los Angeles (what timing, eh Marc!). He'd been an

air personality and once programmed KRLA-AM, Los Angeles. . . . John T. Papas has been appointed general manager of WRKO-AM, Boston, he'd been station manager. And what has happened is that Bruce Johnson, president of RKO General Broadcasting, has quietly revamped quite a lot of the management level of the whole chain. . . . John Borders, once program director of KRIZ-AM in Fort Worth and more lately a sales executive there, has purchased WHAD-AM in Norman, Okla., with Gene Craft and states "Of course, the pay is low, but we do offer end zone tickets to all Oklahoma University football games." Seriously, the job pays well and John promises growth opportunities. Airchecks and resumes to him at P.O. Box 1317, Fort Worth, Tex. 76101. Format of the station closely resembles KCMO-AM, Kansas City, which blends country with folk-rock.

Programming Consultants

Ted Atkins, 7918 Electra Dr., Los Angeles, CA 90046. 213-874-9251. Veteran program director most recently with KHJ-AM in Los Angeles. Other programming credits include KFRC-AM, San Francisco; CKLW-AM, Detroit; and KIMN-AM, Denver.

Chuck Blore, Chuck Blore Creative Services, 1606 N. Argyle, Hollywood, CA 90028. 213-466-9221. Now consulting KIIS-AM in Los Angeles after several years out of radio programming. Programming credits include KFWB-AM when it was one of the leading rock stations in the nation.

Russ Barnett, president; Programming Aids & Services Inc., 3620 Barham Blvd., Los Angeles, CA 90068, suite Y103. 123-874-5411. New to consulting, Barnett already has stations in the U.S. and South America under his direction. Was program manager for 10 years at KMPC-AM, leading Los Angeles middle-of-the-road station.

Kent Burkhardt, Kent Burkhardt & Associates, Georgia at 6500 River Chase Circle East, Atlanta, GA 30346. 404-252-3037. Previously vice president of radio for Pacific & Southern Broadcasting; veteran radio man in all aspects.

George Burns, 1267 S. Monoco Parkway, Denver, Colo. 80222. Veteran program director; was national program director for several years of the Pacific & Southern Broadcasting chain. Already consulting several stations.

Tom Breneman, Breneman Radio Services, 5418 Fenwood Ave., Woodland Hills, CA 91364. 213-348-3162. Consults on all radio aspects from music to promotional ideas; provides records; provides any sort of sales and/or production service a radio station may desire.

Jerry Boulding, c/o WWRL-AM, 41-30 58th St., Woodside, N.Y. 11377. 212-335-1600. Home phone 212-423-6684. Programmed WWRL-AM, leading soul station in New York, for several years and was a national program director for the Sonderling radio chain.

Ken Draper, Programing db Inc., 6430 Sunset Blvd., Suite 621, Hollywood, CA 90028. 213-466-4116. Ken Draper, veteran program director and manager, has staff of skilled personalities, program directors, and production directors under him. Can consult in programming, engineering, management, production, music. Among stations consulted are WPIX-FM in New York. Ken Draper president, Chris Lane director of country music programming, Bo Donovan director of sales and marketing, Jim Hampton production director, John Wellman music director.

George Davies, 1984 Waterloo Rd., Victoria, B.C., Canada. 604-592-6812. Leading radio programming consultant in Canada; capable of handling many formats.

Arthur Holt, The Holt Corp., Bethlehem, Pa. 215-865-3775. Has consulted radio stations of various formats in programming and management in the U.S. as well as overseas and in Mexico.

Mike Joseph, 11 Punch Bowl Ln., Westport, Conn. 203-227-8326. Noted for building such stations as WKNR-AM, Detroit; WFIL, Philadelphia; WABC-AM, New York, among others. Works in all formats. Recent stations include WZUU-AM-FM in Milwaukee and WHK-AM in Cleveland. Specializes in audience flow research and programs accordingly.

David Klemm, Blair Radio, 717 Fifth Ave., New York, N.Y. 10022. 212-752-0400. Consults only the radio station represented by Blair for national advertising.

Pat McMahon, The Idea Factory, 3601 West Frier Dr., Phoenix, Ariz. 85021. 602-931-1591. Successful air personality on both radio and television in Phoenix and program director of KRIZ-AM when it was the No. 1 station in the market, Pat McMahon provides ideas in programming, promotion, and sales on an hourly basis. Offers his unusual creative services to advertising agencies, radio-TV stations, or individuals.

Ted Randal, Ted Randal Enterprises, Suite 204, 1606 N. Argyle, Hollywood, CA 90028. 213-464-8268. Consults radio stations in the U.S., Canada, and Australia. Has good reputation.

John Rook, 19031 Marilla St., North Ridge, CA 91324. 213-885-7405. Once program director of WLS-AM in Chicago, John Rook now consults several stations. Clients include or included WCFL-AM in Chicago and KTLK-AM in Denver.

Dick Starr, Professional Programming, 4925 S.W. 93rd Court, Miami, Fla. 33165. 305-279-3673. Programmed KYA-AM in San Francisco and WFIL-AM in Philadelphia plus many Florida stations before turning consultant.

SMR Associates, Box 720, Schenectady, N.Y. 12305. Consults in various aspects of radio from sales to programming with concentrated effort in small and medium markets.

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Country Music

Majors & Indies Eye Country 'Gold'

By BOB KIRSCH

LOS ANGELES—The strong push into the country music field by a large group of major and independent labels during the past year indicates that country is rapidly moving out of the specialized market category and becoming an important segment of traditionally "pop" labels repertoire.

A number of labels have recently acquired or created separate country oriented labels, major country artists and producers have opened regional offices to handle country product.

In addition, recent months have seen a particularly strong cross-over of country artists into the pop field, in chart position, TV shows and nightclub and concert appearances. There has also been a cross-over of major country artists from major label to major label, another indication of the strength of the country market.

Among labels making strong inroads into the country field in recent months, expanding country rosters and pushing country are: ABC/Dunhill; Elektra; MGM; Atlantic; Dot; and United Artists.

In November of last year, ABC/Dunhill purchased Cartwheel Records, an established Nashville country label, hired Don Gant, an Acuff-Rose executive to run the Nashville office. Along with the Cartwheel deal came Billy "Crash" Craddock, an established country artist. The label also signed Ferlin Husky and Lefty Frizzell, both top country stars. Jay Lasher hired Tom McEntee as national promotion manager for country product, and Junior McElwee as national sales chief, both of whom had been with MGM.

Elektra Records became involved in country in a strong way several months ago with a deal to start Countryside label headed by Mike Nesmith and concentrating on Los Angeles based talent.

MGM also became involved in the country field to some extent last year with the creation of MGM-South. While not a country label in the strict sense, the Atlanta-based arm of the company included country-oriented artists such as Tommy Roe and Billy Joe Royal. MGM also picked up dis-

tribution rights for Barnaby Records last year. Barnaby counts the Hagers, regulars on the "Hee Haw" TV show, and Ray Steven on its roster.

Atlantic Buildup

Atlantic is another firm to involve itself in country in recent months, through the signing of established star Willie Nelson, new artist Marti Brown and Doug Sahm, whose country-rock LP is currently on the charts and has received excellent reviews. Rick Sanjek is handling much of the country product for the label.

Dot has been involved in country for some time with the country and pop charts. Dot also teamed recently with Zody's in Los Angeles to create "Country Corners" in 27 outlets (Billboard, Feb. 24). The promotion also involved KLWC-AM, an L.A. country station.

The Nitty Gritty Dirt Band (United Artists), a top rock group, recently teamed with top country stars from the "Grand Ole Opry" for a successful three record set, "Will The Circle Be Unbroken."

The cross-over of country artists into the pop field is not totally new, but the trend has become exaggerated in recent months. New artists such as Donna Fargo score as strongly as pop as in country, while rock stars such as John Fogerty, reach the country charts and often have their songs covered by country artists. Jerry Lee Lewis also sells in both markets.

Certain country artists are also reaching what might be called the rock underground, finding good

(Continued on page 47)

Seminar: Country Stations Up Aim

By BILL WILLIAMS

NASHVILLE — "Too many country stations are shooting to be number 4 or 5 in their market instead of aiming for number 1," according to MCA artist Bill Anderson.

The singer keynoted the 4th annual Country Radio Seminar here last weekend, which drew registration of 234. It was the best attended and best conducted in the series.

Anderson, stating that country music had "outgrown the image of itself," also charged the radio stations to complement the music with good overall programming, ranging through news, sports and community involvement.

"We tend to underestimate our audience," Anderson concluded, reminding the assembled group that "country music has come of age."

The seminar ranged through a wide variety of subjects, with emphasis solely on business. Entertainment was saved to the end, and Columbia-Epic hosted the only party, which was after seminar hours.

Panelists dealing with ratings covered complex breakdowns concerning systems ranging from personal interviews to diaries, with slide presentations to supplement the talks. Audience questions suggested a "bias" toward country-oriented stations in polls, which was denied by the panelists.

In other panel groups, disk jockeys claimed that singles were too often pre-selected from album cuts, and suggested the record labels

should pay more attention too feed back from the programmers. Panelists Jim Foglesong of Dot, Frank Mull of Mercury, Bob Ferguson of RCA, Bill Williams of Epic and B.J. McElwee of ABC Dunhill, replied that a strong liaison exists, and such information is supplied to producers. Other complaints included charges that the time of the record listed on the label sometimes is inaccurate, making it particularly difficult to transfer to cartridges.

A discussion of modern, traditional and crossover country music brought no pat answers, but rather a general agreement that the type of music played must mirror the audience of the individual station. McElwee noted that there is a need for broadcasters to become close to local record stores.

Davis Frustrated

Billy Davis of McCann-Erickson, producer for Coke commercials utilizing country talent, explained his frustrations in making country music understood in New York and other areas. Now, he pointed out, they understand success.

One of the most enlightening aspects of the seminar was a segment set aside for rapping, whereby all of the programmers could air their views, in a strong give-and-take.

At a closing banquet and "new faces" show, the seminar registrants were entertained by Johnny Rodriguez, Pat Roberts, O.B. McClinton, Lloyd Green, Leona Williams, the Nashville Edition, Johnny Russell, Red Steagall and Charlie McCoy.

Tex Davis of Monument was musical director; Elroy Kahanek of RCA did the "choreography," and Charlie Monk of ASCAP served as coordinator and master of ceremonies.

The entire seminar was devoid of gimmicks and promotional literature. Sound was provided by Kustom. The seminar was under the direction of Dr. Jerry Prock and Associates.

Entire Gate Receipts To Wills In Benefit

SAN ANTONIO—A check for \$12,500 was presented to Bob Wills, "King of Western Swing," following a tribute and benefit show here sponsored by KBUC Radio here.

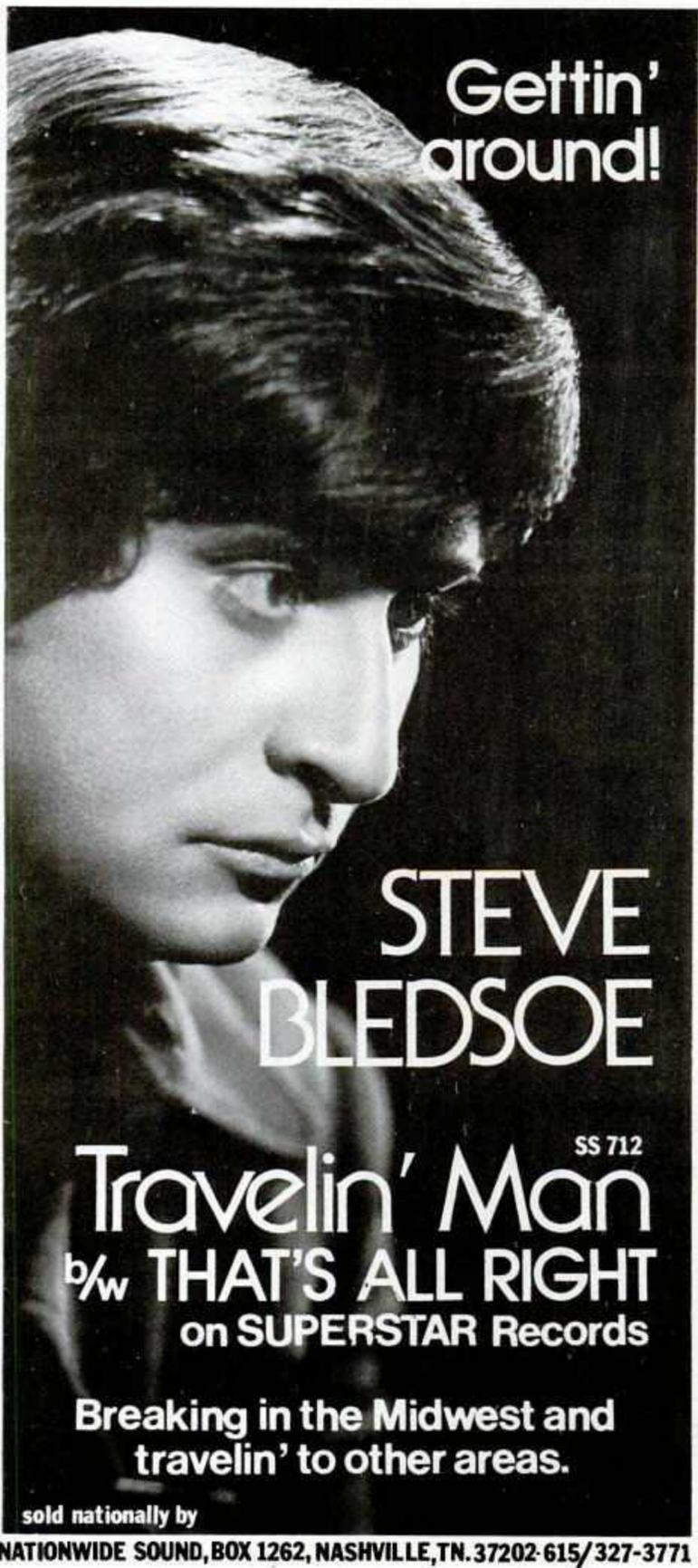
Wills suffered a stroke in 1969 and has been partially paralyzed since. He arrived at the Municipal Auditorium by ambulance, but appeared on stage in a wheel chair.

Tributes and awards were given Wills by Mayor John Gatti, state Senator Glenn Kothmann and KBUC's Andy Jackson. Jim Travis, program director for the station, also presented a plaque, thanking Wills for his contributions to country music and to the fame of this city. Hall of Fame director Bill Ivey also made a presentation.

The show was headlined by Tex Ritter, and included Wills' band, the original Texas Playboys, Johnny Rodriguez, Tompall & the Glaser Brothers, Darrel McCall, Billy Gray and others. All donated

their time and talent. Expenses were paid by KBUC, and the entire gate receipts were turned over to Wills to aid in his medical expenses.

The occasion was his 68th birthday.



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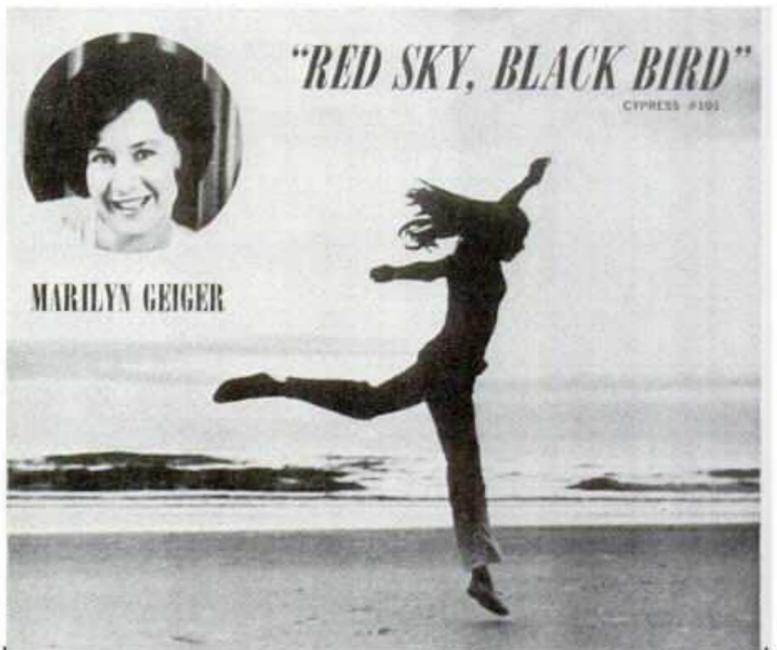
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LAURA LEE McBRIDE, the first female singer to work with Bob Wills and the Texas Playboys, joined others in saluting Wills, left, at a benefit for him handled by KBUC, San Antonio.



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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 3/31/73

★ 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
1	3	KEEP ME IN MIND.....12 Lynn Anderson, Columbia 4-45768 (Flagship, BMI)	12
2	4	SUPER KIND OF WOMAN.....9 Freddie Hart, Capitol 3524 (Blue Book, BMI)	9
3	1	TEDDY BEAR SONG.....14 Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	14
4	6	A SHOULDER TO CRY ON.....8 Charley Pride, RCA 74-0884 (Blue Book, BMI)	8
5	2	GOOD THINGS.....14 David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	14
6	11	DUELING BANJOS.....9 Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamertane, BMI)	9
7	9	I LOVE YOU MORE AND MORE EVERYDAY.....8 Sonny James, Columbia 4-45770 (Don Robertson, ASCAP)	8
8	8	NEITHER ONE OF US.....10 Bob Luman, Epic 5-10943 (Columbia) (Keca, ASCAP)	10
9	12	SUPERMAN.....7 Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	7
10	10	DANNY'S SONG.....15 Anne Murray, Capitol 3481 (Goosios, ASCAP)	15
11	7	'TIL I GET IT RIGHT.....14 Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	14
12	18	BEHIND CLOSED DOORS.....8 Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	8
13	17	TAKE TIME TO LOVE HER.....9 Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP)	9
14	19	YOU CAN HAVE HER.....7 Waylon Jennings, RCA 74-0886 (Big City/Harvard, BMI)	7
15	15	SHE FIGHTS THAT LOVIN' FEELING.....9 Faron Young, Mercury 73359 (Phonogram) (Ramblin' Rose, ASCAP)	9
16	5	YOU LAY SO EASY ON MY MIND.....15 Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	15
17	22	IF YOU CAN LIVE WITH IT.....6 Bill Anderson, MCA 40004 (Station, BMI)	6
18	16	THE LORD KNOWS I'M DRINKING.....16 Cal Smith, Decca 33040 (MCA) (Station, BMI)	16
19	24	COME LIVE WITH ME.....7 Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	7
20	21	MONDAY MORNING SECRETARY.....9 Stallier Brothers, Mercury 73360 (Phonogram) (American Cowboy, BMI)	9
21	29	SOMETHING ABOUT YOU I LOVE.....6 Johnny Paycheck, Epic 5-10947 (Columbia) (Jack & Bill, ASCAP)	6
22	25	NO MORE HANGING ON.....7 Jerry Lee Lewis, Mercury 73361 (Phonogram) (Passkey, BMI)	7
23	13	ANY OLD WIND THAT BLOWS.....15 Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	15
24	27	NOBODY WINS.....7 Brenda Lee, MCA 4003 (Resaca, BMI)	7
25	14	THE SHELTER OF YOUR EYES.....16 Don Williams, JMI 12 (Jack, BMI)	16
26	20	MY TENNESSEE MOUNTAIN HOME.....13 Dolly Parton, RCA 74-0868 (Owepac, BMI)	13
27	33	WHAT MY WOMAN CAN'T DO.....5 George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	5
28	36	WALKING PIECE OF HEAVEN.....5 Marty Robbins, MCA 40012 (Mariposa, BMI)	5
29	28	SO MANY WAYS.....11 Eddy Arnold, MGM 14478 (Eden, BMI)	11
30	40	THE EMPTIEST ARMS IN THE WORLD.....4 Merle Haggard, Capitol 3552 (Shade Tree, BMI)	4
31	34	IF YOU'RE GOIN' GIRL.....7 Don Gibson, Hickory 1661 (Acuff-Rose, BMI)	7
32	23	MARGIE WHO'S WATCHING THE BABY.....12 Earl Richards, Ace of Hearts 0461 (Bealin, ASCAP/Get the Music/Pale/Ace, BMI)	12
33	38	AFTER YOU.....6 Hank Williams, Jr., MGM 14486 (Chestmont, BMI)	6
34	32	WHEN A MAN LOVES A WOMAN (The Way I Love You).....10 Tony Booth, Capitol 3515 (Blue Rock, BMI)	10
35	42	KEEP ON TRUCKIN'.....5 Dave Dudley, Mercury 73367 (Phonogram) (Newkeys, BMI)	5
36	43	SAY WHEN.....5 Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI)	5
37	37	THANK YOU FOR TOUCHING MY LIFE.....14 Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	14
38	41	DON'T BE ANGRY.....6 Billy "Crash" Craddock, ABC 11349 (Acuff-Rose, BMI)	6
39	39	I CAN SEE CLEARLY NOW.....8 Lloyd Green, Monument 8562 (Columbia) (Cayman, ASCAP)	8
40	45	ORANGE BLOSSOM SPECIAL.....4 Charlie McCoy, Monument 8566 (Columbia) (MCA, ASCAP)	4
41	47	WHAT'S YOUR NAME MAMA.....2 Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	2
42	48	MY MIND HANGS ON TO YOU.....5 Billy Walker, MGM 14488 (House of Bryant, BMI)	5
43	49	WE FOUND IT.....5 Porter Wagoner & Dolly Parton, RCA 74-0893 (Owepac, BMI)	5
44	50	WALK SOFTLY ON THE BRIDGES.....3 Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	3
45	52	GOOD NEWS.....3 Jody Miller, Epic 5-10960 (Columbia) (Algee, BMI)	3
46	44	I LET ANOTHER GOOD ONE GET AWAY.....7 Dorsey Burnette, Capitol 3529 (Mandina/Brother Karl's, ASCAP)	7
47	53	MY WHOLE WORLD IS FALLING DOWN.....4 O.B. McClinton, Enterprise 9062 (Columbia) (East/Memphis, BMI)	4
48	51	BRUSH ARBOR MEETING.....4 Brush Arbor, Capitol 3538 (House of Hits, BMI)	4
49	-	BABY'S GONE.....1 Conway Twitty, MCA 40027 (Twitty Bird, BMI)	1
50	59	DAISY A DAY.....6 Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP)	6
51	61	BRING IT ON HOME (To Your Woman).....2 Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	2
52	62	HONKY TONK WINE.....3 Wayne Kemp, MCA 40019 (Tree, BMI)	3
53	54	JOHN'S BEEN SHUCKIN' MY CORN.....9 Onnie Wheeler, Royal American 76 (Birmingham/Onnie, BMI)	9
54	55	WHEN LOVE HAS GONE AWAY.....4 Jeannie C. Riley, MGM 14495 (Dunbar, BMI)	4
55	57	DREAM ME HOME.....6 Mac Davis, Columbia 4-45773 (Screen Gems-Columbia/Songpainter, BMI)	6
56	58	DOWN HOME LOVIN' WOMAN.....6 Andra Willis, Capitol 3525 (Daria, ASCAP)	6
57	68	CHAINED.....2 Johnny Russell, RCA 74-0908 (Hall/Clement, BMI)	2
58	-	AIN'T IT AMAZING, GRACIE.....1 Buck Owens, Capitol 3551 (Mandina, BMI)	1
59	64	CRYING OVER YOU.....4 Dickie Lee, RCA 74-0892 (Milene, ASCAP)	4
60	63	I KNEW JESUS (Before He Was A Star).....2 Glen Campbell, Capitol 3548 (Encino, ASCAP)	2
61	71	YOU'RE A BELIEVER.....3 Stoney Edwards, Capitol 3550 (Ironside, ASCAP)	3
62	-	YOU ALWAYS COME BACK (To Hurting Me).....1 Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	1
63	65	WORKING' ON A FEELIN'.....2 Tommy Cash, Epic 5-10964 (Columbia) (Tree, BMI)	2
64	67	GO WITH ME.....3 Don Gibson & Sue Thompson, Hickory 1665 (Acuff-Rose, BMI)	3
65	66	A HANDFUL OF DIMES.....4 Jack Blanchard & Misty Morgan, Mga 615-0101 (Birdwalk, BMI)	4
66	-	SATIN SHEETS.....1 Jeanne Pruett, MCA 40015 (Chapion, BMI)	1
67	74	DAISY MAY (And Daisy May Not).....2 Terri Lane, Monument 78565 (Columbia) (Cape May/Banalu, BMI)	2
68	69	THANKS FOR LOVIN' ME.....5 Pat Roberts, Dot 17451 (Famous) (Gallico/Ben Peters, BMI)	5
69	-	SWEET COUNTRY WOMAN.....1 Johnny Duncan, Columbia 4-45818 (Chappel, ASCAP)	1
70	60	LAURA (What's He Got That I Ain't Got).....7 Marty Robbins, Columbia 4-45775 (Gallico, BMI)	7
71	-	PRINTER'S ALLEY STARS.....1 Tennessee Ernie Ford, Capitol 3556 (Glenwood, ASCAP)	1
72	-	YOU'VE GOT ME (Right Where You Want Me).....1 Connie Smith, Columbia 4-45816 (Gallico/Welley's Bend, BMI)	1
73	-	DARLIN' RAISE THE SHADE.....1 Narro Wilson, RCA 74-0909 (Gallico/Algee, BMI)	1
74	75	CHICK INSPECTOR.....2 Dick Curless, Capitol 3541 (Happy-Go-Lucky, ASCAP)	2
75	-	TOO MANY TIES THAT BIND.....1 Jan Howard, MCA 40020 (Ben Peters, BMI)	1

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"Say When"

DOA-17448

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"Thanks For Lovin' Me"

DOA-17451

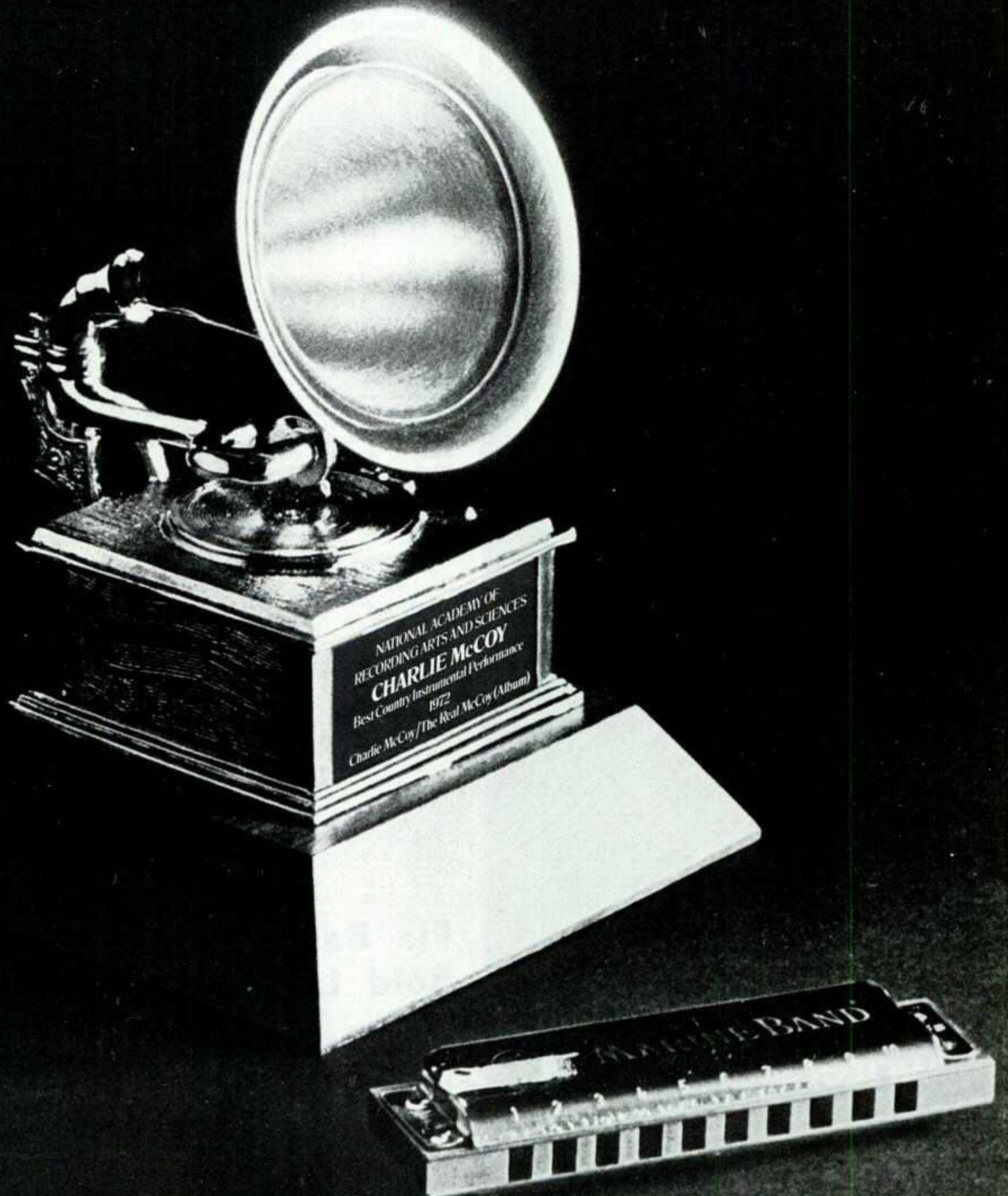
b/w "A Whole Lotta Lovin'"

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ANGEL (who'll
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TROY SEALS



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Country Music

Nashville Scene

By BILL WILLIAMS

Misfortune sometimes plagues even the great artists. A spare 10-gallon diesel fuel tank on **Bill Anderson's** bus spilled all over the instruments and guitars of his band. **Skeeter Davis**, en route for picture taking for an album, had to ride a horse where she was going. The car in which she was riding broke down. **Grandpa Jones**, intending to clear away a dead sycamore tree, cut down the living one by mistake. . . . **Mary Ann Turner**, now part of the Bill Anderson show, calls the break a "dream come true." She notes that after years of cancelled dates, car break-downs and bad bookings, she now is enjoying the good life. The two team well together.

Two former WSM pop singers now are making it big in the country scene. They are **Terry Lane** (Monument) and **Marty Brown** (Atlantic). Both also are cutting jingles for **Vic Willis**. . . . **Carol Lee** has formed her own backup group and now will be used on all sessions by **Jimmie Davis**. They also did backup work for **Charlie Rich**. . . . **Biff Collie** is so excited about the first session he did for Capitol with **Kenny Vernon** that he swore the musicians in the session to secrecy in regard to the songs. . . . **Uncle Rufus Brewster**, who appeared on the "Grand Ole Opry" 25 years ago, now plans to record an album of the old songs. He can be reached at Box 464 in Quincy, Calif.

A **Freddie Hart** day is scheduled in May at Columbus, Ga., which is right across the river from where Freddie was born at Lockapoka, Ala. It will be held at the Municipal Auditorium. . . . **Ed Shea** notes that ASCAP has distributed an additional \$55,000 in cash awards to writer members, including many in the Nashville area. Among them were **Rayburn Anthony**, **Larry Collins**, **Cile Davis**, **Gene Dobbins**, **S.K. Dobbins**, **Charles Fields**, **Steve Goodman**, **Paul Hampton**, **Linda Hargrove**, **Alex Harvey**, **David Loggins**, **Jerry McBea**, **Jim Mundy**, **Webb Pierce**, **Bobby G. Rice**, **Don Riis**, **Eugene Ward**, **Jim Weatherly**, **Jean Whitehead** and **Johnny Wilson**. . . . **Roy Clark**, who does everything and does it well, now will do an album instrumental, called "Superpicker."

When **Diana Trask** performed in her native Australia, she had turn-away crowds every night in Sydney, where she played a room that holds 2,500. She next goes to the Frontier Room in Las Vegas. . . . **Billy and Sylvia (Boots) Walker** celebrated their 25th wedding anniversary. . . . Governor **Jimmy Carter** of Georgia proclaimed a **Charley Pride Day** in that state. . . . **Joe Allison** and wife, **Rita**, are parents of a new nine pound boy, **Brian James**. The Capitol producer and wife have a three-year-old son. . . . **Curley Chalker** is doing fine following his most recent heart attack. . . . **John D. Loudermilk** is back in school, taking courses in ethnic music at LSU. His wife, **Susan**, is working on her master's degree.

Fireside Studios, owned by **Porter**
(Continued on page 47)

Fla. Base for Bold Label

ORMOND BEACH, Fla.—Bob Land, long-time songwriter and one-time artist, has formed his own country label here, Bold Records. Land is recording himself on the initial release, but said the company is being expanded to include other artists. The first session, done in Nashville, is "Walk On By," the old Leroy Van Dyke tune. Original distribution is set up through Godwin in Atlanta. Land formerly was a writer with Acuff-Rose, and had a Hickory release in 1966.

Hot Country LP's

Billboard
SPECIAL SURVEY
For Week Ending 3/31/73

★ 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	DELIVERANCE Soundtrack, Warner Brothers BS 2683	8
2	2	SONG OF LOVE Charley Pride, RCA LSP 4837	11
3	3	WHO'S GONNA PLAY THIS OLD PIANO (Think About It Darlin') Jerry Lee Lewis, Mercury SB 61366 (Phonogram)	10
4	4	ROY CLARK LIVE Dot DOS 26005 (Famous)	14
5	6	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)	12
6	7	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME? Jerry Wallace, MCA 301	7
7	8	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801	14
8	11	ALOHA FROM HAWAII VIA SATELLITE Elvis Presley, RCA VTSX 6089	5
9	5	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia KC 32091	9
10	23	MY SECOND ALBUM Donna Fargo, Dot DOS 26006 (Famous)	3
11	14	SING COUNTRY SYMPHONIES IN E MAJOR Statler Brothers, Mercury SR 61374 (Phonogram)	8
12	13	SINGS THE GREATEST COUNTRY HITS OF 1972 Sonny James, Columbia KC 32028	9
13	12	SEPARATE WAYS Elvis Presley, RCA Camden CAS 2611	7
14	9	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	17
15	18	KEEP ME IN MIND Lynn Anderson, Columbia KC 32078	5
16	15	CHARLIE McCOY Monument KZ 31910 (Columbia)	20
17	16	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	38
18	10	HOT "A" MIGHTY Jerry Reed, RCA LSP 4838	11
19	17	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	22
20	19	THIS TIME THE HURTIN'S ON ME Faron Young, Mercury SR 61376 (Phonogram)	9
21	25	WE FOUND IT Porter Wagoner & Dolly Parton, RCA LSP 4841	5
22	35	SUPER KIND OF WOMAN Freddie Hart, Capitol ST 11156	3
23	22	MY MAN Tammy Wynette, Epic KE 31717 (Columbia)	20
24	28	LET'S BUILD A WORLD TOGETHER George Jones & Tammy Wynette, Epic KE 32113 (Columbia)	4
25	41	ENTERTAINER OF THE YEAR Loretta Lynn, MCA 300	2
26	20	LIVE AT KANSAS STATE Earl Scruggs Revue, Columbia KC 31758	12
27	27	A PICTURE OF ME George Jones, Epic KE 31718 (Columbia)	15
28	29	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	26
29	30	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC ABCX 777	6
30	37	FIRST SONG OF THE FIRST LADY Tammy Wynette, Epic KE 30358 (Columbia)	3
31	44	SOUL SONG Joe Stampley, Dot DOS 26007 (Famous)	2
32	34	BOUND FOR OLD MEXICO Marty Robbins, Columbia KC 31341	7
33	38	AMERICA, WHY I LOVE HER John Wayne, REC LSP 4828	2
34	-	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, MCA 303	1
35	26	DON'T SHE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	15
36	24	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA LSP 4840	6
37	43	INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram)	2
38	32	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	21
39	45	A SWEETER LOVE Barbara Fairchild, Columbia KC 31720	2
40	40	WHISKEY RIVER/THERE STANDS THE GLASS Johnny Bush, RCA LSP 4817	4
41	42	BRUSH ARBOR Capitol ST 11158	3
42	-	ON STAGE AT THE BIRMINGHAM MUNICIPAL AUDITORIUM Mel Tillis & the Statesiders, MGM SE 4889	1
43	39	ALL THE GREATEST HITS Ray Price, Columbia G 31364	30
44	21	IN THE PALM OF YOUR HAND Buck Owens, Capitol ST 11136	8
45	-	THE TOAST OF '45 Sammi Smith, Mega M31 1021	1

Jerry Lee Lewis: Super Showman/Paradox

By BILL WILLIAMS

Everyone, to some degree, is a paradox. Jerry Lee Lewis, however, is paradoxical a thousand times over. He is many things to many people, but to all he is one of the greatest entertainers ever to set foot on a stage.

He is a man of compassion, of friendliness, of warmth. He is also, at time, hell on wheels. He is an ordained minister who will tell you that drinking is wrong, and he tries to fight it. Often he loses.

He is a man known to refund his entire take to a promoter to help him stay in business. Yet he has been known to insult an audience he considers impolite. He has missed a few shows for one reason or another, but he often has remained on stage far into the night to satisfy a demanding audience.

His personal life is strewn with tragedy, some of it of his own doing, and much of it magnified by the press. Yet he is constantly concerned with the welfare of others, and is known to bankroll many who simply couldn't make it any other way.

He is the complete entertainer, having gone to the top in everything he has tackled. Yet he frequently has been ignored by his contemporaries when it comes to handing out accolades. A few of these he has antagonized along the way. Others resent the fact that he is the "greatest," and are reluctant to show their inner admiration.

And the paradoxes go on. Early this year, Jerry Lee Lewis made his first appearance ever on the "Grand Ole Opry." He had visited the show once before, and even was "allowed" back stage. But he had no track record at the time, and he was strictly a rock performer.

Nonetheless, there were two ladies who had befriended him at the time. One was Goldie Hill (now Mrs. Carl Smith) and the other was pianist Del Wood. So, when he made that appearance in January, he went to great lengths to get Miss Wood on the stage with him, and to thank her publicly for her kindness of 15 years earlier. Then, in a gesture not untypical of him, he played a duet with her. It was a great moment in her life, and at that moment there could be no animosities toward Lewis. He was his compassionate self.

Lewis was almost humble on the Opry stage, a role not common to him. Barely a week earlier he had cut a classic rock album in London with some of the greatest musicians in the world. Yet here he was thanking God for at last giving him the opportunity to perform on the show he had dreamed to do most of his life, a life that began in Ferriday, La.

That's cajun country, and while Lewis was strictly Anglo-Saxon in origin, some of the influences were obviously there. Others have put influences together, but perhaps never like this. He also had the cotton patch blues in his background, the country singing from the radio, and a rhythm which obviously was ingrained in him from an unknown strain. He has a good many other things going as well, including the talent to beat a piano into submission without ever having taken a lesson in music or karate. Yet it comes out the distinctive Lewis style, a rare music form in itself. In his exuberance, he has been known to climb on top of the piano during his performance. (During a NARAS banquet in Nashville a few years ago, he set the organization back \$200 by scratching up a rented baby grand by leaping on top of it.)

All of this is a sort of self-contagion. He feels the vibes of his audience, and reacts . . . with his fingers, his voice, his whole body and an awful lot of his soul. Yet, relaxed on one of his private planes, that body is limp, as though being recharged with an endless supply of power. This is somewhat incredible in light of the fact that he sometimes goes for days without sleeping, rarely even pausing long enough to take a phone call.

Just when it all began is debateable. With him, music just happened. He could play the piano the first time he sat down at one, and his father literally mortgaged the house to buy him one. He worked for pennies at the start (more like \$10,000 an appearance now), with his father carting that battered piano around in the back of a pickup. Once Jerry did a show, the hat was passed, and that was grocery money. Even then, he was a magnetic entertainer. His style also was unlike anyone else, because he tried to emulate no one. All of those mixtures, and perhaps a few more, already were immeshed in him, and they just came out, with a little push from within.

Ferriday, which is on the Mississippi border, is about the width of the river from Natches, but a long way up that muddy stream to Memphis. So it was no small undertaking when Jerry and his father headed up that way to seek fortunes. First there was the small matter of selling 33 dozen eggs, enough to buy gas for the old automobile to get the round-trip accomplished.

About the same time another cotton patcher named Johnny Cash was coming in from Arkansas, a sharecropper named Carl Perkins was heading in from West Tennessee, a Mississippi truck driver named Elvis Presley was headed up; from Wink, Texas, was a man from the oil rig country named Roy Orbison; and there were others. Lewis was a face in the crowd.

Now, even before he began to sing his "sinful" music, Jerry Lee had amassed quite a background. He attended the Waxahatchie Bible Institute, and spent most of his weekends performing for Sunday School groups. After Bible school, he worked for a while as a salesman of sewing machines.

When Lewis arrived in Memphis, Sam Philips had gone to Nashville, 200 miles up the pike. He tried to see someone else, and was shunted away. With the other artists already clicking, who needed a piano player from Ferriday? Persistent, however, Lewis threatened to sit on the doorsteps until Philips returned.

One of Philips' aides, Jack Clement, decided to let him in. (It is significant that, on the night this year when Lewis made his only "Opry" appearance, there in the wings to cheer him on was that same Jack Clement, now a successful writer-artist-publisher-producer-studio owner-label-owner and musician.)

MARCH 31, 1973, BILLBOARD

Clement took him in and cut a tape, and although it wasn't one of those "don't call us, we'll call you" deals, he said Lewis would have to wait a month for any sort of a verdict, because Sam Philips had to do the approving.

Let Clement tell it in his own words: "I remember it like it was yesterday. Sun Records was very hot at the time, and we had people flocking in from everywhere. I was working the board, while Sam was listening to the talent. But Sam happened to be in Nashville at the disk jockey convention, and I was working with Roy Orbison. Sally Wilburn brought Jerry Lee back to me. She first came back and said: 'I've got a fellow up here who says he plays piano like Chet Atkins, and I thought I'd better listen to that. He started playing things like 'Wildwood Flower,' and he was strictly country. In those days Jerry Lee played the piano with his right hand and the drums with his left.

"I finally made a tape with him, because he was different, and we recorded 'Seasons of Your Heart,' a song which Jerry Lee had sung in Ferriday. But I told him to forget country, because country wasn't happening at that time. Rock had almost devoured it. I advised him to go home and learn how to play rock music. I took his name, and said I'd let Sam hear it when he got back and let him know. After he left, I started listening to the tape, and found that I liked it.

"It really grew on me. Sam came back from Nashville, and I played it for him. He dug it right away. In fact he told me that anytime anyone came in who sounded like that, I should sign him.

"I was just about to call Jerry Lee and tell him to come back in, when he walked in the door with his brother-in-law, J.W. Brown. He had written a song called 'End of the Road.' That was on a Tuesday. I told him to come back on Thursday, and we'd put it down. There were a couple of cats around the studio, and we just sort of messed around. One of them was Billy Lee Riley, who played the bass. Anyway, Jerry Lee cut 'I'm Thinking Tonight of My Blue Eyes,' and 'End of the Road'—his song—and 'Crazy Arms.' Ray Price had cut 'Crazy Arms' about six months earlier, and it was on the way down, but Jerry Lee gave it something special.

"We had all kinds of problems; we had only two musicians, and the circuit breaker in the studio kept going on, and everything else was wrong. But his singing and playing right. As a matter of fact, I started to play the master for Sam on the following Monday, and he listened only to the first line. He stopped the tape and said: 'I can sell that.' Of course, he was right. Jerry Lee was in business right away.

"I got him jobs in and around Memphis because we wanted him to stay there. We didn't want him going back to Louisiana, because we wanted him available to record. So we kept him in Memphis, and that's how it all happened. His 'End of the Road,' by the way, was the 'B' side of that first thing we released on him. One thing to remember: Jerry Lee was always country. He went to the top in rock, but he was country from the beginning."

It was 30 days of sheer misery while Lewis waited to hear from Philips and Sun Records. In the meantime, he and a small group kept playing for teenage dances. Finally, he returned to Memphis and stormed into the studio. There was Jack Clement, who looked up and said: "Jerry Lee Lewis! I was just fixing to call you. Sam heard the tape and wants to cut a session on you."

His first record was "Crazy Arms," a country song popularized by Ray Price, and "Whole Lotta Shakin' Goin On," which had been recorded by no one. In no time at all, the word was out: from out of those Sun studios had come more vulgarity, more "suggestive" music. And although every form of music known to man had been suggestive, or worse, for decades, the ban was on. Radio stations took it off the playlist almost as quickly as the free samples arrived. The former Bible student was obviously evil, out to corrupt the masses of innocent teens who had done nothing worse than fool around a little at intermissions at dances.

At this point, Jerry Lee's career, albeit brief, seemed about to topple, but another Philips came into the picture. This was Judd Philips, brother of Sam, one-time his partner, but today part of the Jerry Lee Lewis entourage in his new industrial complex. Judd Philips took Jerry Lee to New York to get him exposure on national television. The move was more brash than seems possible. Lewis had no record of consequence, no history of performance, not much of anything, including pictures. Nonetheless, they sped ahead, calling first on the agents for the Steve Allen Show. While Philips and the agents argued (the prospects were dim even for Lewis to get an audition), Jerry Lee chewed bubble gum (he now smokes long cigars) and read a comic book.

Finally, in despair, the agent told Lewis to play the piano. He doesn't really play; he performs. And he performed. When he finished, the agent said: "I'll give you \$500, Judd, if you don't show him to anybody else." He was brought back the following morning for Allen to hear. He was put on the show that week and signed for two more appearances. Philips contends that the only time Steve Allen ever beat Ed Sullivan in the ratings was when Lewis was on for the second time.

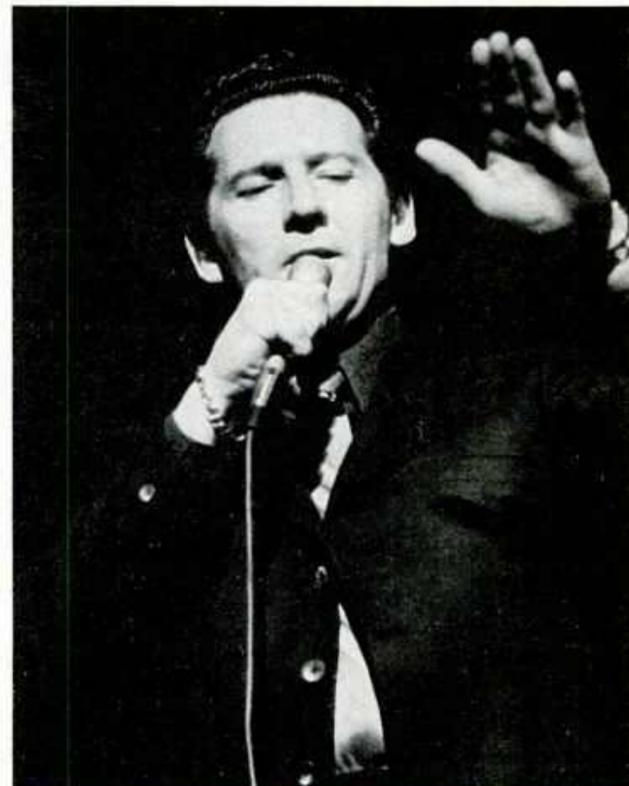
That first appearance broke the record wide open. The record was resericed by Sun to every station in the country, and it started selling at the rate of 50,000 a day. Somehow it was no longer "vulgar," but had been legitimized by that network appearance.

In somewhat the same idiom, Lewis followed with "Great Balls of Fire," the old Snuffy Smith phrase, which was one of the songs that helped rock music soar. Within two weeks it was a million seller.

By the end of 1957, everything was happening. His calls for network shows were building. He did the first of several movies, one

(Continued on page 42)

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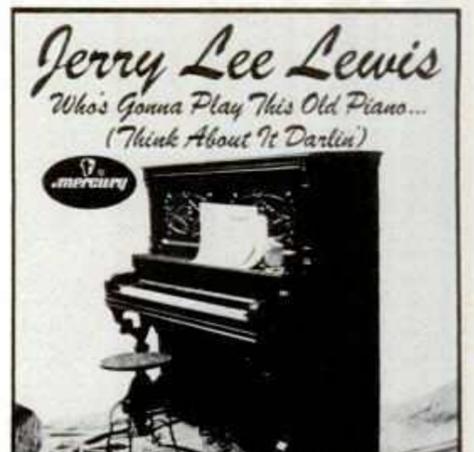
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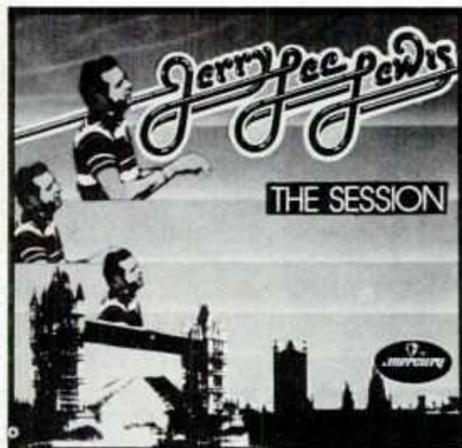
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*Dallas Frazier
&
"Doodle" Owens*

Jerry Lee Lewis:

• *Continued from page 39*

titled "Jamboree." In a poll conducted by Dick Clark, his group was voted the best small combo.

In 1958, things got even bigger. His "Breathless" and "High School Confidential" again hit the million list. The latter became the title of another movie he made, and he co-wrote the song. In 1958 he also did his "Lewis Boogie." By this time the adulating public was screaming at his concerts, ripping off his clothing, and idolizing him. Cotton was no longer king in Memphis. Lewis was the king.

Eventually came the first of his set-backs. His marriage to a young (of legal age in Tennessee), distant cousin (enough again to be legal) did not set well with the press, and it began to distort his private life. He particularly was the target of abuse in Britain, where he had gone for a series of concerts. The fact that the marriage was blessed by his church, that he idolized his wife, that he was of good moral character, and that he came to entertain, not to discuss his private affairs, seemed to affect no one. He had to abdicate or be dethroned, and it was a period of considerable grief. It also was a time of declining fortunes.

In Memphis, Sun Records was genuinely concerned over the image painted by the press. It did something of a news blackout, and Lewis resented it. He feels to this day that many people could have helped him overcome the criticism of the day with a little faith and understanding. As it was, that period in his life was to haunt him almost forever, and it is at times difficult to understand how the man has maintained his cool, as well as his compassion. Lewis lived out the balance of his contractual agreement with Sun, and then, at the age of 23, began a decline which would have wiped out many men. Not Lewis. In addition to his talent and his bravado, he has a lot of guts.

He moved to Smash Records in 1963, but there were no big sales. He got occasional club dates, and he always packed them in. He also always pleased the crowds. But there was a stigma on him that couldn't be washed away. It was during this time he was quoted by an associate as having said: "Stick with me. I'm going to get back up there. If I don't get another rock hit, I'll get one in country." It might be well to note that he was also prophetic.

But first there were four years of limbo to face. And limbo is hell to a performer. His elevation out of that inert state began taking place in 1967.

Country music had been an integral part of the Jerry Lee Lewis background. He not only sang it, but he loved it. But there were other factors. Country fans are loyal. They simply don't give a damn if their idols have clay feet. Instead of chastising an artist for his indiscretions, they tend to adulate them. To err not only is human, but most country consumers have the divine quality not necessarily of forgiveness, but of understanding. Country music is earthy and human and realistic. The people could understand a Jerry Lee Lewis and whatever trespasses he might have committed. (Really, though, he had done little that others haven't done. But Lewis, never shying away from anything, has at times

(Continued on page 44)

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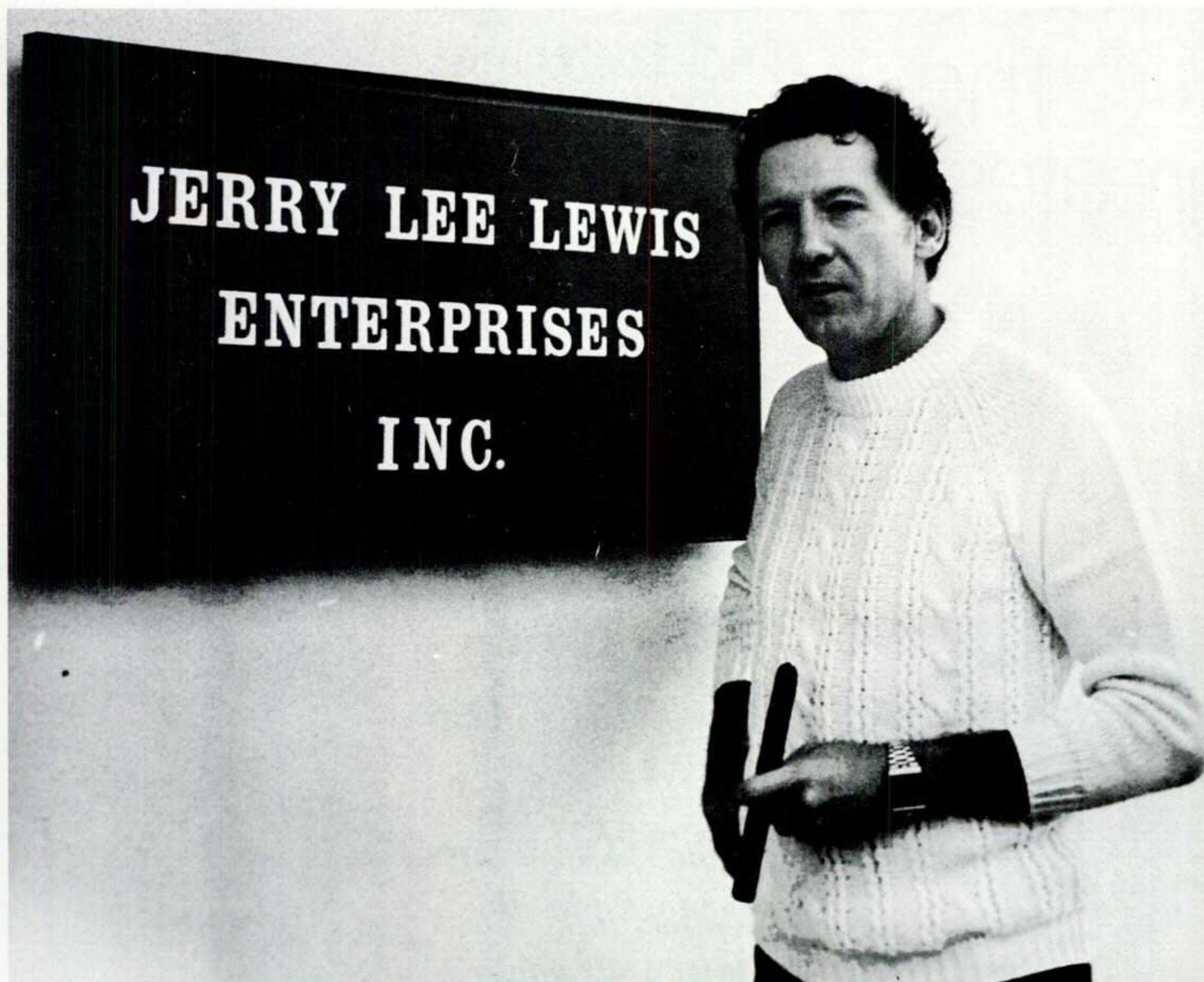


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Playing the fiddle: one of Jerry Lee's abilities.

Jerry Lee Lewis:

• *Continued from page 42*

flaunted his habits). Country music was ready for Lewis. He had all the attributes: he could sing, he could write, he could perform, and he had lived the life of which he vocalized. Others in that original Memphis contingent had made it. Johnny Cash had come back from pills, and was a better man for it. Carl Perkins shook off the alcohol, and became a real man. All Lewis had really done was to marry a young distant cousin.

By 1967, the year of the move, country music already was developing a love affair with rock, and the two were integrating. The electric instruments were there, the drums in the rhythm section. Fiddles were sounding more like violins, and steel guitars were adding soft supplement. Voids were being filled by this expansion program in country. While it retained its traditionalism, it moved out in many directions. The timing was right. So was Lewis.

"Another Time, Another Place" was by no means his first country record, but it was his first in this new move. Recall that his first record, "Crazy Arms" was a country tune. So were some of his early records such as the Moon Mullican favorite, "I'll Sail My Ship Alone," Hank Williams' "Jambalaya," "You Win Again" and others.

Lewis immediately had rapport with his country audiences. The electricity was there. And while they didn't scream and tear his clothes, they savored every note, and reacted accordingly. (Again, going back to that lone "Opry" performance, the crowd kept him on stage far beyond his allotted time, and manager Bud Wendell graciously let him stay there, even preempting commercials to allow the chain to be unbroken. "This is what the audience wants," he said backstage, "so we'll give it to them.")

After "Another Time, Another Place", Lewis followed with "What Made Milwaukee Famous." In two songs he had covered

temptation, infidelity, frustration, and booze.

In all the things Lewis had done in his life, nothing has been half-way. He is an extremist, a man of many moods, whose roller-coaster life is a series of ups-and-downs sans benefit of drugs. Occasionally an athlete will give what coaches call "110 per cent." Lewis puts more than that into anything he undertakes.

Lewis is anything but modest. He believes in himself, which is part of his charm, and is thoroughly convinced he is the world's greatest entertainer. Some may dispute him privately, but they won't follow him on stage. Even his severest critics give the devil his due. He is absolutely fearless, and he never dodges a battle—verbal or physical.

Yet, the paradox again. He has never, to this writer's knowledge, publicly or privately criticized another performer. Instead, words of praise pour from his lips like booze from the bottles carried by his "friends" in his dressing room. Name an artist, particularly a country artist, and he'll have something immediately kind to say: "he's a hell of an entertainer," "fine, beautiful lady," "really knows how to sing a song," "one of the nicest people in the business," "I really like her, a genuine person."

Some say this doesn't sound like "The Killer." Well, consider the fact that Lewis believes in himself because he knows he is talented and will do a great show. He also believes in others because they also have talent and perform well. Not quite as well as Jerry Lee, of course, but certainly they deserve some praise.

The "Killer" is a manifold nickname. He actually doesn't remember when it started; sometime when he was a child. Nor can he accurately recall whether someone called him that, or he gave the name to someone else. But it stuck. Now every conversation is prefaced with that name. It's something he calls everyone, and most everyone calls him.

The business with the audiences could be chalked off to temperament, but that's over-simplifying. Lewis is a give and take man. If the audience gives a little, he gives it everything he's got. If the audience is less than polite, he has been known to cuss them out. "I demand respect from my audiences," he explains matter-of-factly. But it should be noted that Lewis may be the most accessible of the leading artists. He is free to give autographs, talk to his fans, even welcome people into his dressing room. It also is a fact that some of his on-stage ego is part of his act. People expect him to be that way, and he obliges.

Lewis' price is high by most country standards, but no one has ever complained about not getting his money's worth.

There was a recent incident on a highway which, in some ways, typifies the man. Out of gas, Lewis flagged down a truck, a semi, and the driver came to his aid. The truck driver happened to be a strong church member, and Jerry Lee responded by donating \$500 to his church, on the spot.

Lewis is seldom on the highway, although he owns a fleet of cars, expensive cars, equipped with every device known to man. Some time ago he gave his bus to a church (it was worth some \$50,000) and went into the flying business.

First, he purchased a DC-3, which he used extensively. Then he sold that and bought a customized Convair 640 turbojet which he

(Continued on page 46)

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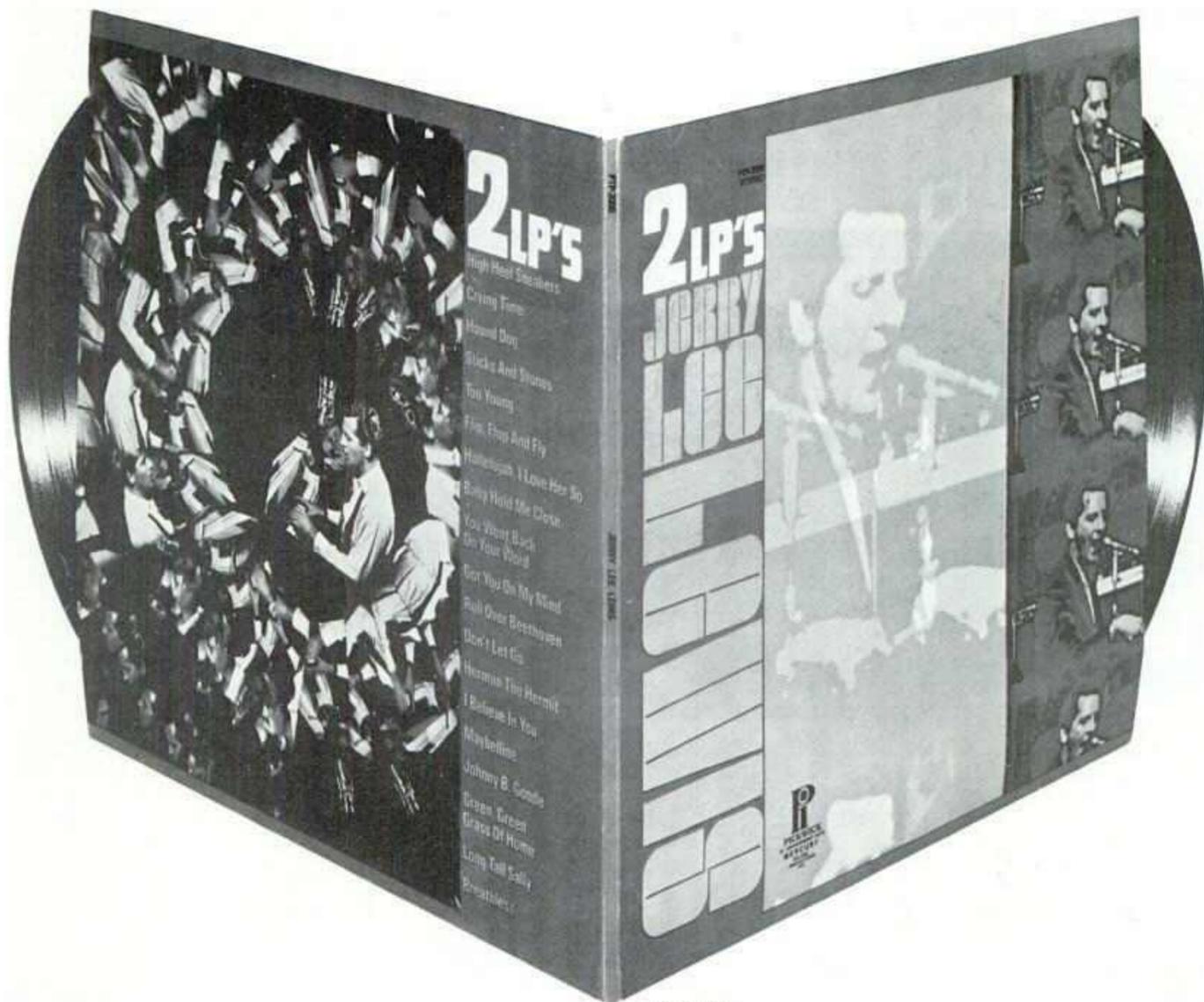
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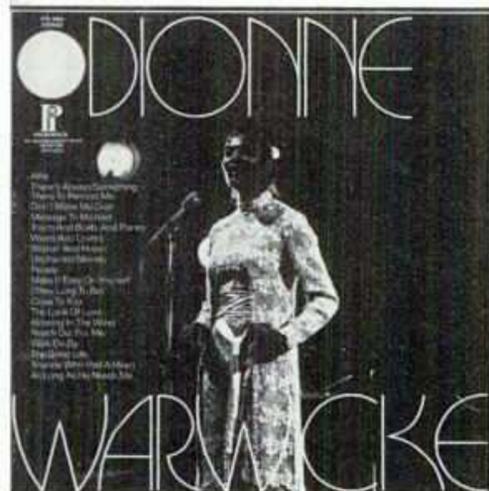
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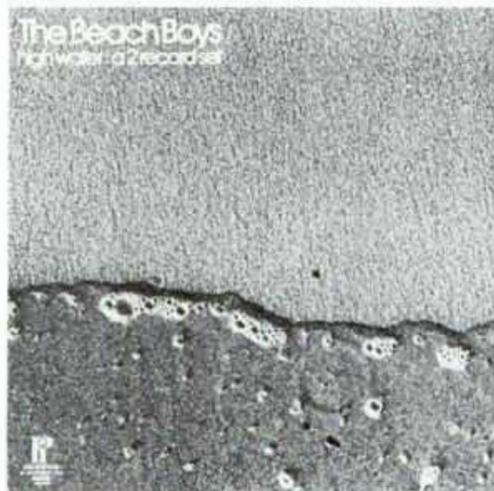


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Jerry Lee Lewis:

• Continued from page 44

uses to fly to virtually all of his dates. He keeps a full-time pilot and co-pilot on his staff, and the plane carries 26 people and all the needed equipment. The aircraft is equipped with stereo, a bar, lounging chairs, and all the comforts of home. He also owns a Cessna 340, equipped to carry eight, which he uses on short hops. These include his frequent trips to his home-town in Louisiana. With the larger plane he is able to transport disk jockeys, promotion people, or just friends anywhere he wants to take them. Lewis is convinced he can fly the planes himself, but more often calmer heads prevail.

It was just a few months ago when Lewis began to organize, not only himself, but his businesses. Almost from the start of his career he had been booked by Ray Brown in Memphis, but the two came to a parting of the ways, and the country-rock singer decided to put together a complex.

He first leased a series of offices in an industrial office area of South Memphis, close to the airport. Cecil Harrelson, his brother-in-law and business manager, remained in that post. (Harrelson is married to Linda Gail Lewis, Jerry Lee's talented but lesser-known sister). He hired Roy Dean, a one-time member of Brown's staff, to take over his booking through the Jerry Lee Lewis Talent Agency. He brought in Eddie Kilroy from Houston as his creative director, for all of his businesses, including publishing. He retained Judd Philips as an adviser. Rita Gillespie was brought from England to be his stage manager. His secretary is Jarin Lewis, his current wife.

Dean, according to Lewis, had been doing much of his booking in the past, and was capable and competent. One of his first actions was to book Lewis into Madison Square Garden in a series of Rock Revivals. (Ironically, Lewis had to miss the first one due to a hunting accident which kept him hospitalized for a time. Nevertheless, Dean keeps him going on about 125 nights of the year (the maximum Lewis will work), and is in the process of expanding the agency to include other talent.

Kilroy is a man with a wealth of talent. A one-time Nashville disk jockey, he was national country promotion manager for a number of labels, handled promotion for Soundville in Houston, and has done a considerable amount of producing. Lewis lured him out of his native Texas to take the position.

Miss Gillespie had been co-director of the Tom Jones Show when he hired her. Her activities now are multiple, including the operation of his fan club and its magazine.

It's pretty hard to say what Lewis will come up with next. He not only has made movies, but in 1968, he even played the role of Iago in the Los Angeles Music Center musical version of Shakespeare's "Othello." It marked the first attempt to apply rock to the musical theater.

So the paradox continues. Introverted off-stage, and extraverted on-stage, the least one can say about Lewis is that he is one of the greatest stylists and showmen of all times.

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NEW/COM, EIA Reflect Focus On Distribution

By EARL PAIGE

HICKSVILLE, N.Y.—Distribution in all its ramifications is a subject home entertainment hardware and accessory manufacturers will be exploring in more depth, according to Art Kelly, general manager, entertainment products division, Amperex Electronics, a wholly owned subsidiary of North American Philips, with a plant here and two in R. I. Kelly will speak in a concluding seminar at NEW/COM '73, May 2-4 in Las Vegas (Billboard, Mar. 24) on the subject, "How We Support Distributions." He said also that the Electronics Industries Association (EIA) is planning a far-reaching program, "Electronics Distribution 1979" to be held in Chicago early next year, a program similar in scope to EIA's recent "Electronics 1985."

Amperex comes naturally to its position with distributors, he said, because the firm has been historically involved in electronic components, expanding into electronic optical and then into solid state products. About two and a half years ago, Amperex expanded into consumer products via speaker ensembles, hi fi speaker systems and speaker kits. Kelly's division, formerly the distribution sales operations, was only last July designated the title of entertainment

(Continued on page 53)

Tape Guide Slanted to Consumers

NEW YORK—The Weiss Publishing Co., has updated and expanded the Harrison Tape Guide to include what it calls selective editorial coverage of news for the consumer in the tape and music fields. The "new" guide is headed by Molly Harrison, widow of the founder, and Gerald Weiss, co-publisher.

According to Mrs. Harrison, the 18-year-old guide has been updated in an effort to broaden its consumer appeal. She said the publication which now carries a 75-cent price

(Continued on page 53)

IITA MEET

WASHINGTON—The first annual meeting of the International Industrial Television Assn. will meet here Wednesday (28) at the Hotel Shoreham for a three day gathering of seminars. Members can register for \$45; non-members \$75.

Craig Car Stereo Drive; Wraps off Home Player Line

By BOB KIRSCH

LOS ANGELES—Craig Corp. here is looking for a busy year in 1973, planning to market a total of 27 car stereo units by mid-year, expecting a 35 percent jump in the car stereo business over last year, getting ready to bow its first home compact stereo systems, slating more aggressive retail promotions and planning more of a "line concept" for the firm.

Lauren Davies, vice president for the corporation, also discussed the company's sales training programs, quality control, the growth of quadrasonic, the effect of the floating yen on Craig and the firm's accessory line.

"By the middle of this year, we expect to have 27 models in the auto stereo line," Davies said. "This represents an increase for us of about 50 percent from the last

year and a half or so. As for the car stereo business on the whole, we are projecting a 35 percent jump."

Craig manufactures both cassette and 8-track equipment for the car, and Davies is particularly pleased with the cassette models which include a Dolby unit as well as in-dash, under-dash and floor mount models. "Apparently," Davies said, "those who are interested in quality in the home are also interested in quality in the car. Our orders on the Dolby car unit are way over projections. We've always taken the position that the auto cassette is an aftermarket from home use while the reverse is true in 8-track, and this is apparently what is happening."

Craig will bow three car cas-

(Continued on page 50)

Fair Trade—Laws Benign

By RADCLIFFE JOE

NEW YORK—Ed Lucasey, national sales manager, Panasonic automotive products, thinks efforts to enforce fair trade laws must include the help of the Federal government, the courts and trade associations such as the Automotive Parts & Associates (APAA), which he said has a committee looking into stiffer enforcement and penalties.

He added, "Even when a violator is brought to court, he is usually let off with a stern warning or a fine."

Lucasey said that policing the fair trade laws is, at present, left almost entirely up to the dealers. "We hope," he said, "that when there is a violator in a particular area, other dealers, concerned about

(Continued on page 51)

Miami Show Plugs 'Q' for 55 Mfrs, Stores

By SARA LANE



"STEREO QUADS," who being people and not machines, have no worry over the proprietary brand name of Accoustical Manufacturing. Anyway, these four Florida college students were plugging the first annual Miami High Fidelity music show.

MIAMI—The Miami High Fidelity Music Show held at the Sheraton Four Ambassadors here Mar. 23-25 represented three years of planning by Teresa and Robert Rogers and marked a first for the South Florida area. There were four full floors of displays and exhibits containing the product line of 55 top manufacturers including such outstanding names as Altec-Lansing, Panasonic, BSR, Fisher, Garrard, Sony-Superscope, Cerwin-Vega, Bang and Olufsen, Teac, Pioneer, Marantz, Toshiba and Akai.

The show also includes participation by Miami retail organizations as Burdines, Luskins, Hopkins-Smith, Hi-Fi Associates, 21st Century, and Kennedy and Cohen. The Rogers, who produced their first sound show in 1954, are responsible for highly successful Washington, D.C. and Atlanta shows.

Kicking off the festivities were Jim Langer, Miami Dolphin center, and the "Stereo Quads," who opened the show as official hosts and hostesses. The "Stereo Quads," four students from the University of Miami and Miami Dade-North Campus, were chosen to visually represent "Quadrasonic."

A regularly-scheduled "Hi-Fi Show Magic Bus," sponsored by radio station WBUS was used from the municipal parking lot in downtown Miami to the Four Ambassadors and played continuous quadrasonic music to get visitors in a musical mood.

Quadrasonic sound was a major feature of the show with continuous exhibitions by major manufacturers and seminars given by the Audio Engineering Society. Radio station WTMI broadcast total 4-channel sound shows from the hi-fi show and WBUS hosted a hospitality suite in which continuous 4-channel rock concerts by local rock artists were in progress throughout the show. WBUS deejays were on hand to talk to show visitors and the station conducted live recording and mixing sessions of local groups on the most modern quadrasonic recording equipment available today.

Other features of the show included a special laboratory and audio clinic conducted by SEH Electronic Service, a Miami professional audio service company. Commending the show for its contribution to the entertainment and education of Miami's sound conscious public, Mayors David Kennedy, John B. Orr and Chuck Hall proclaimed the week of the show as "Music Over Miami Week."

ID Electronics Bows Big Marketing Push

By INGRID HANNIGAN

CHELMSFORD, Mass. — ID Electronics, based here, is launching a marketing push of consumer electronic equipment under the product designation, BIG ID. Designed to appeal to consumers with an eye to high quality equipment at moderate prices, the products are manufactured by independent factories in Japan, Korea, and Taiwan where ID Electronics keeps a full staff of engineers, designers, researchers, and quality control specialists.

David Spratley, vice president and general manager of International Distributors, subsidiary of Interworld Marketing Inc., sums up his product line in a catchy phrase during a phone interview from Chicago: "Panasonic look at Realtone

pricing." As a former retail buyer of consumer electronics, Spratley was able to look at the dealer's point of view in offering products to consumers on the level most desired. All the products were designed to fit into a "number 8 slot on a 1 to 10 scale, with Panasonic judged as number 10 due to its success in customer demand, high performance record, styling, and appearance."

One product Spratley feels sure will succeed is the Mini-Max, an AM/FM stereo receiver with 8-track stereo tape player and two speakers geared to the youth market. The suggested retail price is \$100 plus optional stand.

Spratley refused to reveal other

(Continued on page 49)

N.Y. Dealer Rips Car Unit Dumps; Cites Lack of Fair Trade Efforts

NEW YORK—The future of the automotive tape equipment industry is being jeopardized by indiscriminating dumping, fair trade violators and the high cost of pre-recorded tapes.

The grim prediction comes from Harold Wally, of Wally's Stereo

Tape City, one of New York's largest dealers of tape equipment and software for the automobile aftermarket.

According to Wally, unknown brands of automobile tape equipment, largely manufactured offshore, are being dumped on the

American market at a fraction of the price charged by brand-name manufacturers for fair traded product.

He said that these unknown brands carry no warranties, and no servicing facilities are available. "But the consumer does not know this," he said. "Unless the man in the street is very knowledgeable about the industry, he is given the impression that he is getting a real bargain, and he labors under this illusion until something goes wrong with the unit, and he finds himself in a quandary about having it repaired."

Wally said that further aggravating the situation was the fair trade violator (see separate story in this issue) who chooses to ignore the laws and discounts his product to death. He said that although the mass merchandiser and the small guy in search of a fast buck were among the prime offenders in this area, there was also a growing list of people, particularly in New York, who were not recognized dealers, but offered product at as little as \$10 above cost while operating with only a telephone number and post office box number.

Wally said that the modus operandi of this latest offender utilized mimeographed sheets which informs prospective customers that they can buy equipment at a mere \$10 above dealers cost.

(Continued on page 53)

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Rep Rap

By EARL PAIGE and ANNE DUSTON

Commission rates for reps are steadily increasing according to the most recent figures from Electronics Representatives Association,

ID Push Set

• Continued from page 48

suggested list prices, saying, "ID Electronics will not police prices. Each retailer knows best what kind of prices his business requires to be profitable, and what the market will bear in his location," (see separate stories on fair trade).

"For example," he continued, "our Model PF202 radio, an AM/FM/AC adaptable pocket portable, that I speculated would sell for \$20, is being sold in a major New York store for \$17.95, in a nearby home entertainment specialty store for \$16.88, and in Louisiana for \$21.95."

Also included in the 33 item product line are four stereo multiplex receivers, two with 8-track stereo tape players and speakers. Two 8-track stereo tape players are available, in either 2- or 4-channel models. Five portable radios are listed at small price point increases for varying changes in appearance rather than quality differences. Two portable tape recorders and three sets of stereo headphones round out the line.

The firm was purchased from Plough in December 1971, which marketed the equipment under the name Ideal. Since that time, product specifications were completely revamped. Spratley commented, "We decided to change the name to ID Electronics because Ideal connotes toys rather than high-quality electronic equipment."

A one-year guarantee covers all BIG ID products; the customer may receive a new unit or be fully refunded. Since all design and production is controlled by ID staff, the firm is confident of product performance. Returned merchandise will be sent to independent service companies in the Chelmsford area, which will be given spec sheets, flow diagrams, and spare parts. The units will then be resold as reconditioned merchandise.

Complete warehousing facilities are located in Chelmsford. Spratley reports that within six months, warehouses will have been established on the West Coast, in the South, and in Chicago for country-wide distribution.

Attractive catalogs and flyers appeal to the retailer rather than consumer. The buyer is, however, given suggested marketing schemes he can pass on to customers in sales presentations. ID Electronics prefers to deal with its own manufacturers' reps covering 16 territories, but is also eager to sell directly to distributors and dealers.

233 E. Erie, Chicago. Patrick Brown, administrative director of ERA, said the figures represent 3,993 manufacturers and 271 rep firms reporting. In consumer products, the number of manufacturers paying 10 percent or more commissions increased from 72 percent in 1970 to 83 percent in 1971. The study breaks down ERA's three product categories: consumer products, components and materials, and technical products. Average number of lines decreased per member firm from 15.3 in 1970 to 14.7, however, the consumer products group increased lines from 12.9 to 14.6. ERA has numerous studies available such as Guide to Sales Forecasting, Financial Survey, Suggestions for Agreements between Representatives and Manufacturers, Evaluation of a Prospective Representative, among others.

Roach & Associates, 3500 W. 75th St., Prairie Village, Kan., has been appointed to rep Telex Communications Division consumer and educational lines, according to James S. Arrington, Telex vice president of marketing, and Howard Roach, president of the 13-year-old Kan. firm. Roach is also moving his St. Louis office soon and will have Duke Antone headquartering out of there. A new man is being hired who will headquarter out of Omaha too, marking the first time an office has been established there. Roach & Associates cover Kan., Mo., Iowa, Neb. and S. Ill. Lines consist of Telex, Audio Magnetics, Wollensak, Toyo and Canon (calculators). Roach also has a showroom at the Prairie Village headquarters and considers it almost a necessity because of the broadened lines today. "We used to form caravans composed of several reps and rent motel rooms but it never worked out because of competitive problems. Now, we can meet a buyer by appointment in the showroom or have it available when any buyer comes in because staff is always here." Reviewing the current rep situation, Roach sees at least three crucial areas: termination, direct buying by large retail firms such as K-Mart and line conflicts. Having just lost a line his organization developed from what he called "ground zero," he said a new factor in termination is nepotism. "It used to be a rep lost a line if he did too poorly or too well. Now a factor exists where a new sales manager comes in and decides to appoint a cousin or a buddy as a direct salesman." Roach's views on termination, other challenges to reps and the subject of blank tape, which he credits as building his firm, will be covered in a feature article soon.

Several Fla. reps are involved in the Miami Hi-Fi show (see separate story) including Dynasales Corp., where president John Caruso, Ken Cantor, Manny Morales and office staffer Lyn St. James will have a booth. Dynasales is headquartered at 801 N.W. 72nd Ave., Fort Lauderdale. Zip 33313. Leonard Hass Co., Inc., 1826 N.E. 150th St., North Miami. Zip 33161, is also involved in the event with personnel Art Frank, Mel Yarish, John White, a new salesman, and office staffer Barbara Cataldo.

J.E. Hall, 2361 S. Main, Salt Lake City. Zip 84115, is among those reps who find that owning a retail outlet offers many advantages.

Hall, a rep for 12 years and totally involved in consumer products for the past eight, opened a retail store as well in suburban Heber. As much as anything, he wanted the outlet so that he could get a feel of products. The store carries records, tapes and all kinds of audio equipment. Hall said the comeback of the distributor, emphasized this year in NEW/COM '73 seminars, is typified by Standard Supply which has been expanding into retail outlets. In-

terestingly enough, Standard is one of Hall's major accounts and handles JBL along with lines such as Kenwood, McIntosh and many others. "These distributors were once strictly wholesale but started doing more and more retail over the counter. From this, they opened up retail stores (Standard's first one was in the same building but with a separate entrance) and this is how they're gaining. Nobody is tied to them (distributors), not even the servicing dealer." Standard has two retail outlets here and plans to open one or two more, Hall said.

Veteran rep Irving J. Flanders, 1021 Livernois Ave., Ferndale, Mich., Zip 48220, reads Rep Rap—do you? Send items to Earl Paige at Billboard, 150 N. Wacker Dr., Chicago, Ill. 60606.

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MARCH 31, 1973, BILLBOARD

Preferred Sounds Blank Line Bows

By RADCLIFFE JOE

RYE, N.Y.—Preferred Sounds, Inc., has released a line of educational cassettes under the Longines Symphonette brand name. The line, designated the Communicator Series, comes in lengths of C-10, 20, 30, 40, 60, 90 and 120 minutes and comes packaged in standard Phillips boxes.

Also being introduced by the company is a new cassette tote box designed to store up to six cassettes and constructed of high polystyrene plastic. The box is, according to Preferred Sounds vice president of sales, Larry London, an ideal way to inexpensively organize, store and carry cassette tapes.

London said that the unit can be used in beach, travel or shopping bags, shoulder pouches, on the seat or in the glove compartment of any automobile, as a stacking unit on shelves or in bookcases or in a desk drawer.

The unit is being offered to retailers already packed with two C-60 or C-90 all-purpose Longines

Symphonette cassettes with a "Three-in-One" sales slogan. The whole thing comes in an attractive, fold-down shipper-merchandise loaded with 50 "three-in-one" tote box packages. "The package," said London, "makes an attractive counter display case."

Meanwhile, Preferred Sounds, in business less than a year, continues to follow a policy of aiming its sales at mass merchandisers, drug and music stores and other outlets where the emphasis is on display.

Nino Bruno, president of Preferred Sounds stressed, "We have some of the best displays in the business for our products."

The displays of which he spoke include the Super Marketer designed for what Bruno calls, high margin supermarket selling. The unit comes in a prepackaged shipper/merchandise that converts into an eye-catching display that holds up to 96 blister-packed blank cassettes on large cards to prevent theft.

According to Bruno, the unit can be used either as a free standing display or as a countertop unit. It takes up about one square foot of floor space at the base.

A companion piece to the Super Marketer is a smaller space saving display designed for use in compact, flat, vertical display areas. This unit holds 36 C-60 blank tape blister packs.

Other displays include the original Wheeler Dealer which can be filled with 144 All-Purpose C-60 or C-90 tapes, 48 Voice C-60, 24 Music C-90, as well as 96 8-track blanks in a combination of 40 and 80 minute lengths.

This unit, according to London, offers only the most proven, most wanted items in a carefully selected mix. The Wheeler Dealer is a rotating unit, and has storage space in its base. It uses an estimated two

square feet of floor space. Other displays are the Grabber and the Hot Pack both of which are countertop units.

Satisfied with dealer and consumer response, Davies said, "We are going to market a complete line." (Continued on page 53)

Craig Expands; Home Players, Accessories

Continued from page 48

sets this year and will push the educational as well as entertainment aspects of the configuration. "It's another excellent over the counter selling point," Davies added, "and we would be foolish not to use it."

The firm will also move into the compact stereo market this spring with three units. All are the basic turntable and speakers set, with one featuring AM-FM radio, another a cassette unit and another an 8-track player. "We think we have to have compacts if we are going to market a complete line," Davies said. "Our compacts will be aimed at the mass market as most of our products are, and audiophile outlets as well as mass merchants also carry the merchandise."

Davies also has some views on merchandising. "We're finding the audiophile dealers, who have always done a fine job with the high-end product, are selling more and more mid-range units. The average guy wants good quality but he may not want to pay \$700, so the good audiophile shops are meeting his needs. Our brand has always been structured for the mass market."

Craig product moves through three channels: distributors, manufacturers reps and direct sales. All of these channels are working with Craig in what Davies called "a more aggressive marketing posture. For the past two years, we have been taking a more aggressive stance," Davies added. "Right now we are involved in a lot of packaging promotions, such as offering a 4-channel car unit for \$129.95 and adding four speakers and a tape for an additional six dollars. When we offer a package, it's available to all of our customers and they merchandise it in different ways. The independent may use it as a major counter promotion and the mass merchant may stack the packages. All promotions, of course, are followed by window cards, banners and other point of purchase displays."

Craig is also working on developing more of a line concept, with enough similar design characteristics to give Craig an identity to the customer.

Growth

Talking about areas of growth at Craig, Davies said that "car stereo is growing faster than ever, and we are in more types of outlets than ever before. The office equipment business has also become a very important one for us, in the form of dictation machines. Just coupling a tape recorder with an attractive package and marketing it for dictation can open up a new market. This has opened up the office equipment houses to us and another mass market for the cassette. The calculator market is also enormous for us, and we market this through our existing consumer electronics dealers. The same man who wants to use a hand-size cassette may well want to use a hand-size calculator."

Concerning sales training, Davies said, "In-store training is a problem. One thing we are doing is including a 'Fact Tag' on every product. This tag lists four major features of the unit which a salesperson can use as selling points. We also have our field people go into the stores and work directly with a dealer and his staff. We also mail out supporting material with each new product, telling how, where, when to sell the product and who the customer probably

AST Bows 'Q' Open Reel

NEW YORK — Ampex Stereo Tapes (AST) has released its first eight albums in the quadrasonic open reel format, following what William Slover, Ampex vice president and general manager of AST calls numerous requests from field sales personnel and consumers. The new AST 4-channel open

reel releases were culled from the catalogs of London, Vanguard, Project 3 and Ovation records.

AST has produced discrete 4-channel 8-track cartridges since October 1971. The firm now has 48 Q-8 titles from 10 record companies in its catalog (Billboard, Mar. 3).

We're also gearing promotions to run at least three times a year, concentrating on the early part of the year, the late spring selling season and the fall season."

The firm's quality control program takes place at its Compton facility, where every new product is run through a series of tests and established merchandise is spot checked. A new car unit, for example, is run through approximately 8 tests.

Craig offers a quadrasonic car unit and will bow its first home unit this year. "Concepts take their time to get acceptance," Davies said, "but the time for 4-channel is getting closer and it's already passed some of its birth pangs. More adequate demonstration is needed and we will introduce special displays later in the year. I've always thought the car is a perfect place to demonstrate the configuration."

On changing prices, Davies feels "this is not as serious a problem as it seemed at first. These are leisure dollars the customer is spending and everyone is going to have to raise prices some. On the long range, we see no real problems."

Craig also markets a battery line and a blank tape line. Cassettes are available in 40, 60, 90 and 120-minute lengths with a chromium dioxide tape set for later this year, while 8-tracks are available in 40

and 80-minute lengths. Displays are also available for this material. "Accessory backing of equipment is important," Davies said, "because it helps back the line concept."

The firm divides its product into six categories, including car stereo, portable equipment (which Davies said is growing at an extremely rapid rate), home units, office equipment, the accessory line and a speaker line. All of these are tied into what Davies called the line concept and no one product will get priority over another.

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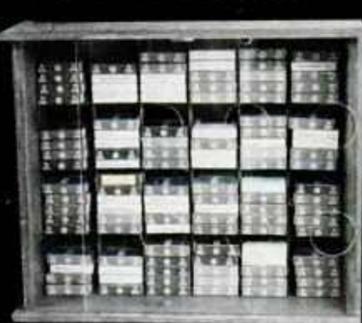
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ZENITH'S three-piece Avalon stereo table radio at \$99.95 offers add-on facilities for phono and tape units. Speakers are 6½-in. curvilinear cone.



RCA's MagTape Selectivision system is used here for chess lessons.



FISHER is supplying this floor display for its sound panel speakers.

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THE TAPE/AUDIO/VIDEO REPORT

Ad Deadline: April 6

Issue Date: April 21

MARCH 31, 1973, BILLBOARD

Tape/Audio/Video

GE Uniform Price; More Advertising

NEW YORK—The Audio Electronics Dept. of the General Electric Co. has instituted what it calls a major change in its pricing strategies. According to Richard Gralton, general manager of GE's audio electronics business, the new uniform price plan is responsive to the contemporary needs of all types of retailers and wholesale distributors.

Along with the new pricing plan, GE's Audio Electronics Products Dept. has also instituted an improved Co-op Advertising program designed to give customers the opportunity to spend co-op money earned in the fourth quarter of 1973.

The division further plans to support retailer efforts by expanding its "Great Entertainer" national consumer advertising program, featuring Sammy Davis Jr.

Under the plan, all retail customers will be charged the same uniform price for GE's full line of audio electronics products. The plan also offers factory direct shipment and cumulative volume rebate allowances to retailers.

The factory direct shipment allowance is based on direct shipments to one location; while the volume rebate allowance applies to all classes of merchandise and payment will be made in check form. In addition, nonretail allowances will be offered to the customers not engaged in the retail trade.

Gralton also pointed out that the new Uniform Price plan also

offers customers the opportunity to select a payment terms option which best fits the particular needs of their business. "A retailer," he explained, "can elect to participate in the division's customary 'dating' program or move to extended terms."

The improved Co-op Advertising plan is expected to help retailers

bolster first-quarter sales. Under the new co-op program customers can accrue funds from April 1, of one year to March 31 of the following year. "This," said Gralton, "will enable retailers to effectively use co-op money earned in the fourth quarter of one year during the important first quarter of the following year."

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Fair Trade—Laws Benign

• Continued from page 48

the cut into their profits, would turn in the offender."

"However," he added, "it does not always work out that way. There are times when it goes the other end of the spectrum and a price war is triggered, or else there is so much apathy among other dealers that an offender may continue unchallenged in his price cutting for an indefinite period."

Lucasey said that it becomes even more difficult to enforce fair trade when a manufacturer goes through a distributor—a method applied by most manufacturers. "The distributor," he said, "has nothing to lose if a dealer violates fair trade laws. One way or the other he (the distributor) realizes his profit, and has little or no concern about what the dealer does with the product after he has sold it to him."

Lucasey whose company is one of the few consumer electronics firms that fair trades its products in this country, said that the worst offenders in the fair trade situation were mass merchandisers and the small dealer in search of fast money for operating capital.

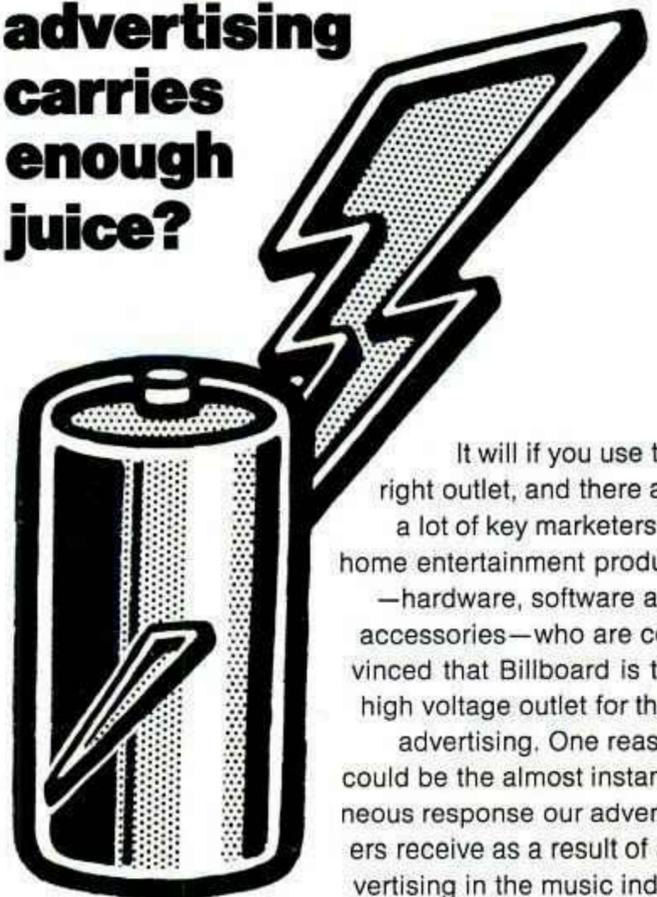
"The mass merchandiser," he said, "discounts the product to death merely to generate traffic in his store. The fact that he makes a mere six or 10 percent above his cost makes little difference to him."

Lucasey said that because of the structure of the business laws in this country, a manufacturer or distributor could not mount a boycott against a maverick dealer. "The whole thing has to be tackled through due process of law, and very often that process can be slow and frustrating," he said.

Panasonic is hoping that through its lobbying, fair trade laws would be established throughout the country, that more manufacturers would agree to fair trade their products, and that those manufacturers who are now fair traded only in certain states, would extend the practice to all their markets.

What is needed," said Lucasey, "is a lot of help from the Federal government and related law agencies, and a concerted effort on the part of the manufacturers, distributors and dealers."

Sure, You guys make great batteries... But are you sure your advertising carries enough juice?



It will if you use the right outlet, and there are a lot of key marketers of home entertainment product—hardware, software and accessories—who are convinced that Billboard is the high voltage outlet for their advertising. One reason could be the almost instantaneous response our advertisers receive as a result of advertising in the music industry's number one newsweekly.

Billboard takes you to those important buying influentials responsible for the new important consumer electronics outlets: mass merchandisers, retailers and specialty stores. Get 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

Programmer Conference To Probe Sample Lags

By ANNE DUSTON

CHICAGO—The nation's jukebox programmers are generally dismayed over the sample service of labels, according to a spot check last week and an earlier nation-wide poll to explore topics for Billboard's jukebox programming conference here May 19-20 at the Ambassador West. Complaints include samples arriving too late, too much country, the nearly exclusive use of radio station promo copies that are unsuitable for jukeboxes and no title strips with samples.

Programmers telephoned in the spot check to verify the returned questionnaires admitted they often give labels little feedback (see separate story), indicating that because samples arrive late they feel reports would be too late as well. The spot check backed up data from the questionnaires in regard to station promo samples—100 percent in the earlier poll said they received mono/stereo one-song samples. The complaint about too much country product in proportion to other categories is still another problem, the spot check turned up.

At a meeting here of programmers to help plan the conference, sample service was nominated as a panel topic. The questionnaire found 50 percent of the respondents reporting sample service could be improved.

Ruth Sawejka, Beaver Dam, Wis., said a sample

of Charley Pride's "A Shoulder to Cry On" arrived after she had already programmed it. Linda Wykoff, Akron, O., said: "Very often, samples are too late." Judy Weidner, Manhattan, Kan., said records with early chart action will arrive early as samples, but that other product lags. Ira Storts, Bowling Green, Mo., said however, that samples sometimes are too early and Lloyd Grice, Jefferson City, Mo. said samples are usually "right on time." Evidence that Grice uses samples can be seen in his report on Roy Head's "Carol," which has shown no chart action (see What's Playing?).

Grice, Storts, Mrs. Weidner and Mrs. Sawejka said they do return cards asking for feedback, although Mrs. Sawejka indicated many labels do not include cards.

Programmers do use samples and do want them, the survey and spot check showed. Storts said he has a restaurant in Troy, Mo. and a tavern in Wenzville, Mo., where he tests public reaction to samples. Mrs. Sawejka said she spots samples and watches the meter readings as a barometer to ordering more.

Labels, according to the programmers, must realize the distinction between servicing stations and jukebox companies. Most jukebox programmers buy early, at least in modest quantity, they do use a lot of

(Continued on page 53)

Columbia Seeking Programmer Link

By JIM MELANSON

EDITORS NOTE: Columbia Records has been one of the most active labels involved in jukebox programming and has a regular sample program underway to a prime list of programmers it has developed from surveys.

NEW YORK—Initial response to Columbia Records' questionnaire mailing to some 800 jukebox record buyers across the country has been less than expected, according to Ron Braswell, jukebox coordinator for the label.

Braswell, who helped create the jukebox product department at Columbia two years ago, stated that the "feed-back" on label servicing has been "alright," but added that for "increased efficiency in servicing buyers, completed questionnaires would be of great value." The forms, sent strictly to buyers, were meant to give the label a clearer picture of the buyers' needs,

as well as to give them, the buyers, a voice in selecting product to be serviced, he said.

Braswell said that all product shipped to the buyers by Columbia is commercial quality. In order to avoid damages to the disks, double sleeves of packing cardboard are inserted with all shippings. Selections are based on airplay reports, as well as projected hits by the promotion department. "But," he continued, "as strong as we think we are in the field, it would be advantageous to all concerned to increase the lines of communication between manufacturer and buyer. We are more than willing and able to meet their individual needs, but we have to know what they might require."

Programmer's Potpourri

- Polka**
Eastwind International: W. Procyann Band, "Clarinet Polka/Za-Ebru Fala Waltz" 307; "Heien Polka/Now Fast Time Goes by Waltz" 308; "Koguta Polka/Krakoviak Polka" 309
V Records: Frankie Yankovic, "Lichensteiner Polka/Just Because Waltz" 508
Dana: Walter Solek, "Who Stole the Keesha/Moya Moya Boom Boom" 2112
Coca: Roger Bright, "Snowmobiling/Ski, Ski, Ski" 1526
KL: Dick Rodgers, "Sweet Bippy Polka/Old Milwaukee Waltz" 67; "She Took It All to Montreal/Sidewalks of Milwaukee" 68
Chicago: The Naturals, "Rofas Ruck Polka/When Good Friends Get Together Polka" 348
Jay Jay: Li' Wally, "Canoe Song/How Can I Be With Another" 361; "Hot Pants/Take Me Baby" 365; "Tr Ra Ra Boom Tlay/Blue Skirt" 369; "Julida/I Made a Mistake" 370
Special
New: Larry Scott, "Down Home Pickin'/Pt. 2" 320
GNP: Mom & Dads, "The Anniversary Waltz/Angry" 461
Prima: Louis Prima, "Angelina/Robin Hood" 1000; "Che La Luna/Topolino" 22204
Blue Note: Marlena Shaw, "Last Tango in Paris/Save the Children" 303; Lou Donaldson, "The Long Goodbye/You Are the Sunshine of My Life" 189
Prestige: Gene Ammons, "Play Me/Lady Sings the Blues" 757
Milestone: Sonny Rollins, "Playin' in the Yard/Keep Hold of Yourself" 703

JUKEBOX MEETINGS

- Apr. 13-14—MOA Notre Dame seminar, Notre Dame, Ind.
May 18-20—Music Operators of New York annual meeting, Mount Airy Lodge, Mt. Pocono, Pa.
May 19-20—Billboard Jukebox Programming Conference, Hotels Ambassador, Chicago.
Sept. 21-23—Ill. Coin Machine Operators Assn., Playboy Club, Lake Geneva, Wis.
Oct. 21-22—W. Va. Music & Vending Assn., Heart O' Town Motor Inn, Charleston.
Nov. 9-11—MOA, Conrad Hilton, Chicago.

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Coin Machine World

RON HENARD ROCK-OLA DIST.

Ron A. Henard is the new president and owner of Vending Machine Exchange, Inc., Bristol, Va., a Rock-Ola wholesaler. The outlet was owned by the late E.M. Hudson.

ROWE EXPANDS

Rowe International, Whippany, N.J., has relocated its entire service parts warehouse into a larger 23,000-square-foot facility manned by 24 people.

PHILADELPHIA LEADER DIES

Samuel Stern, president of the Amusement Machines Association of Greater Philadelphia for the past 21 years, died recently at Temple University Hospital here after an illness. A veteran in the industry and one of the pioneer

music machine operators, he was 64 years of age. At the time of his death, he was a partner in the operating firm of Stern and Simpson. At Congregation Beth El Suburban, where he was active in many capacities in addition to many other communal services, a Samuel Stern Memorial Fund has been established. Surviving are his wife, Freda; a daughter, a son, two brothers, a sister and three grandchildren.

MOA CUTOFF

NOTRE DAME, Ind.—Mar. 29 is the deadline for reservations at the Morris Inn here for the block of rooms being held for the Music Operators of America (MOA) Notre Dame seminar Apr. 13-14. Seminar registration is \$70 and the deadline for this is Apr. 9.

MOA Set for Biggest Ever Show; New Awards Plan for Record Acts

By EARL PAIGE

MIAMI BEACH—Music operators of America (MOA) is looking forward to its biggest ever convention Nov. 9-10 at the Conrad Hilton, Chicago, which will climax the association's 25th anniversary year. MOA board members here last week were to plan for the convention, which will find MOA probably setting up a new awards system recording artists, said Fred Granger, executive vice president.

MOA has continually improved its awards and will now likely go to a nominating committee procedure for six categories: record of the year in soul, country, pop, jukebox record of the year, artist and artists of the year.

Other matters scheduled for review included MOA's Notre Dame seminar Apr. 13-14, election of committees, a report on the copy-

right revision bill and status reports on MOA's current state association drive under president Harlan Wingrave, Emporia, Kan.

Granger mentioned nine new exhibitors: Jay Jay Records, Universal Visual, Charles Raymond, Franke Concepts, Invention Activator, Solid State Amusement, Amusement Equipment Co., Ltd., Amusement Imports and Electronic Design.



ROCK-OLA's advertising and sales promotion manager George Hincker cooperated with United Artists promotion man Walter Paas for a Chicago promotion of oldies in the Loop Goldblatt's store, Korvette's in Morton Grove and Playback in Ford City shopping center. Paas and Hincker selected three sets of 80 for the two week period. Paas also gave sets of 150 to WLS, WCFL, WGLD-FM and WBBM-FM and said he would service one-stops locally. Another outlet for jukeboxes are the football centers being opened by Charles Steindecker of Charles Raymond & Co., N.Y., agent for Rene Pierre, and Nabil D. Kassir, president, Peabody's, Inc., Virginia Beach, Va., distributors, who have held highly successful tournaments with the games and plan more centers such as pictured here.



What's Playing?

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

AKRON: CAMPUS/YOUNG ADULT PURCHASES

Linda Wykoff
Bell Music Co.
"Wildflower," Skylark, Capitol 6526
"Reeling in the Years," Steely Dan, ABC 11352
"Love Is What You Make It," Grass Roots, Dunhill 4335
"I'm a Stranger Here," Five Man Electrical Band, Lion 1449
"My Life Has Been a Song," Bee Gees, RSO 401
"Nocua Focus," Focus, Sire 704
"Do You Want to Touch Me," Gary Glitter, Bell 326
"Ain't No Woman Like the One I Got"
"Cisco Kid," War, UA 163
"You Are the Sunshine of My Life," Stevie Wonder, Tamia 54232

BEAVER DAM, WIS.: HIGH SCHOOL AGE PURCHASES



Ruth Sawejka
Coin Operated Amusement Co.
"The Twelfth of Never," Donny Osmond, MGM 14503
"So So Don't Cha be Blue," Tommy James, Media Sound 7140
"Little Willie," The Sweet, Bell 351
"Out of the Question," Gilbert O'Sullivan, MAM 3628
"Cherry Cherry," Neil Diamond, MCA 40017
"Superman," Donna Fargo, Dot 17444
"The Night the Lights Went Out in Georgia"

CRETE, NEB.: CAMPUS/YOUNG ADULT PURCHASES

J. L. Ray
Ray's Music
"Stuck in the Middle With You," Stealers Wheel, A&M 1416
"Peaceful"
"Magic Woman Touch," The Hollies, Epic 10951
"Dead Skunk"

JEFFERSON CITY, MO.: HIGH SCHOOL AGE PURCHASES

Lloyd Grice
United Dist.
"Pinball Wizard/See Me, Feel Me," The New Seekers, MGM 10709
"Blue Suede Shoes," Johnny Rivers, UA 198
"Stuck in the Middle With You," Stealers Wheel, A&M 1416
"Carol," Roy Head, TMI 0113

MANHATTAN, KAN.: COUNTRY PURCHASES



Judy Weidner
Bird Music Co.
"What My Woman Can't Do," George Jones, Epic 10889
"Nobody Wins"
"Something About You I Love"
"Come Live With Me"

MILWAUKEE: EL PURCHASES

Al Hartell
Badger Novelty Co.
"The Twelfth of Never," Donny Osmond, MGM 14503
"Last Tango in Paris," Herb Alpert & Tijuana Brass, A&M 1423
"Daisy a Day," Jud Strunk, MGM 14463
"Tie a Yellow Ribbon Round the Old Oak Tree"

MT PLEASANT, MICH.: EL PURCHASES



Dale Meier
Terry Meier
Dolphin Coin, Inc.
"The Unicorn," Irish Rovers, Decca 25763
"Killing Me Softly With His Song"
"Tie a Yellow Ribbon Round the Old Oak Tree"
"Last Song"
"Kansas City"
"Onie from Muskogee"

ROCK ISLAND, ILL.: COUNTRY PURCHASES



Orma Johnson
Liz Christiansen
Johnson Vending
"Nobody Wins"
"Baby's Gone," Conway Twitty, MCA 40027
"Ain't It Amazing, Gracie," Capitol 3563
"The Night the Lights Went Out in Georgia," Vicki Lawrence

SOUTH HILL, VA.: EL PURCHASES

Eileen Thompson
South Hill Music Co.
"Reeling in the Years," Steely Dan, ABC 11352
"Hallelujah Day," Jackson Five, Motown 1224
"Cherry Cherry," Neil Diamond, MCA 40017
"You Are the Sunshine of My Life," Stevie Wonder, Tamia 54232
"Cisco Kid," War, UA 163
"Danny's Song"
"Tie a Yellow Ribbon"
"Killing Me Softly"

WASHINGTON, D.C.: SOUL

Shelley Rosenberg
D.C. Vending
"Mr. Magic Man," Wilson Pickett, RCA 0898
"On La De Da," Staple Singers, Stax 0156
"I Can't Understand It," The New Birth, RCA 0912
"Cisco Kid," War, UA 163

Confab to Probe

country but need other product too, and mono/stereo flips are frustrating because they give no indication of the actual flip side and cannot be used on boxes because of the redundancy.

Consumer Input At Conference

(Story in General News)

KING'S One Stop service for all BULK VENDING MACHINE OPERATORS

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Tape/Audio/Video

Weltron Derby New-Com Push

NEW YORK—The Weltron Co., Durham, N.C., will host a "Weltron Triple Crown Derby horse race" contest for all distributors attending the New/Com 73 show scheduled for May in Las Vegas.

The Preakness, according to Barrick, is a 72-piece cable and adaptor assortment with a metal counter or wall display rack. It retails for \$130.

On the final day of the show, Weltron will hold an additional drawing for the Triple Crown prize. This will be a model 2002 AM/FM multiplex modular radio. All entrants to the overall contest will receive a \$5 discount towards rack purchases.

Among the new Weltron product that will go on display at New/Com is a vest pocket multitestor V-O-M. The unit, model 51-150, is priced at \$41.55, can be carried in the shirt pocket and is designed for servicemen, electricians and hobbyists.

Weltron is also marketing a new, self-contained automotive 8-track tape player. The unit, model 717K, can, according to Barrick, be installed in the glove compartment of almost any make of car.

The unit comes with slide controls for definition between speaker channels, pinpoint tone control and pushbutton program selector. A lighted digital channel indicator aids selection during night driving. A built-in generator suppressor and a high-precision DC motor and solenoid are also included.

An accessory kit supplied with the unit includes installation instructions, pilfer retarding bolts and a prerecorded tape. The unit carries a \$59.95 price list. There is an additional \$10 charge for de luxe speakers.

In other news from Weltron, Warren Zorek, radio and TV buyer and department manager for Bloomingdales has been announced winner of a special contest held by Weltron at the January IHE show in Chicago. His prize was a Weltron model 2002 AM/FM Multiplex modular radio.

Tape Guide Slant

tag includes feature stories and pictures of recording personalities, as well as coverage of new audio equipment and accessories.

"At the same time," added Mrs. Harrison, "the guide continues its valuable, updated compilation of listings of all tapes for dealers, manufacturers and consumers."

The original Harrison Tape Catalog was started in 1955 by publisher Neil Harrison. "At that time," recalls Mrs. Harrison, "it was just a small booklet of available prerecorded open reel tapes. It sold for 25 cents."

The new guide includes listings of all available tape formats including quadrasonic and Dolbyized product. Its main customers are dealers who use it to help customers select product, distributors, one-stop operators, mail order houses and rack jobbers. It is priced at 75 cents.

Preferred Sounds

sumer response to the line, Preferred Sounds will continue to stress simplified terminology, i.e.: "Voice," "Music," "all-purpose," used on its tape boxes.

Said Bruno, "We feel that many blank tape manufacturers are using a lot of technical jargon to justify the high prices they charge. Our tapes are priced to suit all budgets, and the performance of the product speaks for itself. We do not need to hype the customer."

Bruno added that his company's only high pressure sales slogan in an overall low keyed campaign is, "Longines Symphonette cassettes, a product built with watchmaker precision" . . . a reference to the Longines-Wittnauer line of Swiss watches.

Fla. Tape-Record Dealer Advocates Retailer Assn

By SARA LANE

EDITOR'S NOTE: This is the last part of a long interview with veteran Florida dealer Bill Bernstein, owner of Recordsville in Hialeah, Fla. and for 16 years a retailer in the Bronx.

HIALEAH, Fla.—Bill Bernstein believes the independent tape-record dealer today operates at an unfair advantage because he does not enjoy as favorable price as large chains, does not receive enough cooperative advertising and has too much product to consider. He also feels that much of the selling on the retail floor that once characterized the record retail outlet is diminished, though Bernstein does perform this function in his operation.

Looking back to his years in New York, Bernstein told of the advantages he enjoyed as a member of the Association of Record Dealers of New York & New Jersey. He would like to see a similar organization formed in the greater Miami area.

"We had buying power through the association," he explained "We all paid dues to belong, but it was worth it. We could call up our warehouse on our own and mass order items and we got them much cheaper. Unfortunately, here in Miami, it's impossible to organize an association like that. Dealers down here don't realize there is strength in unity and numbers—

they're too busy keeping their noses to their own grindstone and not looking to the future. Well, the future isn't too far off—just around the corner, in fact for the small independent dealer. And, it's rather grim looking."

Bernstein's comments on rack-jobbers were negative. "They aren't representative of the record industry. They're just dumping product into any vacancy they can find—dumping them and leaving them. And the rackjobber gets the biggest discount because of all the non-music oriented stores he's servicing. At one time, the rackjobber did serve a useful purpose. A lot of stores didn't have accounts with record companies and the rackjobber could get records on credit. But now the whole situation is completely out of proportion and the tail is wagging the tiger instead of the tiger wagging his tail. Manufacturers have to keep the rackjobber on; otherwise they would be in dire representative and financial straits.

Bernstein summed it up by saying, "I think the three main points which are ailing the music industry are: unfair price structure, lack of cooperative advertising for the man who needs it and the number of recordings being released each month. If they could find the answer to these three problems, then I'd say we have a good chance of becoming solvent again."

Lack of Fair Trade Efforts

Continued from page 48

"The sheet," said Wally, "tells the reader to go to his nearest dealer, pick out the piece of equipment in which he is interested, then telephone the model number and other pertinent information to the telephone number on the mimeographed sheet."

Accordingly to Wally, the sheet is distributed to passersby on the streets, affixed to the windshields of cars and slipped under the doors of homes and apartments."

Wally added that the consistently high cost of prerecorded tapes only helps to further aggravate the situation. He said, "If the legitimate manufacturer of prerecorded tapes would bring the price of his product more in line with that of the

LP record, not only would it help our business, but it would also go a long way towards helping to eradicate the thorny problem of bootlegging."

Wally said that the problems besetting the industry had grown to such an extent that today he runs his business five days out of the week instead of six, and closes at 4 p.m. instead of the usual 5:30 p.m.

He added that the state of flux in which the nation's economy now exists is not helping the situation. "The consumer today is more economy conscious than ever, and because of the belt-tightening the dump merchants and the Fair Trade violators can flourish," he said.

Focus on Distribution

Continued from page 48

products with a charter to develop more consumer items. A new line of auto stereo speaker kits and ensembles will bow in the next 60 days, marking another expansion.

Kelly explained that the firm has had experience in one-step operation where it fit, in selling large catalog firms and Lafayette type outlets, "where the product and where the market warrants one-step." He said mass merchandisers are apparently in a quandary now about private label, another aspect of Amperex's historical involvement. "One study shows that discount store managers find the only way they can make profits is with brand names, and yet I have another survey that finds just the opposite, a trend to more private brands and lesser known brands."

In yet another area of expansion, Amperex will be working more closely with Norelco availing itself of Norelco's major depots and service centers. (Next, Kelly's views on the distributor's role.)

New Motorola Line

CHICAGO—Featured introduction into Motorola's new line of automotive sound products is the Quadraline discrete 4-channel tape player Model TM912S which plays both 4-channel and 2-channel 8-track cartridges interchangeably. Carrying a suggested list price of \$99.95, the unit incorporates 24 transistors and 13 diodes, and slide levers for volume, tone, and balance adjustment.

Motorola also announced the TF752S FM stereo and stereo 8-track tape player combination listing at \$99.95; the TM413S 8-track car stereo tape player for \$64.95 plus speakers; the TM213S com-

pact stereo 8-track tape player at \$36.95 plus speakers; and the TM573A compact pushbutton radio, to be open listed.

C.J. Gentry, automotive division director of marketing and operations speaking at the recent first national automotive sound distributor convention in Las Vegas, said, "Motorola car radio unit sales are ahead 20 percent for the first two months of 1973 over the equivalent 1972 period. Car tape player sales increased a whopping 60 percent for the same period." The firm projects a 70 percent increase in total distributor-dealer volume for 1973.

When Answering Ads . . . Say You Saw It in Billboard

MARCH 31, 1973, BILLBOARD

HITS OF THE WORLD

AUSTRIA

(Courtesy Dr. Manfred Schreiber)
SINGLES

- This Week**
- 1 ICH HAB' DIE LIEBE GESEHEN—Vicky (Philips)
 - 2 MEXICO—Les Humphries Singers (Decca)
 - 3 KISS ME—Charles Jerome (Hansa)
 - 4 BLOCKBUSTER—Sweet (RCA)
 - 5 GUD BUY T'JANE—Slade (Polydor)
 - 6 BIANCA—Freddie Breck (BASF)
 - 7 BLACK & WHITE—Three Dog Night (EMI/Columbia)
 - 8 UNSER TAGLICHES BROT IST DIE LIEBE—Peter Alexander (Ariola)
 - 9 ELECTED—Alice Cooper (Warner Bros.)
 - 10 HIMALAJA—Charles Jerome (Hansa) LP's

- This Month**
- 1 MEXICO—Les Humphries Singers (Decca)
 - 2 MADE IN JAPAN—Deep Purple (EMI/Columbia)
 - 3 STARS UND TOP-HITS FÜR DAS ROTE KREUZ—Various Artists (Philips)
 - 4 SCHOOL'S OUT—Alice Cooper (Warner Bros.)
 - 5 POLKAPARTY II—James Last (Polydor)
 - 6 SLAYED—Slade (Polydor)
 - 7 LASS DAS MAL DEN TONY MACHEN—Tony Marshall (Ariola)
 - 8 SEINE GROSSEN ERFOLGE III—Heino (EMI/Columbia)
 - 9 VICKY LEANDROS—Vicky (Philips)
 - 10 THE SLIDER—T. Rex (Ariola)

BRAZIL

(Courtesy of IBOPE)
SINGLES

- This Week**
- 1 LISTEN TO THE MUSIC—The Dobbie Brothers (Continental)
 - 2 TELL ME ONCE AGAIN—Light Reflections (Copacabana)
 - 3 YOU'RE A LADY—Peter Skellern (Odeon)
 - 4 AMOR, AMOR, AMOR—Marcos Roberto (Continental)
 - 5 SO LUCKY—Freddie Davis (Chantecler)
 - 6 CROCODILE ROCK—Elton John (Fermata)
 - 7 BEN—Michael Jackson (Tape Car)
 - 8 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 9 SUMMER BREEZE—Seals Crofts (Continental)
 - 10 HEY GIRL—Lee Jackson (Copacabana) LP's

- This Month**
- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
 - 2 CAETANO E CHICO AO VIVO—Caetano e Chico (Philips)
 - 3 UMA ROSA COM AMOR INTERNACIONAL—Triha Sonora (Som Livre)
 - 4 SUPER EXPLOSAO MUNDIAL—No. 2—Diversos (CID)
 - 5 SORRIA, SORRIA—Evaldo Braga (Philips)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|---|
| 1 | 1 | CUM ON FILL THE NOIZE | *Slade (Polydor) Barn (Chas Chandler) |
| 2 | 2 | 12TH OF NEVER | Donny Osmond (MGM) Frank (M. Curb/D. Costa) |
| 3 | 3 | 20TH CENTURY BOY | *T. Rex (EMI) Wizard (Tony Visconti) |
| 4 | 13 | POWER TO ALL OUR FRIENDS | *Cliff Richard (EMI)—Big Secret (David MacKay) |
| 5 | 4 | FEEL THE NEED IN ME | Detroit Emeralds (Janus) Carlin |
| 6 | 7 | KILLING ME SOFTLY WITH HIS SONG | Roberta Flack (Atlantic) Butterfield/Essex (Joel Dorn) |
| 7 | 30 | GET DOWN | *Gilbert O'Sullivan (MAM)—MAM (Gordon Mills) |
| 8 | 6 | HELLO HURRAY | Alice Cooper (Warner Bros.) Warner Bros. (Bob Ezrin) |
| 9 | 5 | CINDY INCIDENTALLY | *Faces (Warner Bros.) Warner Bros. (Glyn Johns) |
| 10 | 8 | GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE | Jimmy Helms (Cube) Essex (John Worth) |
| 11 | 20 | NEVER NEVER NEVER | Shirley Bassey (United Artists) Southern (Neal Rogers) |
| 12 | 19 | HEART OF STONE | *Kenny (RAK) Mews (Bill Martin/ Phil Coulter) |
| 13 | 23 | WHY CAN'T WE LIVE TOGETHER | Timmy Thomas (Mojo) Southern (Timmy Thomas) |
| 14 | 18 | NICE ONE CYRIL | *Cockerel Chorus (Youngblood) Belwin-Mills/Guvnor/Miki Dallan (Martin Clarke) |
| 15 | 11 | DOCTOR MY EYES | Jackson Five (Tamla Motown) Lorna (Hal Davis) |
| 16 | 32 | TIE A YELLOW RIBBON | Dawn (Bell) Five Arts (Dave Appel/ Tokens) |
| 17 | 17 | PINBALL WIZARD/SEE ME FEEL ME | *New Seekers (Polydor) Fabulous/Essex (Michael Lloyd) |
| 18 | 24 | THAT'S WHEN THE MUSIC TAKES ME | Neil Sedaka (RCA) Kirshner/Warner Bros. (N. Sedaka) |
| 19 | 28 | LOVE TRAIN | O'Jays (CBS) Gamble-Huff/Carlin (Gamble-Huff) |

- 20 12 PART OF THE UNION—*Strawbs (A&M)—Hawkana (Strawbs)
- 21 14 BLOCKBUSTER—*Sweet (RCA)—Chimichap/RAK (Phil Wainman)
- 22 10 BABY I LOVE YOU—*Dave Edmunds (Rockfield)—Carlin (Dave Edmunds)
- 23 31 PYJAMARAMA—*Roxy Music (Island) EG Music (John Anthony)
- 24 15 WHISKY IN THE JAR—*Thin Lizzy (Decca)—Luddington House (Nick Tauber)
- 25 9 SYLVIA—Focus (Polydor)—Britico (Mike Vernon)
- 26 27 LOOK OF LOVE—Gladys Knight & the Pips (Tamla/Motown) Screen Gems-Columbia (Norman Whitfield)
- 27 16 LOOKING THROUGH THE EYES OF LOVE—Partridge Family (Bell)—Screen Gems-Columbia (Wes Farrell)
- 28 29 LONG HAIREED LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin)
- 29 21 STEP INTO A DREAM—*White Plains (Deram) Cookaway (R. Cook/R. Greenaway)
- 30 22 DO YOU WANNA TOUCH ME (OH YEAH!)—*Gary Glitter (Bell)—Leeds (Mike Leander)
- 31 26 TAKE ME HOME COUNTRY ROADS—*Olivia Newton-John (Pye)—ATV Music (John Farrar)
- 32 33 BY THE DEVIL—*Blue Mink (EMI) Big Secret (Blue Mink)
- 33 39 CRAZY—*Mud (RAK) Chinnichap/RAK (M. Chin/M. Chaplin)
- 34 25 SUPERSTITION—Stevie Wonder (Tamla/Motown)—Jobete/Carlin (Stevie Wonder)
- 35 — I'M A CLOWN/SOME KIND OF A SUMMER—David Cassidy (Bell)—Carlin/Chappell (Wes Farrell)
- 36 37 HEAVEN IS MY WOMAN—*Val Doonican (Philips) Famous/Chappell (John Franz)
- 37 42 CALIFORNIA SAGA—Beach Boys (Reprise) Carlin (Beach Boys)
- 38 49 ALL BECAUSE OF YOU—*Geordie (EMI)—Red Bus (E. Elias/R. Danova/Jane Goldercrown)
- 39 41 DANIEL—*Elton John (DJM)—DJM (Gus Dudgeon)
- 40 34 TAKE ME GIRL I'M READY—*Jr. Walker & the All Stars (Tamla/Motown)—Jobete/Carlin (Johnny Bristol)
- 41 43 YOU'RE SO VAIN—Carly Simon (Elektra)—Essex (Richard Perry)
- 42 40 BIG SEVEN—*Judge Dread (Big Shot)—Bush (Sinclair/Bryan/Shrowder)
- 43 47 BREAK UP TO MAKE UP—Stylistics (Avco)—Gamble-Huff/Carlin (Thom Bell)
- 44 36 HOCUS POCUS—Focus (Polydor)—Radio Tele (Mike Vernon)
- 45 — GOD GAVE ROCK & ROLL TO YOU—*Argent (Epic)—Verulum (Rod Argent/Chris White)
- 46 38 WHY—Donny Osmond (MGM)—Debmar (Mike Curb/ Don Costa)
- 47 — I DON'T KNOW WHY—Andy & David Williams (MCA)—F.D. & H. (Jackie Mills)
- 48 50 PAPER PLANE—*Status Quo (Vertigo)—Valley (Status Quo)
- 49 — YOU ARE EVERYTHING—*Pearls (Bell)—Gamble-Huff/Arin (P. Swern/J. Arthey)
- 50 35 ROLL OVER BEETHOVEN—*Electric Light Orchestra (Harvest)—Jewel (Jeff Lynne)

FINLAND

(Courtesy of INTRO)
*Denotes local origin

- This Week**
- 1 PUHU HILJAA RAKKAUDESTA (Speak Softly Love)—*Fredri (Philips)
 - 2 TAKA TAKA—Joe Dassin (CBS)
 - 3 TAKA TAKA—*Frederik (CBS)
 - 4 BLOCKBUSTER—The Sweet (RCA)
 - 5 PETTAJAN TIE—Taisto Ahlgren (Sonet)
 - 6 AIDEISTA PARHAIN—Jari Huhtasalo (CBS)
 - 7 DIRLANDA—Kai Hyttinen (Philips)
 - 8 ANNA ANNA—Express (RCA)
 - 9 WIGWAM BAM—The Sweet (RCA)
 - 10 GUDBUY T' JANE—Slade (Polydor) LP's

- This Month**
- 1 NIINI PALJON KUULUU RAKKAUTEEN—Fredri (Philips)
 - 2 SLAYED—Slade (Polydor)
 - 3 SCHOOL'S OUT—Alice Cooper, (Warners)
 - 4 SWEET'S BIGGEST HITS—(RCA)
 - 4 MAGICIAN'S BIRTHDAY—Urah Heep (Bronze)
 - 5 SHALOM—Marion Rung (Columbia)
 - 6 MADE IN JAPAN—Deep Purple (Purple)
 - 7 TOIVEKONSERTTI 49—Various (Rytmi)
 - 8 BACK TO FRONT—Gilbert O'Sullivan (MAM)
 - 9 ZIGGY STARDUST—David Bowie (RCA)
 - 10 FAZER FESTIVAL—Various (Finnlevy)

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week**
- 1 I WON'T LAST A DAY WITHOUT YOU—The Carpenters (A&M)
 - 2 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 3 RELAY—The Who (Polydor)
 - 4 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)

- 5 SWEET SURRENDER—Bread (Elektra)
- 6 MAGIC WOMAN TOUCH—The Hollies (Parlophone)
- 7 DREIDEL—Don McLean (U-A)
- 8 ALIVE—The Bee Gees (Polydor)
- 9 CRAZY HORSES—The Osmonds (MGM)
- 10 BLOCKBUSTER—The Sweet (RCA)

JAPAN

(Courtesy Music Labo, Inc.)
*Denotes local origin

- This Week**
- 1 GAKUSEIGAI NO KISSATEN—*Garo (Mushroom)—Alfa
 - 2 ONNA NO NEGAI—*Shiro Miya, Pinkara Trio (Columbia)—Daiichi
 - 3 ONNA NO MACHI—*Shiro Miya, Pinkara Trio (Columbia)—Daiichi, Nichion
 - 4 CHUGAKU SAN-NEN SEI—*Masako Mori (Minoruphone)—Tokyo
 - 5 HINAGESHI NO HANA—*Agnes Chan (Warner)—Watanabe
 - 6 MARUYAMA, HANA-MACHI, HAHANO-MACHI—*Eiji Miyoshi (Victor)—Shinko
 - 7 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Epic)—P.M.P.
 - 8 HARU NO OTOZURE—*Rumiko Koyanagi (Reprise)—Watanabe
 - 9 ANATA NO TOMOSHIBI—*Hiroshi Itsuki (Minoruphone)—Tokyo
 - 10 WAKAKUSA NO KAMIKAZARI—*Cherish (Victor)—Victor

MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- This Week**
- 1 BRAND NEW SONG—Cliff Richard (EMI)
 - 2 CROCODILE ROCK—Elton John (DJM)
 - 3 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Big Tree)
 - 4 OH BABE WHAT WOULD YOU SAY—Hurricane Smith (Capitol)
 - 5 EVERYBODY LOVE A LOVE SONG—Mac Davis (CBS)
 - 6 PEACEFUL EASY FEELING—Eagles (Asylum)
 - 7 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 8 BUT I DO—Bobby Vinton (CBS)
 - 9 LOOKING THROUGH THE EYES OF LOVE—Partridge Family (Bell)
 - 10 JAMBALAYA—The Blue Ridge Rangers (Fantasy)

MEXICO

(Courtesy of Radio Mil)

- This Week**
- 1 VOLVER, VOLVER—Vicente Fernandez (CBS)
 - 2 RIO REBELDE—Julio Iglesias (Polydor)
 - 3 BEN (Benjamin)—Michael Jackson (Capitol)
 - 4 WHY CAN'T WE LIVE TOGETHER (Por que no hay convivencia)—Timmy Thomas (Glades)
 - 5 I'D LOVE YOU TO WANT ME (Te amo necesariamente)—Lobo (Philips)
 - 6 CLAIR (Innocent)—Gilbert O'Sullivan (London)
 - 7 BEAUTIFUL SUNDAY (Domingo maravilloso)—Daniel Boone (Musart) Virginia Lopez (Gas)
 - 8 DETALLES—Roberto Carlos (CBS)
 - 9 MI SEGUNDO AMOR—Victor Yturbe "Piruli" (Philips)
 - 10 TE VOY A ENSEÑAR A QUERER—Manoella Torres (CBS)

SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week**
- 1 BLOCKBUSTER—The Sweet (RCA)
 - 2 JAMBALAYA—Blue Ridge Rangers (Fantasy)
 - 3 ME AND MRS. JONES—Billy Paul (Philadelphia Int.)
 - 4 DANIEL—Elton John (DJM)
 - 5 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 6 AVENUES AND ALLEYWAYS—Tony Christie (MCA)
 - 7 REELING AND ROCKING—Chuck Berry (Chess)
 - 8 SUPERSTITION—Stevie Wonder (Tamla)
 - 9 DREIDEL—Don McLean (UA)
 - 10 DON'T EXPECT ME TO BE YOUR FRIEND—Lobo (Philips)

SOUTH AFRICA

(Courtesy of Springbok Radio)

- This Week**
- 1 I DON'T WANNA PLAY HOUSE—*Barbara Ray (Plum)
 - 2 WE BELIEVE IN TOMORROW—*Freddie Breck (Bridge)
 - 3 WOMAN BEAUTIFUL WOMAN—Don Gibson (Hickory)
 - 4 YOU'RE SO VAIN—Carly Simon (Elektra)
 - 5 THE LOVE IN YOUR EYES—Vicky Leandros (Philips)
 - 6 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 7 BLOCK BUSTER—The Sweet (RCA)
 - 8 THERE ARE MORE QUESTIONS THAN ANSWERS—Johnny Nash (CBS)
 - 9 HOME ISN'T HOME ANYMORE—*Alan Garrity (Gallo)
 - 10 DREAMS ARE TEN A PENNY—Kincade (Penny Farthing)

SPAIN

(Courtesy of "El Musical")
*Denotes local origin

- This Week**
- 1 HI, HI, HI—Wings (EMI)—Armonico
 - 2 AMOR . . . AMAR—*Camilo Sesto (Ariola)—Arabella

- 3 EL GATO QUE ESTA TRISTE Y AZUL—Roberto Carlos (CBS)
- 4 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (CBS)
- 5 CLAIR—Gilbert O'Sullivan (Columbia)—Musica del Sur
- 6 LIBRE—*Nino Bravo (Polydor)
- 7 STARMAN—David Bowie (RCA)—RCA
- 8 PAPA WAS A ROLLIN' STONE—The Temptations (RCA)—RCA
- 9 GUDBUY T'JANE—Slade (Polydor)—Armonico
- 10 YOUR MAMA DON'T DANCE—Loggins & Messina (CBS) LP's

- This Month**
- 1 MIGUEL HERNANDEZ—*Juan Manuel Serrat (Zafiro)
 - 2 SOLO UN HOMBRE—*Camilo Sesto (Ariola)
 - 3 CARAVANSERAI—Santana (CBS)
 - 4 ZIGGY STARDUST—David Bowie (RCA)
 - 5 VOLVERE A NACER—*Raphael (Hispanavox)
 - 6 LIVING IN THE PAST—Jethro Tull (Ariola)
 - 7 BACK TO FRONT—G. O'Sullivan (Columbia)
 - 8 TO WHOM IT MAY CONCERN—The Bee Gees (Polydor)
 - 9 CAT BULL AT FOUR—Cat Stevens (Ariola)
 - 10 IN ALL DIRECTIONS—Temptations (RCA)

SWEDEN

(Courtesy Radio Sweden)
*Denotes local origin

- This Week**
- 1 WHO DO WE THINK WE ARE (LP)—Deep Purple (Purple)

- 2 RING, RING (BARA DU SLOG EN SIGNAL)—Bjorn & Benny, Agnetha & Anni-Frid (Polar)
- 3 DON'T SHOOT ME, I'M ONLY THE PIANOPLAYER (LP)—Elton John (DJM)
- 4 ALOHA FROM HAWAII VIA SATELLITE (2LP)—Elvis Presley (RCA)
- 5 FLAMINGOKVINTETTEN No. 3 (LP)—*Flamingokvintetten (Flam)
- 5 MEXICO—Les Humphries Singers (Decca)
- 5 COTTON JENNY—Jerry Williams & Alarm (Sonet)
- 8 CROCODILE ROCK—Elton John (DJM)
- 9 BILLION DOLLAR BABIES (LP)—Alice Cooper (Warner Brothers)
- 10 MADE IN JAPAN (2LP)—Deep Purple (Purple)

SWITZERLAND

(Courtesy of Radio Swiss Romande)

- This Week**
- 1 LE PRIX DES ALLUMETTES—Stone/Charden (AMI)
 - 2 BLOCK BUSTER—The Sweet (RCA)
 - 3 SIGNORINA CONCERTINA—Shuki & Aviva (Vogue)
 - 4 CRAZY HORSES—The Osmonds (Polydor)
 - 5 AU MEME ENDROIT—Patrick Juvet (Barclay)
 - 6 CROCODILE ROCK—Elton John (DJM)
 - 7 SI ON CHANTAIT—Julien Clerc (Pathe)
 - 8 MAMA LOO—Humphries Singers (Decca)
 - 9 SAIS-TU CES GRANDS VOYAGES—G. Palaprat (AZ)
 - 10 UN PEU D'AMOUR ET D'AMITIE—G. Becaud (Pathe)

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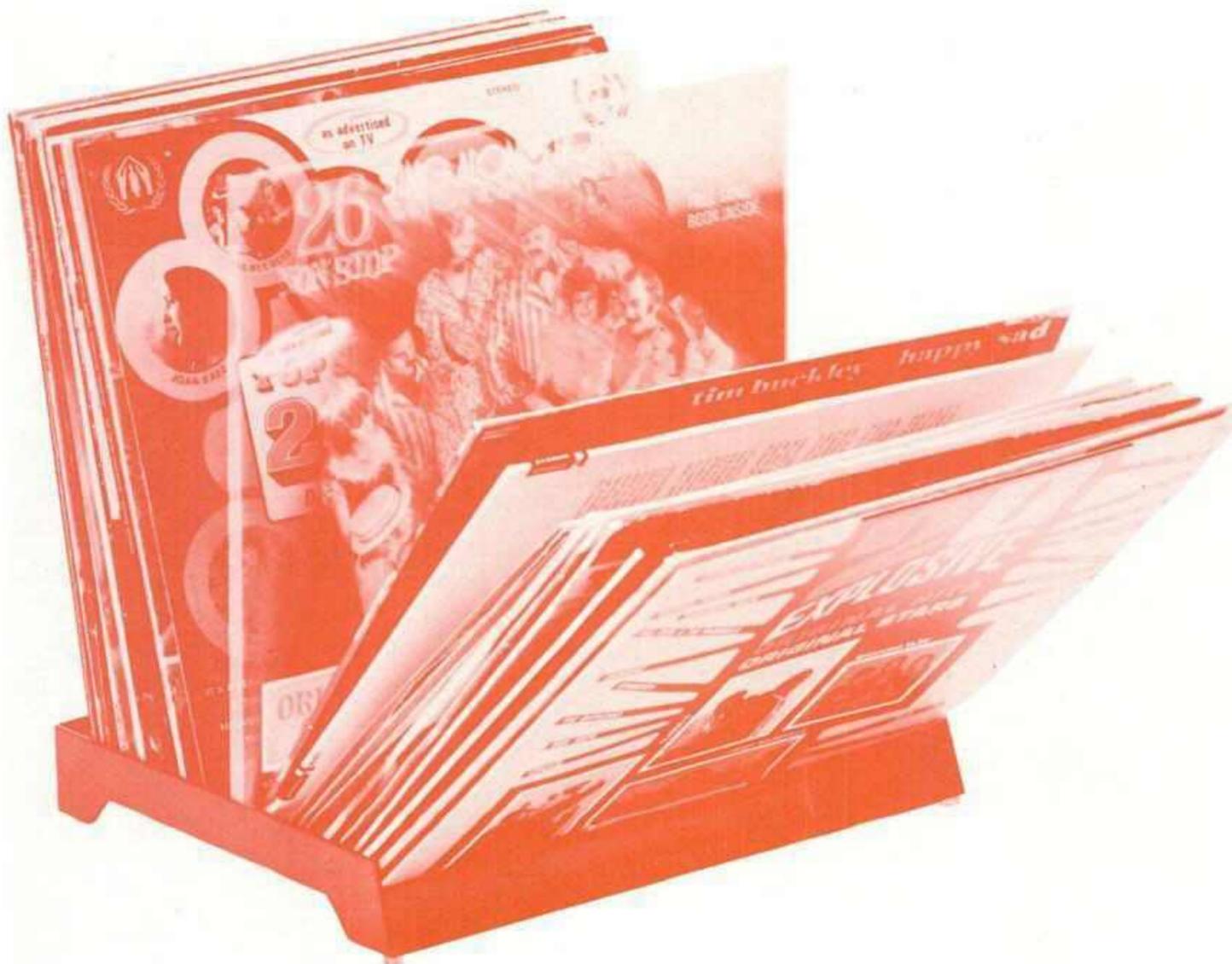
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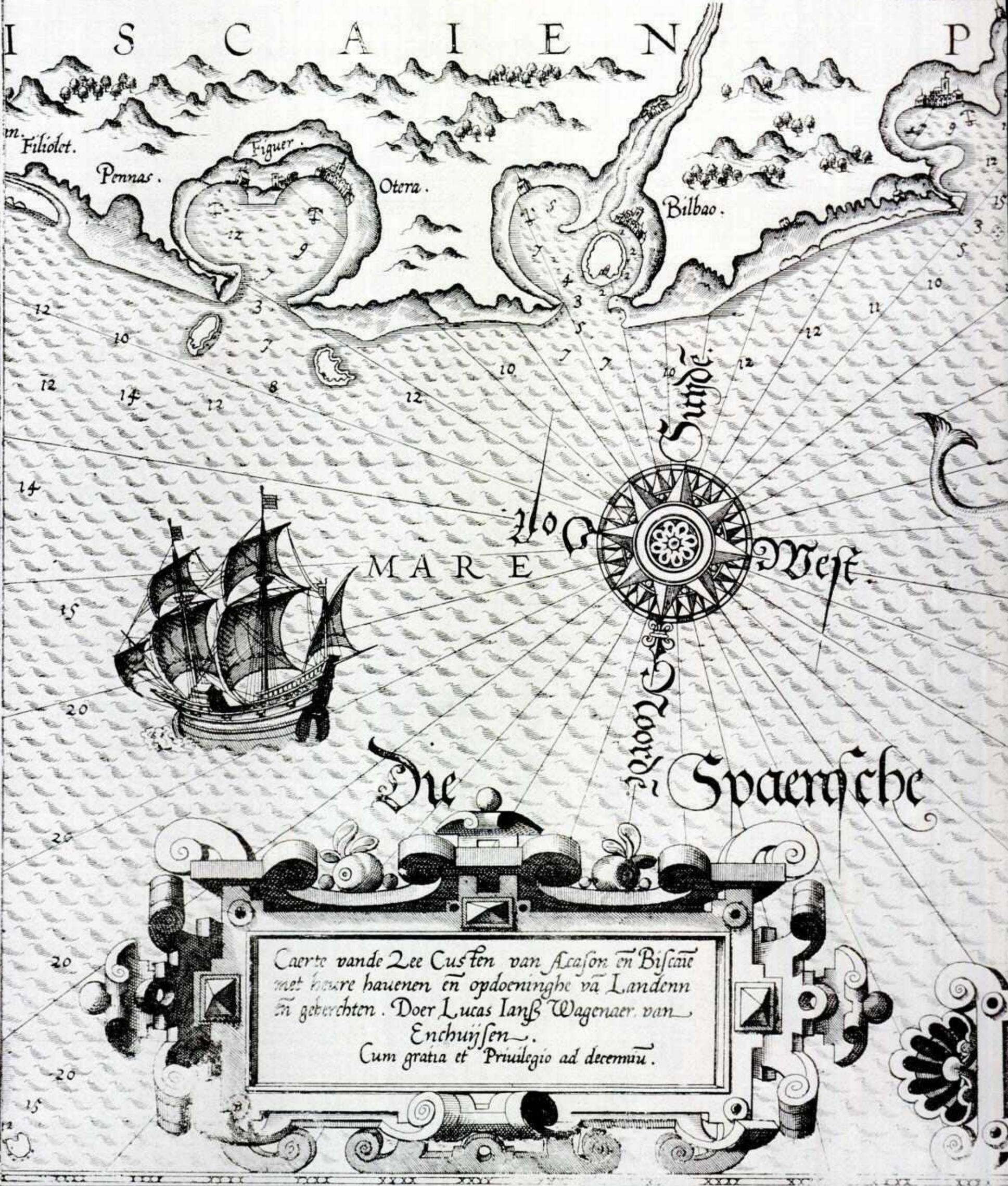


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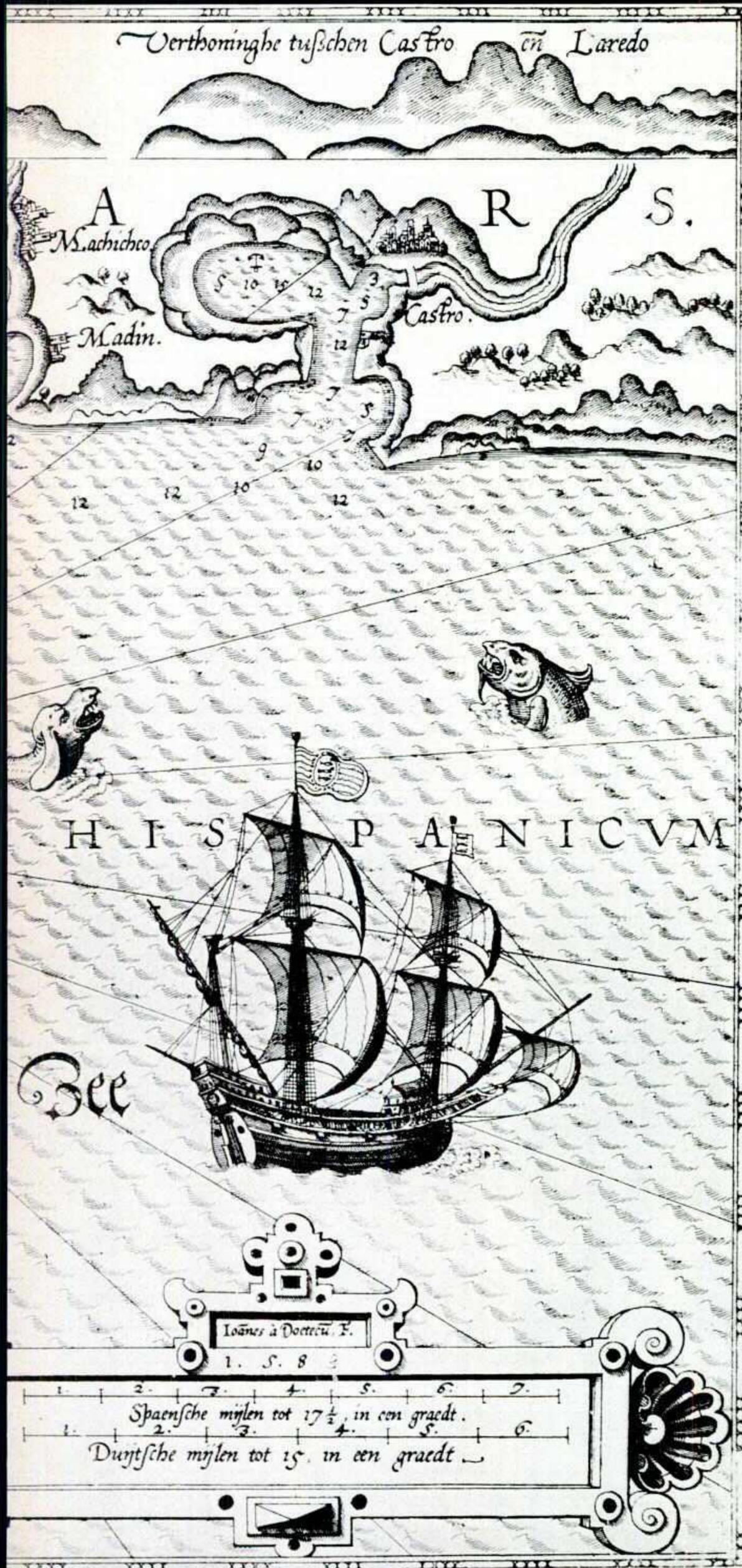
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MUSIC FOR PLEASURE UNCHARTED WATERS!

Even modern charts are sometimes inaccurate – the ones that relate to LP sales most certainly are.

It's a good job Sir Francis Drake didn't use one of these for guidance – if he had, he would probably have run aground on the uncharted pile of over 50 million Music for Pleasure albums sold in the past 7½ years.

In addition to using and valuing traditional ports and seaways, MfP has pioneered new markets, discovered new routes, and raised new standards. Had they been charted, MfP flags would have monopolised the UK sales charts since the middle sixties.

For instance, in 1972 alone MfP sold over 8,000,000 albums in the UK. (In addition, our children's 7-inch 'Surprise! Surprise!' label sold over 2,000,000).

Our cargo includes stars such as The Isley Brothers, The Beach Boys, Des O'Connor, Frank Sinatra, Dean Martin, Wendy Craig, Shirley Bassey, The Move, as well as concept LPs like Geoff Love's 'Big Movie Themes' series, Hits records, and many highly successful children's albums.

MfP's sister ship 'Classics for Pleasure', was launched in 1970 and has now delivered to its markets over 3,000,000 albums.

For the future new MfP flagships are on the slipway with even bigger holds.

We list 12 titles released during the period 1967-1972 with their total sales to date:-

Number	Released	Title	Total Sales to date
MfP 1192	1967	My Own Nursery Rhyme Record	326,848
MfP 1255	1967	The Sound of Music	940,838
MfP 1301	1969	The Four and Only Seekers	739,011
MfP 1320	1969	Joe Loss plays Glenn Miller	365,393
MfP 1328	1969	Big Western Movie Themes	457,182
MfP 1398	1970	The Fabulous Shirley Bassey	286,464
MfP 1420	1970	Cliff Richard	188,977
MfP 5272	1972	Your Top TV Themes	161,339
MfP 5274	1972	T. Rex	178,294
MfP 5278	1972	Jimi Hendrix	92,007
CfP 148	1970	Mozart: Horn Concertos	52,834
CfP 159	1971	Mahler: Symphony No. 4	48,984



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International News Reports

College Circuit Is Set by Phonogram

RIO DE JANEIRO—Andre Midani, Phonogram Brazil general manager, said that he has prepared a virtually exclusive university circuit for his artists. Pilot operations were carried out last year and key personnel appointed.

Now, Midani says that he's ready to go, sending out Phonogram artists around a circuit of some 41 universities and schools in big centers as well as interior cities. Phonogram provides financing and expects to make an overall profit as well as increasing record sales.

One of the pilot operations, a show by composer-artists Chico Buarque and Caetano Veloso in Bahia, produced a best-selling album for the Christmas season.

A leader in developing Brazilian artists, Midani has scheduled a show for an audience of trade and public, at the huge Anhembi Exposition Hall in Sao Paulo in May. Besides distributing a three-record album, Phonogram will launch a new color film documentary, "The Song of a People." Later, the film will get additional audience in cinemas and on TV.

Phonogram has been gradually reducing its number of artists, Midani says, to concentrate on the best. The number of Phonogram artists now total 32, the general manager reports, as compared with some companies which have over 150.

Midani wants to get down to 25, he says, so that he can "have time to really work with each one." Phonogram's contracted artists include such top sellers as Jair Rodrigues, Elis Regina, Maria Betania, and Gilberto Gil.

"We are recording less titles, each year," Midani states, "but we are spending more time on each recording." As a principle of balanced administration for a record company, Midani says that "we are trying to give equal power to capital, the artists and the staff so that no one group overwhelms the others."

Brazil presents a number of micro-markets rather than one big market day, Midani finds. There are no trends he says, "so we are building up regional and country music. We've been getting material and people ready for the past six months. We're going to put on shows of country artists and music at rodeos, starting in June."

Top-Tape Signs Samba Schools in Distribution

RIO DE JANEIRO—Top-Tape Musica Ltd., one of Brazil's newest record companies, saw its opportunity in the swing of carnival music enthusiasm to the neighborhood "Samba School" organizations and their annual production.

Jose Sobrinho, Top-Tape director, signed up the Samba Schools Assn. for domestic and foreign distribution rights. This year, Top-Tape's album of the top Samba Schools songs was one of the ten best-sellers.

Top-Tape started recording the amateur samba schools in studios long before carnival. Distribution was begun a couple of months before carnival to satisfy public curi-

osity about the main event. European distributors ordered the record.

To promote sales to tourists, Top-Tape accompanied the album's background notes with an English translation. The album was taken back to Europe and the U.S. by tourists who came by chartered plane and cruise ship.

In addition to recording the ten first division samba schools Top-Tape recorded the 12 second-division groups. For some time, the company has been making a series of recordings of the Padre Miguel Samba School's percussion section, noted for its samba rhythm development.

Samba schools are slum neighborhood organizations of thousands of members, who put on a different, competitive, singing and dancing pageant at carnival every year. In the past, their music had little advance spread or publicity. They have become the center of carnival attention in the past couple of years.

Phonogram Promo

• *Continued from page 1*
18 tracks on Arcade's new double album package. However, Morris said that the availability of the company's product would be "considerably reduced" in the future.



ASCAP recently honored the Canadian hit "Last Song" with an award at their New York City offices. Left to right are Canadian writer-artist Larry Evoy, general manager John Mills of CAPAC, ASCAP president Stanley Adams, disk producer Gene Martynec, and Billboard's Ian Dove. The disk was issued by Capitol.

Mieczyslaw to Begin Cutting Next Album

WARSAW—On his return home from a four-month tour of the U.S. and Canada, Mieczyslaw Fogg, the 72-year-old Polish singer is recording his next album. Later he is booked for performances in Poland and then concerts in Great Britain, Italy and Finland.

The American pop singer, Warren Schatz, has concluded his three-week tour of Poland. He gained great popularity here after his appearance at the International Pop Song Festival in Sopot last year, where he received the Press Award. His album, on Love Records, has been released in Poland by Polskie Nagrania. . . . Also newly released on RCA license is a record by Italian singer Farida, Urszula Sipinska, who won a prize at the recent song festival in Mexico, has been awarded a gold disk in Poland for her LP.

Polskie Nagrania is now experimenting with quadrasonic. The first record, using the KSQ-1 coder designed by Polish engineers, was produced in September. Preparations for the full production of quadrasonic records are now being completed. . . . It is hoped that the American singer Jan Tadeusz Kiepusa, who performed for the first time last year on Polish television, will cut a record this year in Warsaw. He will be recording songs specially written for him by Polish composers as well as songs from the repertoire of his father, Jan Kiepusa.

CRTC Reported Ready to Reveal FM Regulations

By RITCHIE YORKE

OTTAWA — The Canadian Radio-Television Commission is reported ready to reveal its long-anticipated FM regulations within the next few days, and they are expected to cause consternation and controversy in the anti-regulation ranks of the broadcasting fraternity.

It is now three and a half years since the CRTC first held a public hearing in Montreal to study how FM should be developed in Canada.

The key question for Canadian private broadcasters is whether the CRTC will take steps to keep FM distinct from AM in matters of commercial time allocations and program obligations.

There has also been talk of new rules affecting ownership of FM stations by existing AM license holders. Although the Commission has made no public statements regarding FM policy since the hearings began over three years ago, there have been private indications that it would like to separate FM from the "AM wasteland." Observers understand that the commission would like to direct FM into all of the things which AM failed to be.

The Canadian broadcasters'

claim is that FM is just another radio signal and shouldn't be kept in a unique category by regulations different from those applying to AM. Marketing Magazine reports that many broadcasters have been holding back on large-scale FM investment until the regulations are announced.

Needs Policy

"The industry badly needs a statement of policy because FM needs a shot in the arm and won't get it until we know which way the CRTC wants us to go," said Don Hamilton, president of the Canadian Association of Broadcasters. "A lot of people are ready to go with substantial investment in FM," he added.

At present, almost all FM licenses in Canada are held by AM operators and the programming is rarely unique. In the main, it tends to be wall-to-wall MOR and a handful of underground formats. The CRTC has indicated it is aware of the dire need for album play on Canadian artists, and the broadcast industry expects a 20 percent Canadian content regulation on FM.

At some existing FM stations, the only Canadian content on the airwaves is the weather report and a small segment of the news. It has been the CRTC's desire to imprint some form of Canadian identity on the publicly-owned airwaves and it seems certain that the commission will take bold steps in this direction. There is a strong

chance too, that the new regulations will reduce the risk of FM becoming a format media.

Since many AM broadcasters have still to see any benefits evolving from Cancon regulations, it appears likely that FM license holders will also treat any moves toward domestic content laws in FM as a breach of freedom.

Finnish Sales Up on 3 Fronts; Increase Is 35%

HELSINKI—Pre-recorded cassettes and budget and medium priced LP's made major strides in the Finnish market during 1972, according to statistics for the year recently announced by the Finnish branch of the International Federation of Phonographic Industries.

The year's results show a 35 percent increase on 1971, and were worth a total \$12.8 million at retail level (including tax). Cassette sales escalated by 100 percent, and budget and medium priced albums climbed by 33 percent. Sales of full-price LP's rose by 20 percent, but 8-track cartridges slumped by 30 percent.

The breakdown of the year's results was as follows. Singles: 470,000 units; full-price LP's: 885,000; budget/medium priced LP's: 586,000; cassettes: 680,000, and 8-track cartridges: 64,000,

making a total of 2,685,000 units.

The results show that singles continue to lose importance, even as a promotional vehicle for albums and new talent, and EP's and pre-recorded open-reel tape are now virtually extinct. Companies are focusing their attention on certain singles with maximum sales potential with the result that the top 10 chart remains almost unchanged for months.

Tape sales expansion proved less than expected with a ratio of 64 as opposed to 36 for records, whose continued progress is partly attributed to healthy sales of hi-fi equipment. The Christmas sales boom is weakening, and last year accounted for less than 15 percent of the total.

Stampede on European Tour

TORONTO — The Stampede this week left for their second European tour in four months. The group was a success on last June's Maple Music Junket which resulted in a debut visit to Europe in November. The Stampede fared so well on that tour that they were invited back.

They will be featured in a TV special in Paris and will also do TV shots in the Netherlands. While in Holland, the Stampede will receive a 1972 Edison Award.

The group will do a second BBC Radio show and confer with promoters Danny O'Donovan on an October European tour which includes 15 dates in the U.K. The Stampede's latest hit single, "Oh My Lady" has been released in Britain, Holland and Belgium by EMI, and by Philips elsewhere in Europe. A new album, "Rubes, Dudes and Rowdies," has been scheduled for April release throughout Britain and the Continent.



EUROPEAN GROUP | Pooh met with CBS International executives recently in New York after completing their U.S. tour. Standing, from left, are group members Dodi and Red, road manager Ivo Saggini and impresario Joe Valente who set the group's tour schedule. Seated, from left, are CBS Records International executives Ulpio Minucci, Walter R. Yetnikoff, Sol Rabinowitz and Roby of I Pooh.

Brenda Lee

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Artist, Tune Standards at S.R. 'Not Particularly High'

SAN REMO—The general standard of both artists and songs at this year's San Remo festival, held earlier this month and won by Peppino Di Capri (Splash) with the song "Un Grande Anore En Niente Piu" ("A Great Love and Nothing More"), which pulled 1,710 votes, was not considered to be particularly high.

However, many record company

executives feel that disk sales resulting from the festival could be reasonable although not as good as in previous years. In fact, sales managers are talking in terms of a total single figure of around 1.2 million copies—about the same as last year but the lowest figure since the late fifties.

Such forecast indicates that record companies are now resigning

themselves to the fact that San Remo does not have the sales value it did even three or four years ago but that the festival is still an important promotional event for the industry.

Nevertheless, considerably less attention was given to this year's festival compared with previous years. Most record companies substantially cut their promotion and publicity budgets for San Remo and the state-controlled Radio and Television Co. cut down its coverage this year.

Only the third and final night was televised although all three nights were broadcast on the radio network. The decision to cut down coverage was made by the Mail and Communication Ministry earlier this year which maintains there are too many song festivals being held and that some of them are of "very low social and cultural value."

San Remo is the first event to suffer under this new policy.

International coverage of the festival was also not as great this year as in the past although parts of it were televised in several east and west European countries.

International participation in the contest consisted of two Spanish groups, Las Mocedades and The Tops and French conductor Raymond Lefevre who conducted the festival orchestra for part of each night.



JOHAN OOMS, right, who earlier this month officially retired as chief engineer of Polygram, receiving from the company's managing director, Diederik van Amstel, a model Viking ship symbolizing the free cruise to Scandinavia for he and his wife which the firm has arranged as a retirement present. Ooms will continue to be associated with Polygram for some while as a consultant on technical matters.

Polygram's Ooms Retires

BAARN — Johan Ooms, the Polygram group's chief engineer who in the early sixties was involved in the technical development of the cassette system, officially retired earlier this month although he will act as a consultant to Polygram for some while.

Ooms was born in Amsterdam in 1913 and after completing an electrical engineering course at MTS in Amsterdam, became a cinema project engineer. He joined Polygram, then known as Philips Phonographic Industries, in 1950 and took over responsibility for international recording activities and electro-acoustical development up until his retirement. Ooms held the post of manager of Polygram's technical staff bureau and was responsible for international technical liaison and standardization activities.

Portugal, France & Eire Select Euro Entries

LISBON — "Tourda" ("Bullfight"), written by Ary Dos Santos and Fernando Tordo and sung by Tordo, will be Portugal's entry for the Eurovision Song Contest on April 7 in Luxembourg.

In a competition organized by RTP to find the entry, "Tourda" scored 115 points. Tordo was recently signed by Tecla and has recorded in the past for Decca and Philips.

PARIS—Epic recording artist Anne-Davis David, 21, will sing the Luxembourg entry for this year's Eurovision Song Contest. The song, "Tu Te Reconnaîtras," has been recorded by Miss David in English, German, Italian and Spanish. English title is "You and I."

DUBLIN—Ireland's entry in the Eurovision Song Contest in Luxembourg will be "Do I Dream" by two Cork songwriters, Jack Briefly and George F. Crosbie. It will be performed by girl singer Maxi, a member of the Music Box group. The song was chosen from 308 entries submitted for the National Song Contest. "Do I Dream," written in six minutes, wins its writers \$625.

He is the Netherlands delegate for the International Organization for Standardization and the International Electrotechnical Commission and is also an honorary member of several overseas standardization associations.

RCA in U.K. Bows Bowie Mart Drive

LONDON—A streamlined marketing campaign on the next David Bowie album is launched this week by RCA. The album release precedes the first tour to be organized and controlled by RCA Record Tours in the U.K.

The campaign, designed to ensure maximum exposure and sales for "Aladdin Sane"—release date April 13—begins with an advance order mail-out to dealers. A single, "Drive In Saturday" will be out on April 6. Special shipping arrangements are being made to ensure simultaneous receipt by all dealers on the same day.

The tour begins on May 12 in London and is claimed to be the most extensive tour ever undertaken by a pop artist in Britain. It will cover nearly 40 venues and it is estimated that an audience in excess of 120,000 will be reached. The tour will be coordinated by RCA artist relations manager, Barrie Bethell, and will be promoted by Mel Bush.

During this week, dealers will receive pre-paid reply cards for their orders. Initial orders will be restricted to boxes of 25 and multiples of that number. Smaller back-up stock orders can be made later. RCA sales manager Brian Hall is anticipating an initial order of 70,000 albums.

The LP will carry a special recommended price of \$5.90. Hall explained: "We have not instituted a Super Star Label, like other record companies, but this price is necessary because of the packaging and seven color sleeve."

Canada Executive Turntable

Dave Counts, president of Smile Records, has announced two executive appointments. . . . Richard Comber, a former broadcaster/journalist, has joined the Toronto-based label as promotion director. . . . John Watts has been appointed head of artist relations, management and publishing divisions. Watts, a long-time member of the local branch of the AFM, has had much experience with various groups in Toronto.

Smile Records, formed in 1972, is a division of Northern Light and Sound Entertainment Corporation Ltd.

MCA Records has announced the appointment of Jim Austin as Ontario sales manager. Austin started with the company five years ago and most recently was credit manager. He replaces Jack Williams, who has become western district sales manager at MCA's Calgary branch.

YOUNG BLOOD SONG DEAL

LONDON—Following negotiations begun at MIDEM, Young Blood has concluded a deal for the Chip Taylor song "Reaching For The Moon" by the Steve and Bonnie duo to be released in the U.S. on Gene Norman's Crescendo label.

Young Blood has also completed MIDEM-initiated deals for the representation of its catalog in Mexico (Orfeon), Argentina (Fania), Brazil (RCA), South Africa (RPM) and Spain (Compania Fonografica). The deal with the Victor Company of Japan was renewed for another year.

From The Music Capitals of the World

TORONTO

A&M promotion department organized a special Massey Hall concert March 19 of Canadian talent, featuring Chilliwack, Vally, Stallion Thumbrock and Greg Adams. . . . Anne Murray in the audience for Loggins and Messina's two SRO concerts at Massey Hall March 18. They wrote her "Danny's Song" Top 10 hit.

Polydor has just released the first album by Tapestry, "Down by Maple River." Group will undertake a nationwide promotion tour to draw attention to the album. . . . Columbia announced the signing of Crowbar during C6 festivities but no press statement has been forthcoming from the label. . . . Lori Bruner and Bill Horan hosted press bash at the Colonial Tavern (20) marking debut of Rory Gallagher. . . . Richard Gersh Associates will handle PR and talent coordination for the half-hour syndicated TV show "Flip Side," presented by Canada Dry. . . . Canned Heat's Massey Hall concert (29) has been cancelled. . . . Polydor's Bill Horan has launched a large campaign on Focus.

Archie MacDonell is the manager of Annie's Place, a new club featuring Canadian talent. Bearfoot are the current attraction, according to Columbia's Mike Watson. . . . RCA has signed Calgary's Scrubbae Caine, a group managed by Don Hunter of Guess Who fame, and a debut album will be cut in Los Angeles in May—the group is booked by Concept in Toronto. . . . Paul Weldon, former Edward Bear organist who left the group to spend more time with his family and to concentrate on his thriving jacket and graphic design firm, is now working on several new LPs—Weldon played on "Last Song" and in his case, it was just that. . . . Bob Kendall replaced Weldon in the Bear lineup.

Strong new alternate press vehicle in Vancouver is the Terminal City Express, which devotes several pages to the rock scene. . . . New group, Flight 505 drawing enthusiastic reviews around Ontario. . . . Paul Williams plays the Colonial (April 2-7). . . . An American group has been selected by officials to help raise funds for Canadian athletes to prepare for the 1976 Olympics in Montreal—the group, Special Delivery, was discovered by Lloyd Percival. . . . Much Productions has reserved the Lorri Zimmerman single "Sixty Minute Man." . . . Shawn Phillips will tour Eastern Canada in April. . . . "No No Nanette" plays eight Toronto performances at the Royal Alex starting March 26. . . . Radio CFRS Simcoe, which recently received a transmitter boost from 250 to 10,000 watts, is appealing to record companies for product of all kind to fill its new 24-hour daily operational schedule. . . . contact Dave Carter (519) 426-7700.

Dave Brubeck and Paul Desmond played Montreal's Place des Arts (16) for Superior Sound Enterprises. . . . The B.C. city of Kamloops gave a warm welcome to Van-Los artist, Donna Woodward and her new single "Winter Winds," during a recent promotional visit. . . . CHED and CKOM first stations to playlist the new Bell's single, "He Was Me He Was You." . . . CKLW ready to playlist the new Keith Hampshire single, "First Cut is the Deepest" as soon as it is available on A&M in the U.S. . . . Capitol's national promotion director in the U.S., Al Coury, personally flew to Detroit with the new Edward Bear hit, "Close Your Eyes" this week. . . . Consolidated Entertainment Corporation Inc. has acquired Magic Management.

Christopher Kearney opens at the El Mocambo (Apr. 6) to coincide with the release of his new album, "Pemmican Stash." . . . Den-

nis Murphy likely to produce the next Irish Rovers' album for Polydor. . . . The new Thundermug single is entitled "Orbit." . . . Much excitement at Manta Sound about the second Foot in Coldwater album, due out in a couple of weeks. . . . According to Boots Records, 1973 has already been the best year yet for Canada's country sensation, Stompin' Tom Connors.

RITCHIE YORKE

DUBLIN

K-Tel has released its first album of 1973, "25 Rockin' and Rollin' Greats," featuring Bill Haley, Gene Vincent, the Platters, Bobby Day and Little Richard. . . . Joe Dolan is presently touring the U.K. with the Drifters. . . . Gerry Black and the Seasons (Denver) have released a maxi-single. Titles are "Meet Me Tonight in Laredo," "Tonight Carmen," "The Prisoners Song" and "Hello Josephine." New Irish disks include "Crystal Chandelier" by Mattie Fox and the Country Blue Boys, "Lead Us Through" by Tommy Drennan, "The Old Dungan Oak" by Dermot Henry, "Highland Paddy" by the Wolfe Tones and "Paper Mansions" by the Herdsmen. . . . RTE television's "Music Maker" series to devote programs to Rory Gallagher, Donovan, Horslips and Planxty. . . . Eamonn Andrews Studios have a new studio at 45 Harcourt St. The complex includes three studios suitable for every requirement from orchestras to rock bands.

KEN STEWART

LONDON

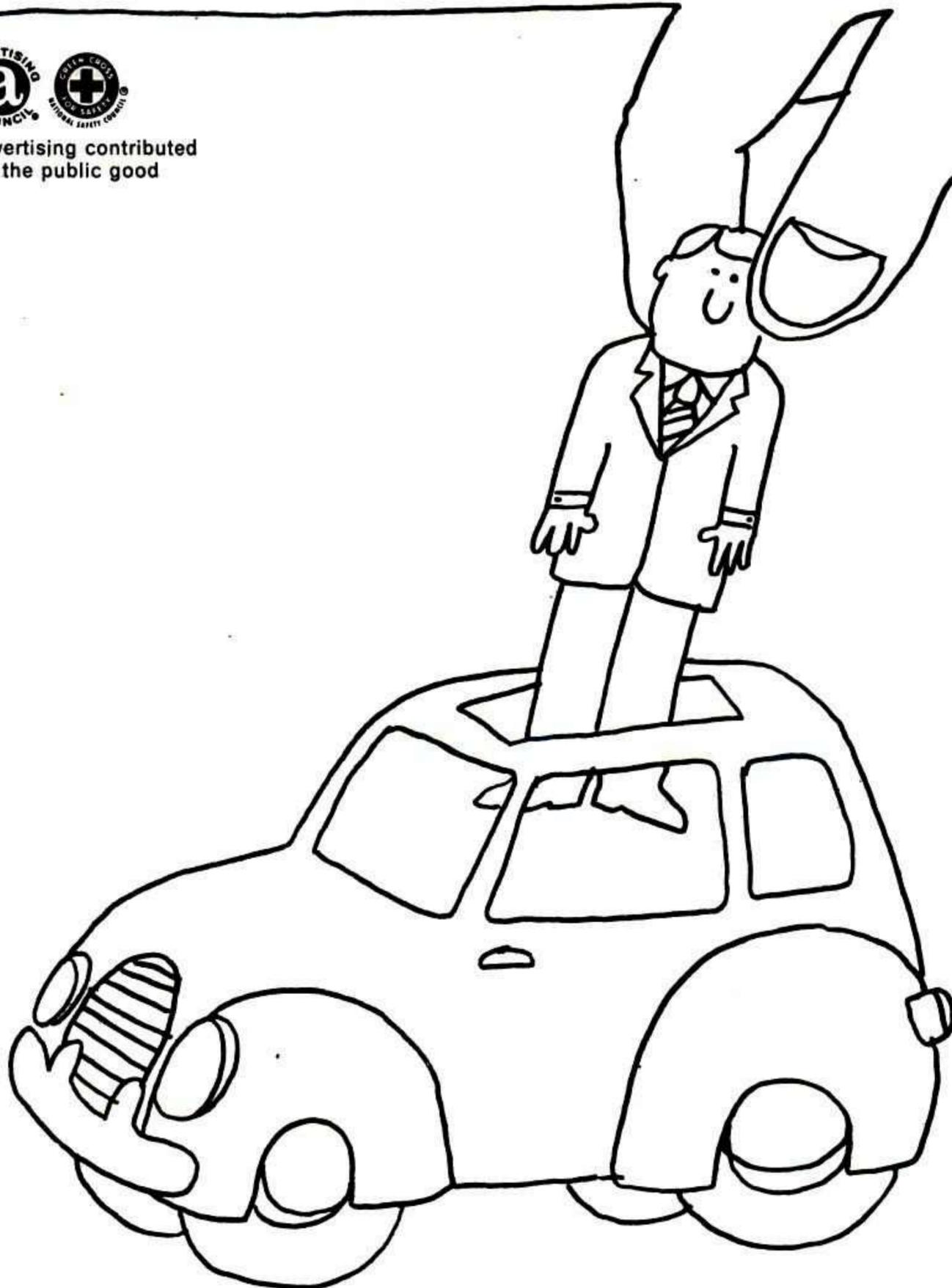
Reflecting the growing feeling among many independents that they must have more control over sales and marketing of their product—a role traditionally carried out by the majors—DJM is to set up its own field promotion team. Although, as its name implies, the team will initially only work in a promotional capacity, DJM label boss Stephen James told Billboard that the eventual aim is to turn it into a full-fledged sales force to supplement the efforts of Pye which distributes DJM product. . . . Roger Easterby and Des Champ are launching their own label, Santa Ponsa next month. The label is handled in the U.K. by Pye and overseas deals for the label are in the process of being set. Santa Ponsa will debut with "Hello Girl" by Dr. Marigold's. Easterby and Champ are responsible for producing Chicory Tip for CBS. . . . Rush released this week is a new Paul McCartney and Wings single, "My Love" which is also featured on a forthcoming album, "Red Rose Speedway" scheduled for release shortly.

WEA is launching a brief television promotional campaign for the new Alice Cooper album "Billion Dollar Babies." The campaign, on London Weekend Television, will be confined to the London area. To coincide with the TV campaign, WEA has also printed 3,000 four color posters which will be distributed to London record dealers, together with 250 Alice Cooper T-shirts. . . . A new indie label, Cadillac, has been formed by musician Mike Westbrook and his manager, John Jack. The label is designed to provide an additional outlet for Westbrook and the musicians in his band, Solid Gold Cadillac. He is signed to RCA which has given him a release for the label's first release, an album called "Mike Westbrook Live." . . . Track is deleting all its Jimi Hendrix material as a result of the new deal signed between the label and Polydor late last year. The material will be re-released in the future on the Polydor label. The Hendrix material has always been owned by Polydor, but following the formation of Track—a joint venture between the com-

(Continued on page 62)



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Backman, Other Execs' Exits Stir Finland

HELSINKI—The Finnish record industry has been surprised by the resignation of EMI Suomen managing director Reino Backman, two other top executives and five salesmen from the staff of EMI's operation in this country.

The other executives departing are publishing director Risto Backman and marketing director Seppo Harkonen, who like Backman have been with the company since 1968 when it emerged from R.E. Westlund, EMI's Finnish representative at that time. The eight resignations constitute about 30 percent of the EMI Suomen personnel.

At present, EMI Suomen is functioning on half strength only, with local record production halted until matters are resolved. Rolf Nygren from EMI Sweden AB is acting as temporary managing director with the main task of reorganizing EMI's various activities here and seeking in conjunction with the Board of Government successors for the vacant posts.

Anne Murray Canadian Tour

TORONTO — The Canadian Broadcasting Corp. has announced that Capitol's Anne Murray has accepted an invitation to play five major Northern Canadian communities next month.

Making the announcement, Ken Dalziel, head of CBC radio network variety, said the tour will start Tuesday (3) and will feature concerts in Flin Flon, Churchill, Yellowknife, Inuvik and Whitehorse.

Production and technical details for the northern concerts will be handled by Dan Wood of CBC Winnipeg. Highlights of the performances will be taped for broadcast on CBC's "Showcase '73" series by producer Paul Mills. It will be aired May 26 on both AM and FM. Miss Murray will be accompanied on the tour by her backing group, Richard, and the Maritime singer/writer, John Allan Cameron.

Ariola Inks Pack With Artia for Supraphon Tie

MUNICH—Ariola Eurodisc has signed a contract with the Czech firm Artia for their collaboration on Supraphon. The contract runs until 1975 with two options. "Since firm agreements exist concerning direct imports from Prague our continuing collaboration will further establish the position of the coveted Czech label on the German, Austrian and Swiss markets," explained Ariola Eurodisc marketing boss Hans Richard Stracke. First issues through the deal are new recordings of all the Dvorak symphonies played by the Czech

Diamond Gets Canada Gold

TORONTO — Neil Diamond's current Bang album release "Double Gold" has been certified as a gold disk in Canada.

The album was first developed and released as "Diamond's Diamonds" in Aug. 1971, by GRT of Canada. The tremendous Canadian sales of the package forced Bang in the U.S. to release the double-album and it came out under the title of "Double Gold."

The album is No. 39 on the Billboard Top 200 LP's chart. GRT had put a huge promotion push behind the album and it was gratifying to see it ultimately obtain U.S. release and charting.



FOR MORE than 250,000 sales, worldwide, of his LP "The Young Ulsterman," Northern Ireland comedian James Young is presented with a silver disk by Emerald Records' managing director Mervyn Solomon.

'That'll Be Day' Track Is Acquired by Ronco

LONDON—The soundtrack album from a forthcoming rock film musical, "That'll Be the Day," has been acquired worldwide by Ronco, the TV-merchandising firm, and will be the subject of a comprehensive promotion, geared mainly to television, next month in the U.K.

"That'll Be the Day," written by Evening Standard columnist Ray Connolly, and starring David Essex, who plays the lead in the "Godspell" musical, and also features Billy Fury and Ringo Starr, will be premiered in London on April 19 and will be generally released on May 13.

The \$7.50 double album, featuring 40 tracks comprising vintage recordings and newly recorded songs, will be out one week before the general release and will become part of a massive \$1 million plus promotional budget split between Ronco and EMI, which is handling U.K. distribution of the film.

The "That'll Be the Day" album will include 13 titles recorded by Stormy Tempest and the Typhoons, an all-star group which includes Keith Moon, Jack Bruce, Steve Winwood, Ric Grech and Graham

Bond. The other 27 tracks will comprise "golden oldies," among them "Chantilly Lace" by Big Bopper, "Runaway" by Del Shannon, "Red River Rock" by Johnny and the Hurricanes, "Little Darlin'" by the Diamonds, "Dream Lover" by Bobby Darin and "Love Letters" by Pat Boone. Other titles, including two by Buddy Holly, are still under negotiation.

The film will be screened by TV markets, rather than on a normal circuit basis, so that it will keep pace with small-screen advertising for the album, which will begin in the Thames TV area.

Tony Goldston, managing director of Ronco, told Music Week that it was likely that a deal would be concluded soon for the release of one and perhaps two singles by the Stormy Tempest group.

Bennett Heads Rose Fest in Montreux

MONTREUX, Switzerland—Tony Bennett will headline the opening concert of the 13th Golden Rose of Montreux Festival to be held in the new Convention Centre April 26 to May 3.

With Bennett on the first night will be the Gimmicks, a vocal group from Sweden, the Olsen Brothers from Denmark and American artist Joey Heatherton.

The following day's bill will be topped by Bette Midler and will also feature French singer/composer Veronique Sanson, and English folk singer Ralph McTell.

Rock concerts on April 28 and 29 will feature Stone and Crows with Maggie Bell, Dutch group Focus, American guitarist Roy Buchanan, Roxy Music, the Kinks and Japanese percussionist Stomu Yamash'ta.

Fats Domino, Joe Simon and Millie Jackson will be featured in the May 1 concert and entertainment for the final gala dinner-dance on May 3 will be provided by the Sy Oliver Orchestra.

International Executive Turntable

Terry Slater has been appointed general manager of Robbins Music Corporation Ltd. in London following the retirement of Alan Holmes. Slater has been working in the U.S. for the last eight years, his most recent appointment being head of Capitol's Beechwood publishing operations.

From The Music Capitals of the World

• Continued from page 60

pany and Kit Lambert and Chris Stamp—it was originally agreed that Hendrix would be released on Track. That agreement has now ended and the rights to the material have reverted to Polydor.

Dave Hunter, formerly with A&M's Rondor Music company has joined York Records to assist managing director Deke Arlon.

Enterprise Records and Distribution has concluded a three-year licensing deal with the Record and Tape company of South Africa. The agreement calls for the release of all Enterprise product throughout South Africa and first issues will be by the Small Faces and the Nashville Teens. PHILIP PALMER

TOKYO

Alfredo Gil, long-time leader of the Trio Los Panchos, was awarded a citation here March 14 by the Japanese Society of Rights of Composers and Authors (JASRAC) for his contributions in promoting Japan's popular music in Mexico, his home country. The 55-year-old Mexican musician has visited Japan 10 times in the past 15 years and popularized Latin music among the Japanese public. This time, he entertained travel-minded guests with his Latin vocals and guitar playing at a party given March 12 by the Mexican Government's Department of Tourism in Tokyo. Prior to his departure March 14, he said that the Trio Los Panchos was being dissolved and that he hopes to come back here again with a new group of young singers, the Trio Los Panchitos. . . . The New Orleans Rascals, Japanese amateur musicians who have been playing Dixieland style jazz for 13 years in Osaka, Japan's second largest city, has been invited to play during "Japan Week" in Charleston, S.C., in April. . . . Claudio Abbado is conducting the Vienna Philharmonic Orchestra, now on its fourth Japan concert tour, in a series of 13 performances here and its first two concerts in Seoul, Korea. . . . For the first time in the world, the 20 millionth portable tape recorder rolled off an assembly line March 14, at Matsushita Electric's Osaka plant. . . . Trio Electronics released two sampler albums at 900 yen or about \$3 each introducing the Black Lion and Freedom jazz labels. HIDEO EGUCHI

STOCKHOLM

Polar has released a new album by Ted Gardestad called Ted, written by him with lyrics by his brother Kenneth. His previous LP entitled Undringar has sold over 80,000 copies, qualifying for a diamond disk award. . . . Spanish Columbia artist Imca Marina, who scored a big Continental hit with "Y Viva Espana," was here for a TV guest appearance. . . . Teddy Wilson is coming for club dates in Stockholm, Gothenburg and Malmo and a TV program. His Stockholm gig will be at Stampen, the city's only regular jazz venue situated in the old town area and in danger of being closed by the authorities because of complaints from neighbors.

French singer Juliette Greco was due here March 20 for concerts in Stockholm, Malmo and Gothenburg, and further Scandinavian engagements in Helsinki, Oslo and Copenhagen. . . . Sweden's entry in the Montreux TV festival April 26 through May 3 will be entitled "Not So Very Important People," produced by Torbjorn Axelman, Lars Egler and Lee Hazlewood, and starring Hazlewood with Swedish singer Lill Liindfors. The show is based on material written by American Harry Chapin.

The theme from "Last Tango in Paris" now has Swedish lyrics

penned by Stig Anderson, president of Sweden Music which publishes the number here. No local recording has yet been fixed, but the movie will be screened here in April. . . . Eddie Landquist, president of the Swedish branch of the International Federation of Phonographic Industries, has announced that there will be no Grammis awards this year following the controversy surrounding last year's presentations. The awards may return in a different form eventually. LEIF SCHULMAN

MADRID

Movieplay is releasing a Spanish version of Neil Diamond's "Sing Free" by Al Martino. The song will be called here "Canta Libre." . . . There has been strong promotion here for "Superman" by Doc & Prohibition. Spain is the only European country where the record has been successful. . . . Silvie Vartan (RCA) recently appeared on a TVE program to promote her latest single, "Riche." . . . Another artist recently seen on TVE was Christophe (Accion) who spotlighted his new single "On Mon Amour" on the "Entudio Abierto" show. . . . Lectures, films and special releases are all part of a major promotion campaign mounted by RCA for the Tamla Motown label which RCA distributes here. The campaign has been dubbed "Desafio Del Sonido Tamla Motown" (Tamla Motown's Sound Challenge). . . . Hispavox has released a single and LP from the original soundtrack and Philips a single sung in Spanish by Luis Sagivela from the film "Man of La Mancha" which has been premiered in Spain. . . . Accion is putting a heavy promotional push behind new act Huellas which is making its recording debut with a single, "Esperare" (I Will Wait) and an LP.

Gerard Lenormand (CBS) has recorded a Spanish version of "El Pequeno Principe" (The Little Prince). . . . Movieplay has released two singles sung in Spanish by Charles Aznavour and with lyrics by Jaime Israel Merida. The disks are "Placeres Antiguos" (Old Time Pleasure) and "Vivi" (I Lived). . . . Zafiro has become the first record company to release a version of the popular song "Slag, Slag" featuring the Gemelo Twins. EMI will also shortly be releasing a version of the song by Jo Buffalo's Band. . . . Albert Hammond (CBS) was in Madrid recently to promote his new single "Nunca Lueve En El Sur De California" (It Never Rains in Southern California). Hammond is well known in Spain as he lived here for a while about 10 years ago.

Italian singer Fred Bongusto (Columbia) is recording a Spanish version of one of his songs, "Este Amor Tan Grande" (Such a Great Love). . . . Malcolm Roberts recently appeared on a TVE program to promote his new single, "Happy Song."

"Wild Safari," the song written by Fernando Arbex and recorded by Spanish group Barrabas (RCA) has been released in Italy by RCA Italiana. . . . Polydor has released "The Verve Jazz Book"—a set of 10 albums featuring 20 top jazz artists on the Verve label. The price of the set is 2,980 pesetas (\$55). . . . Variety-Rifi has released in Italy a new single by Spanish group Conexion, "Preparad El Cauino Del Senor" (Prepare the Way of the Lord) which comes from the rock musical "Godspell." . . . Basilio (Zafiro) has been making a series of public appearances in Panama by special request of the company's government. Basilio recently represented Panama at the OTI Festival where he won second prize with the song "Oh Senor" (Oh Lord).

MARIA DOLORES ARACIL

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Single mature female with 3rd. phone is searching for position in medium-small market in the south-eastern part of the country as jazz-R&B disc jockey or in news. However, all areas will be considered. Possess creative and cooperative attitude toward work and believe in preparation. Will relocate almost immediately. Resume and tape upon request. Write Box 567, Radio-TV Job Mart, One Astor Plaza, New York, N.Y. 10036. 3/31

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FOR SALE: COMEDY SOURCE MATERIAL and programming service. From the estate of Al Boliska: complete catalogued files, and source and reference materials. Accumulated during his successful career as writer, broadcaster, author and performer. Also customer lists and other information pertaining to his internationally syndicated daily service for deejays. FOR DETAILS CONTACT: B. Roberts, Executrix, The Estate of Al Boliska, 12 Park Ave. (Upper), Toronto M4E 1B6, Canada. ap7

POSITIONS OPEN

Major market west coast MOR station needs an authoritative, analytical program manager/air personality. Tape & all particulars in first correspondence please. Box 568, Radio-TV Job Mart, Billboard, One Astor Plaza, New York, N.Y. 10036. 4/7

HELP WANTED—Audio production director. MOR—CBS affiliate seeks good voice with radio production experience. Send tapes, resume, & recent snapshot to: Mike Parker, Program Director, WMBD-AM-FM, 212 S. W. Jefferson, Peoria, Illinois 61602. 3/31

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THE JOEL WHITBURN REPORT #3

Recently, there have been a few records appearing on the "Hot 100" for a total chart stay of 20 weeks or more.

Johnny Nash's "I Can See Clearly Now" (20 wks.); Helen Reddy's "I Am Woman" (22 wks.); Donna Fargo's "Funny Face" (20 wks.) and King Harvest's "Dancing In The Moonlight" (22 wks.) all reached this pinnacle early in 1973.

Generally, there's only a handful of 20 "weekers" per year, however, in 1957, ten records appeared on the charts for 30 weeks or more. The all time "Hot 100" champ for consecutive weekly appearances is "Wonderful, Wonderful" by Johnny Mathis in 1957 for 39 weeks! A close second is Jimmy Dorsey's "So Rare" from 1957 for 38 weeks.

The grand champion for all Billboard singles charts is held in the Country charts. In 1957, Bobby Helm's "Fraulein" appeared for 52 weeks—one full year!

The champ for the Rhythm & Blues (Soul) charts goes back to 1951—"60 Minute Man" by the Dominoes for 30 weeks. Incidentally, this was the first R&B record to cross over to the pop charts and many consider this to be the first rock song on the pop charts.

Two other outstanding chart performances must be pointed out here: In 1952, when the pop chart was only a Top 30 listing, "Blue Tango" by Leroy Anderson appeared for 38 consecutive weeks. The greatest chart performance of all, however, goes back to 1943. The charts were only Top 10 listings, then, and "Paper Doll" by the Mills Brothers appeared for an unbelievable string of 30 weeks! It held #1 for 12 of those weeks.

TRIVIA QUESTION #3:

Which recording artist has had over 75 records to hit the "Hot 100" but has never had a #1 record on the "Hot 100"? (Answer will appear in Report #4)

Answer to Question #2: "The Jackson Five."

Joel Whitburn

Mail in the coupon below to order books listing complete data for every record to make the Billboard charts.

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Make your check or money order to:

RECORD RESEARCH
 P.O. Box 82
 Menomonee Falls, Wis. 53051

CPS Depts. IN 'Rockless' LP Boost

• Continued from page 1

Prices were \$1.39 (Harmony), \$1.87 (Camden), \$2.29 (regular \$4.98 list) and \$3.87 (\$5.98 list). There were several multiple sets, such as a 4-LP Marlene Dietrich package. About 20,000 pieces were put in. There was no tape due to the limited space and no quad-sonic due to non-availability, said Losk.

Among a number of lessons learned in the two previous specials was the need to "not over-organize" the merchandise to a point where it can inhibit browsing. This time, categories were set up such as international, instrumental, vocal, folk, jazz and big band. Only a few of the most prominent artists were given artists divider cards. Otherwise, divider cards merely carried alphabet keys "A-C" and so forth, with artists placed alphabetically.

Another lesson was that in-store brochures did not pull sufficiently. This time, that money went into signs on every escalator, for example.

Store P.A. Used

A demonstration unit played music constantly from four speakers. Miss Yoksoulian and Losk said that often 20 pieces of a title would move by the time the title played. This happened with Peter Nero's "Summer of '42" and numerous others.

Regular record-tape department personnel manned the sale area and contingent personnel (trainees) manned the regular department so that knowledgeable people could help with the sale. Hours at CPS are 9:15-5:45 Tue., Wed., Fri., Sat.; 9:15-7:00 Mon., Thur.

A combination of newspaper and radio advertising was used. A kick-off full-page Chicago Tribune (2,400 lines) b&w ad at \$3,700 announced the sale and plugged product from Columbia, RCA, Capitol, WEA, London and Buddah. An ad in the Tribune's Arts & Fun Sunday section Mar. 18 at \$1,000 and a repeat of the same size ad (600 lines) ran in the Chicago Sun Times.

CPS tied-in with Columbia for a time-buy on basically MOR radio station WGN-AM. The 17-spot campaign featured Liza Minnelli's "Liza With a Z" and "The Singer," with tags announcing the CPS special. CPS bought 15 spots on WGN for institutional ads not featuring any specific artists.

Losk said label spread was restricted by Lieberman "on the basis of the space, the limited co-op money and the theory that too much product would lesson the impact."

Lieberman designs the specials around what Losk and Miss Yoksoulian characterize as "minority" categories. Heavy emphasis was placed on jazz, both from the '40's-'50's and the big band sound.

While the two classics promotions did \$40,000 and then \$30,000 and this pop one will do \$50,000, Losk said this fall CPS will again go with classical. The current program will move soon to the auditorium of the Evergreen Park store.

25 at Atl's Black Music Meet

NEW YORK—Atlantic Record's 1973 Black Music Marketing Conference last week was attended by more than 25 home office, field promotion, sales and merchandising executives, underscoring Atlantic Records' commitment to r&b music. The meeting was called to discuss new departmental innovations and techniques in r&b and jazz promotion, to receive input from the field staff, and preview newly-acquired artists and forthcoming product.

Conducting the conference were Henry Allen, vice president, promotion; LeBaron Taylor, r&b director of a&r; Paul Johnson, r&b

25-Store Chain Mounting Giant Beatles' Promotion

• Continued from page 1

been converted into "almost Beatle stores," according to Fogelman. "We've taken the major focal point in each store and turned it over to the Beatles," he said. Approximately 60 stacks of Beatle disks are displayed in each outlet, as well as the allocation of step downs in many stores. Two tape wall racks have been cleared for Beatle product in each outlet, and a dump bin has been set aside for Beatle singles.

Windows have been painted featuring a Union Jack with "LP, 8-track, Cassette" overprinted and the headline, "The Beatles, Individually and Collectively, All Their Recordings On Sale" also featured. A 32 by 32-inch color poster of each of the two new releases is also featured.

In-Store Display

Separate price signs for each stack are included with the in-store displays. An eight-foot banner is displayed over the tape racks with the same slogan as the window sign. Beatle posters are placed throughout the stores. Approximately 75 percent of the background music is Beatle product. Beatle mobiles hang from ceilings and every employee wears a blue Beatle tee shirt with white lettering. The front says, "The Beatles, 1967-1970" and features the Apple logo. The back says "The Wherehouse" and "The Beatles, 1962-1966."

The Wherehouse in concert with Capitol is also giving away 25,000 John Lennon posters and 50,000 Beatle posters with the purchase of any Beatle product.

The first ad broke Sunday (25) in the Calendar section of The Los Angeles Times. The full page featured "The Beatles" in the center of the page with pictures of the two new releases, their projected Mar. 28 release date and a list of their selections above. The other 34 titles were listed below and pictures of eight other LP's were also featured. Mail order is also available. Ads will continue statewide

SOONERS EYE PIRACY BILL

OKLAHOMA CITY — An anti-piracy bill has been introduced into the House of Representatives here by Victor E. Wickersham.

The proposal, introduced Feb. 11, carried the identical provisions of the law passed by the Texas legislature in 1971, "plus most of the provisions in the federal anti-piracy law," according to Wickersham.

Motown Appoints 2 UA Distributors

NEW YORK—Eric Mainland Distributors, San Francisco, and Record Sales of Denver have been appointed exclusive distributors for Motown Records and its family of labels. Both Mainland and Record Sales are a part of the mass merchandising division of United Artists. Mainland has also taken on Bay Area distribution of A&M Records.

SQ ADDS 2 BRITISH COS.

NEW YORK—Thorn Consumer Electronics and Rogers Developments, Ltd., both located in London, have signed SQ licensing agreements with Columbia Records.

In addition to the newest British entries in the label's SQ program, the West German hardware manufacturer Hunte Electronic has also signed a SQ licensing agreement with Columbia.

throughout the sale, which will last until at least April 1. The same ad ran in San Francisco and San Diego.

Sixty-second radio spots on AM and FM stations broke throughout the state Monday (26) advertising the 34 existing titles and tagging the two new releases. The ad is set to be reversed on Mar. 23, with the new releases featured. Thirty-second TV spots on "a great many channels" will break Wednesday (28) featuring the new material. Address tags will be changed on both radio and TV spots to suit the area.

Fogelman began discounting all Beatle product with the exception of the new releases Mar. 20. No advertising was used for the first week except for signs in each outlet saying "The Beatles Are Coming."

The assistant manager in each store was appointed "Beatle Coordinator" and meetings were held in Los Angeles on Mar. 20 and San Francisco and San Diego the next day. In each area a store was set up so managers could see what the ideal display should look like. Fogelman conducted the L.A. and San Francisco meetings with help from Capitol representatives. Each outlet is given the freedom to add "a little something of their own," Fogelman said.

Capitol Credited

Fogelman gave Capitol much credit for setting up the promotion. "It wouldn't have been possible without the help of Phil Caston, our salesman," he said. "In addition, Capitol has provided us with 'Beatlemania' divider cards, posters, co-op ad money and help in setting up displays."

Capitol Records vice president and national sales manager Don Zimmerman said the firm is producing a 60-second national TV spot and added that a number of chains are working promotions with the new sets "but none are doing it to the extent of The Wherehouse as far as I know."

Fogelman added, "There's an entire generation of record buyers now that has never been exposed to a new Beatle release. When I heard of the new product coming out and thought of their vast catalog, I put the two together for the promotion idea. We've also had a lot of help from the various rumors circulating that the group is re-recording together again and the general excitement over the new packages. Several radio stations are running contests centering around them, so we've had a lot of free publicity. You also have to remember that the first Beatles record came out almost ten years ago and the group has undoubtedly picked up many fans along the line who don't own all their product. We're also counting on many buyers who purchased disks initially and now would like tape. Special prices will be set for those wishing to buy complete LP, tape or single sets, but that price has not been set yet."

Special prices on Beatle product is as follows: for disk, \$5.98 list is \$3.44; \$6.98, \$4.44; \$11.98, \$6.88; and the two new releases listing at \$9.98 will sell for \$5.88. The "Bengla Dosh" set will sell at \$12.87. For tape: \$6.98 list is \$4.66; \$8.98, \$5.98; \$13.98, \$9.33; and the new product listing at \$11.98 is \$7.44. The "Bengla Dosh" set is \$13.87.

Rock Concert Costs Rocket

• Continued from page 1

and that more rock concerts will go to the suburbs.

Said Delsener: "The average top ticket price next year for a New York rock concert will be \$7.50. At present, the top ticket average is around \$6.50 to \$7."

"The halls charge more for a rock concert because they consider rock to be a special attraction. You have several unions working for the same concert, which leads to division. All trade unions should work hand in hand at rock concerts."

"What is needed is a complete sitting down to decide that we have to do it right and we have to keep it together. Let's keep the business in New York."

Lost \$728

Delsener cited, as an example, the recent Carnegie Hall concert by the rock group America. He paid the group a "normal fee" booked the hall and had a sellout. "There was a low ad budget but I came out with a loss of \$728. The group and hall cost me just over \$16,000 and I grossed just over \$15,000."

This year, said Delsener, he was being charged rehearsal and set-up fees—"It never happened before—that's what I call feather-bedding." The bill for the stagehands was twice as much as the hall rental. Two years ago Delsener started paying the Teamsters Union for work at his rock promotions. "Previously, they used to unload symphony orchestras but I guess they saw how much equipment a rock group carries," he said.

Delsener also reckons that there is virtually a "rock 'n' roll tax"—special rates charged by halls because they consider rock concerts as special attractions, rather than concerts.

A 'Concert'

He commented: "They consider a concert is where you push a piano on stage and turn on the lights. So now I get charged what I consider a rock 'n' roll rate. Every year or so the union renegotiates its contracts with the halls and gets better money, an act will not come down in price, security guards are insisted upon which I pay for."

"What I am not getting is an increase in seats. So either the prices for tickets get higher or other locations will be used, whether it is nonunion halls within the city or out in the suburbs. You can put a concert on at the Nassau Coliseum, Long Island, real cheap."

Smaller Halls

"The smaller halls will suffer because the big rock names will go right to where the money is. Chicago, I believe, are going to go into the big Madison Square Garden because they are tired of doing four or five night sellouts at the Carnegie and coming out with nothing at the end. I'm doing less at the Carnegie."

"Another thing will be more automation in the halls—the stagehands I work with are terrific but it's gotten out of hand."

Delsener recently started promoting rock concerts at the mammoth Radio City Music Hall, late at night after the film presentations have stopped. He considers this hall "potentially the best in the U.S. for concert attractions, with good lighting, good acoustics and unobstructed sight lines."

The union situation at Radio City is even more complex, Delsener is attempting to work out a skeleton crew for rock shows at this location.

Blue Thumb Changes

LOS ANGELES—Blue Thumb Records has realigned two of its independent distributor outlets. The Famous Music label will now be distributed in New York by Skyline and in Charlotte, N.C., by Mangold-Bertos.

D. J. ROGERS

(Album SW8915)

The single is MARCH ON
b/w WATCH OUT FOR THE RIDERS
7329.

**Brothers and Sisters
in the Faculty of Soul,
let the music in and
make your Spirit whole.**

Forthcoming—
a D.J. Rogers TV Special
with Leon Russell
(midsummer).



SHELTER RECORDS

Shelter Recording Co., Inc.
5112 Hollywood Blvd., L.A. Calif.
Management: Al Golden
Bookings: Reznick-Bernstein Agency

Copyright material

Billboard Radio Action & Pick Singles

MARCH 31, 1973

Number of singles reviewed this week 152 Last week 143

Breaking Disks

Carly Simon's right on with her national breakout, "The Right Thing to Do," which debuts this week on our survey in a star studded 70th position. It was our

pick March 17. The softly flowing Elektra single is being played by WEAM-AM and WPGC-AM both in Washington; WTRY-AM Albany; WFUN-AM Miami; KJR-AM Seattle; KROQ-AM and KRLA-AM both Los Angeles; WHB-AM Kansas City.

Sales are reported during this first week by dealers in New York, Washington, Baltimore, Seattle, Dallas and Boston.

Clint Holmes' "Playground in My Mind" moves up the survey from 83 to 74 with a star. The Epic disk is gaining spins at these reporting stations: WMAK-AM Memphis; KJR-AM Seattle; WBBQ-AM Atlanta; KNUZ-AM Houston and KIDA-AM Des Moines.

Its sales are coming from St. Louis, New Orleans, Philadelphia, Dallas, Milwaukee, Seattle and Houston.

Hot Chart Action

Johnny Nash stirs up interest in reggae with his number 19 with a star Epic tune, "Stir It Up" which was our pick January 27. Last week the song was number 24 with a star.

Radio play is reported around the country, notably at: KHJ-AM Los Angeles;

WXLO-FM New York; WMEX-AM and WRKO-AM both Boston; KYA-AM San Francisco; WCAO-AM Baltimore; WEAM-AM and WPGC-AM both Washington; WTIK-AM New Orleans; KFJZ-AM Dallas; WDGY-AM and KOWB-AM both Minneapolis; WMAK-AM Memphis; WBBQ-AM Atlanta and WFUN-AM Miami.

The hot sales cities are New York, Los Angeles, Chicago, Washington, Memphis, Baltimore, Atlanta, Minneapolis, New Orleans, San Francisco, Philadelphia and Boston.

Glen Campbell's change of pace pop/gospelish song, "I Knew Jesus Before He Was a Star," moves from 80 with a star to 73 with a star. The song is the collaboration of Neal Hefti and Stan Styne. It was our pick on February 24.

The Capitol disk is being played on KNUZ-AM Houston; WBBQ-AM and WFOM-AM Atlanta; KLIF-AM Dallas and KCPX-AM Salt Lake City.

Its sales are emerging in Houston, Atlanta, Memphis, Dallas, Atlanta, New York, Philadelphia and Cleveland.

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

CORNELIUS BROTHERS AND SISTER ROSE—Let Me Down Easy (3:00); producer: Bob Archibald; writer: E. Cornelius; Unart, Stage Door, BMI. United Artists 208. With a sound resembling all of their past hits, the group tells the story of one who knows he's losing in his love affair but just pleads for a little mercy. Good ar-

rangment and instrumentation will carry this tune into soul markets as well as pop. Flip: no info available.

ARGENT—GOD GAVE ROCK AND ROLL TO YOU (3:20); producers: Rod Argent, Chris White; writer: R Ballard; Mainspring, ASCAP. Epic 10972. The "Hold Your Head Up" group is back with material combining a beautiful balance of voices and instruments in a medium tempo. The story tells of what it takes to be a rock 'n' roll star as opposed to being a 9 to 5 guy. Flip: no info available.

RARE EARTH—MA (5:24); producer: Norman Whitfield; writer: Norman Whitfield; Stone Diamond, BMI. Rare Earth 5053F. This is the story of a strong lady born in a log cabin in Mississippi. She chews tobacco and drinks moonshine. She's not a rolling stone, but mercy does she ever have soul. Top keyboard work and a compelling narrative vocal gives this tune a solid sound throughout. This is Norman Whitfield's debut as the group's producer. Flip: instrumental version of the same song.

also recommended

LOBO—It Sure Took A Long, Long Time (3:12); producer: Phil Gernhard; writer: Lobo; Kaiser, Famous, ASCAP. Big Tree 16.0001 (Bell).

RITA COOLIDGE—Whiskey, Whiskey (4:00); producer: David Anderle; writer: Tom Ghent; Combine, BMI. A&M 1414.

LIGHTHOUSE—Broken Guitar Blues (3:19); producer: Jimmy Tenner; writer: R.

Cole; CAM-USA, BMI. Evolution 1076 (Stereo-Evolution).

ALICE STUART AND SNAKE—Believe in Someone (4:42); producer: Russ Gary; writer: Stuart; Jondora, BMI. Fantasy 694.

HOT BUTTER—Percolator (1:58); producers: Richard E. Talmadge, Danny Jordan, Steve Jerome, Bill Jerome; writers: Lew Bedell, Ernie Freeman; Meadowlark, ASCAP. Musicor 1473.

DIAMOND HEAD—If That's The Way You Want It (3:40); producers: Dennis Lambert, Brian Potter; writers: Dennis Lambert, Brian Potter, ABC/Dunhill, Soldier, BMI. Dunhill 4342.

NEW WORLD—Living Next Door to Alice (3:40); producer: Mickie Most; writer: Chinn, Chapman; Chinnichap, ASCAP. Rak 4514.

First Time Around Picks

GREENFIELD—Sweet America (2:55); producer: David Kerahenbaum; writer: Barry Greenfield; Kennedy Street, Beachwood, BMI. RCA 0924. A Cat Stevens sound alike engulfed in a choral and orchestral setting.

SPACE OPERA—Country Max (3:17); producer: Space Opera; writer: D. Bullock; Space Opera, ASCAP. Epic 10971 (Columbia). Far-appealing harmonics and country rockish backing break this act open.

DAVID HUFF—Glory Hallelujah (3:25); producers: Toni Scotti, Michael Lloyd; writer: David Huff; Great Southern, Huff & Puff, Lion Tracks, BMI. MGM 14520. Multi-tracked vocal and simple beat meld together.

Soul Picks

BRIGHTER SIDE OF DARKNESS—Just A Little Bit (2:25); producer: Clarence Johnson, AGE; writer: R. Moore, L. Blasingaine; Fox Fanfare, Sebons, BMI. 20 Century-Fox 2021. Follow-up to their million seller "Love Jones," the group's solid singing takes off on a road that's paved with a moving melody sparked with good arrangements. The richness of the horn section supporting their vocal trading off makes this performances. Flip: "Something To Remember You By" (2:45); pro-

ducer: Clarence Johnson; writers: Dees, Greer, McPhan, Taylor, McCormick; Fox, Fanfare, Sebons, Lagun, BMI.

MILLIE JACKSON—Breakaway (2:53); producer: Raeford Gerald; writer: Raeford Gerald; Gaucho, Belinda, Unichappel, BMI. Spring 134. A tune loaded with so much rhythm that you almost forget she is running down the tale of an end of a love situation. Her commanding vocal phrases keep the band on their toes throughout. Flip: "Strange Things" (2:30); producer: Raeford Gerald; writer: Raeford Gerald; Gaucho, Belina, Unichappel, BMI.

THE BAR KAYS—You're Still My Brother (3:32); producer: Allen Jones; writers: Eddie Marion, James Banks, Henderson Thigpen; East/Memphis, BMI. Volt 4092. (Stax). While Sly and The Family Stone are in "hiatus," this group could easily captivate a lot of rock-soul fans with this outing. First, you think lyrically of "Everyday People." Second, the comparison to the horn section—vocal blending is evident. By no means is this an imitation; just a winning similarity. Flip: "You're The Best Thing That Ever Happened to Me" (3:58); producer: Allen Jones; writer: Allen Jones; East Memphis, BMI.

also recommended

ISAAC HAYES—Rolling Down Mountainside (4:20); producer: Isaac Hayes; writers: Jacqueline D. Hillard, Leon Ware; Better Half, ASCAP. Enterprise 9065 (Stax).

ESTHER PHILLIPS—Use Me (3:50); producer: Creed Taylor; writer: Bill Withers; Interior, BMI. Kudo 915 (CTI).

JOE TEX—All the Heaven Man Really Needs (3:05); producer: Buddy Killen; writer:

Joe Tex; Tree, BMI. Dial 1021 (Mercury).

SOLOMON BURKE—Ookie Bookie Man (2:56); producer: none listed; writers: Moore, Salsfie, Burke Sr.; King Solomon, ASCAP. Pride 1028 (MGM).

RAY CHARLES—I Can Make It Thru The Days (But Oh Those Lonely Nights) (3:51); producer: Ray Charles; writers: Ray Charles, Dee Ervin, Ruth Robinson; Tangerine, BMI. ABC 11351.

WILLIAM BELL—Lovin' On Borrowed Time (3:59); producers: William Bell, Al Jackson Jr.; writers: Bell, Shamwell, Banks; East Memphis, Azrock, BMI. Stax 0157.

JACKIE WILSON—Because of You (3:16); producers: Carl Davis, William Sanders; writers: Jeffrey Perry, Edward Little Jr.; Hog, ASCAP. Brunswick 55495.

WHATNAUTS—Instigating (Trouble Making Fool) (2:45); producer: George Kerr; writer: Wesaline Kerr; Access, Wesaline, BMI. GSF 6897.

Country Picks

STU PHILLIPS—If Loving You Means Anything (2:30); producer: Bill Walker; writers: Jerry Chesnut, D. Ward. Combine (BMI). On his second cut with the label, Phillips comes on with a strong ballad, artistically done, which should assure him his place in the sun. Flip: "Restless Woman"; producer: same; writers: E. Rowell, C. Jinks. Capitol P-3575.

LINDA PLOWMAN—My Daddy Plays The Guitar (In The Folsom Prison Band) (2:38); producer: Glenn Sutton; writers: Linda Plowman, Glenn Sutton. Flagship

(BMI). Clever lyrics, good melody, exceptional arrangement. It's the sort in which you'll be singing the chorus along with her. Flip side: No info available. Columbia 4-45817.

JOHN WESLEY RILES I—The Love of This Woman (2:06); producer: Shelby Singleton; writers: Jerry Foster, Bill Rice; Jack & Bill (ASCAP). Call it a comeback or what you will, Riles has a good song and good sound, reminiscent of his earlier hits. Flip side: "I Almost Called Your Name"; producer: same; writers: Mira Smith, Margaret Lewis. Plantation 95.

JERRY WALLACE—The Song Nobody Sings (3:43); producer: Joe Johnson; writer: Ed Penney; 4 Star (BMI). While perhaps not up to the standard of his earlier smashes, Jerry sings this well, and it's a change of pace for him. Very commercial.

Flip side: "Sound of Goodbye"; producer: same; writer: Vonny Baron; publisher: same. MCA 40037.

SUSAN RAYE—Cheating Game (2:39); producer: Buck Owens; writers: D. Knutson, B. Guita; Blue Book (BMI). Already getting heavy air play on many stations, Susan again gives it her warm voice and close harmony, and that's all it takes. Flip side: "I'll Love You Forever & Ever"; producer: same; writer: Buck Owens; publisher: same. Capitol 3569.

GEORGE JONES & TAMMY WYNETTE—Let's Build A World Together (2:52); producer: Billy Sherrill; writers: George Rickey, Norro Wilson, C. Taylor; Algee (BMI). Taken from their album, this single was getting strong play before its release. It's a natural for the pair. Flip side: No info. Epic 5-10963.

also recommended

MARCY & MARGIE—He Fiddled His Way Into My Heart (2:41); producer: Joe Johnson; writer: Lorene Mann; Burlo (SESAC); MCA 40032.

RAY GRIFF—A Song For Everyone (3:35); producer: Jim Foglesong; writer: Ray Griff; Blue Echo (ASCAP); Dot 17456.

RAY PILLOW—I Wish Somebody Loved Me That Much. (2:48); producer: Jim Malloy; writer: Ron Devaney; Music In Color (ASCAP); Mega 615-0108.

THE GATLINS—Come On In (2:12); producer: Fred Foster; writer: Larry Gatlin. First Generation (BMI). Monument 8568.

THE KENDALLS—You And Me (2:09); producer: Pete Drake; writers: Us. Terri (ASCAP). Dot 17453.

TROY SEALS—There's A Honkey Tonk Angel (Who'll Take Me Back In); (2:42); producer: David Briggs; writers: Troy Seals, Denny Rice; Danor Music (BMI); Atlantic 2951.

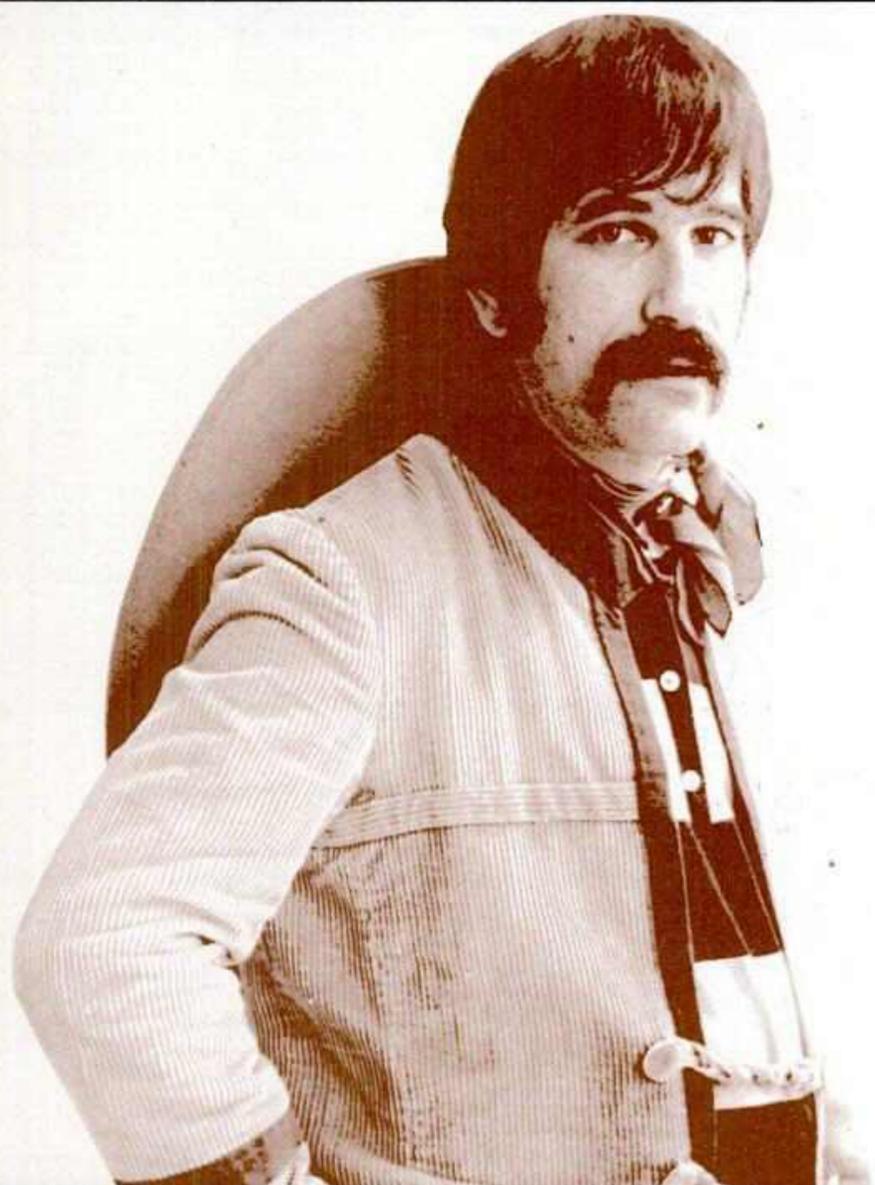
VIRGIL WARNER—Leaning On Your Love (3:03); producer: Joe Allison; writers: Ben Peters; Ben Peters Music (BMI); Capitol 3574.

KENNY STARR—There's A Whole Lott Lovin' (2:25); producer: none listed; writers: Steve Pippin; Michael Kosser; Tree (BMI); MCA 40023.

JACK GREENE—The Fool I've Been Today (3:30); producer: Walter Haynes; writers: Ted Harris; Contention (SESAC); MCA 40035.



DEEP THROAT has been cut...



by Julius Wechter
& The
Baja Marimba
Band*

Their First Release On Bell!

Theme from "DEEP THROAT"

Produced & Arranged by JULIUS WECHTER

on Bell #45,339

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.

**This Group Has Socially Redeeming Value!*

Pop Picks

RONNIE DYSON—One Man Band, COLUMBIA KC32211. A milestone of smooth-listening soul as youthful Dyson, with his astonishing background of success on Broadway, films, TV and record hits ("If You Let Me Make Love to You") teams with one of today's most important producers, Thom Bell.

Best Cuts: "One Man Band," "I Think I'll Tell Her."

Dealers: Dyson's single of the title cut is already high on the Hot 100.

JOHNNY WINTER—Still Alive and Well, COLUMBIA KC 32188. After a two-year hiatus, Winter is back on the scene showing no energy loss after all that free time. He sings with a powerful attack, assisted by Randy Jo Hobbs on bass and Richard Hughes on drums. They produce a collectively smashing sound which will appeal to those devotees of exploding rock, with Winter's clear vocals significantly riding on top of all that rhythm. Guests include Rick Derringer on slide guitar; Jeremy Steig on flute; Todd Rundgren on mellotron and Mark Klingman on piano. Touches of country come through nicely.

Best cuts: "Rock Me Baby," "Cheap Tequila," "Let It Bleed."

Dealers: an important disk because he's been out of the business for so long a time.

ARGENT—In Deep, EPIC KE 32195 (Columbia). Highly energized move music led by Rod Argent's flowing organ work and Russ Ballard's guitar support, produce an LP of modern intensities and rich sonorities. This is four beat rock, with samplings of delightful vocal harmonies. The quartet maintains a tight discipline which has an organized effect.

Best cuts: "It's Only Money Part 1," "Candles On the River," "Rosie."

Dealers: This British band is well-known for its solid, hard driving music and can be placed in the rock and British rock group bins.

JEFF BECK, TIM BOGERT, CARMINE APPICE, EPIC KE 32104 (Columbia). Beck beckons again. Swirling guitar runs, frenzied nuances, rippling bass parries, pounding drum rudiments: they combine into one rippling energy package. The vocals are highly energized as is the music which is all hard rock and totally in tune with the times. Dark, brooding chords lend a downish tone to some of the material; but there is ample upward going activity within the three part vocal harmonies.

Best cuts: "Lady," "Superstition," "Sweet, Sweet Surrender," "I'm So Proud."

Dealers: Jeff Beck has led previous bands so there is name value attached to his music.

IGGY AND THE STOOGES—Raw Power, COLUMBIA KC 32111. Probably the strongest effort yet from this powerful rock band. Nobody has ever accused Iggy of

possessing a good voice, but he does have one of the most maniacal voices in rock and the Stooges, with James Williamson now handling lead guitar, are much improved as a band over their last album some two years ago. Though an extremely visual act, the band manages to push their brand of deviant rock well on disk.

Best cuts: "Search and Destroy," "Your Pretty Face is Going to Hell," "Raw Power."

Dealers: Band has almost a cultist following as a result of two earlier LP's and Iggy's reputation. Give this set prominent display.

ROBERT KLEIN—Child of the 50's, BRUT 6001 (Buddah). An extremely funny album by one of the brighter young comics on the scene today. While much of the material does relate to the 50's, the title is somewhat deceptive as the set contains much that is timeless. Klein is not a visual comedian, so his material works as well on disk as in person. He is also a clever writer with fine timing who launches into topics ranging from TV commercials to school assemblies to adolescent sexual jitters. Some of the cuts do not come off well, but the majority do and are truly funny. Cuts are also short enough to allow for radio play and a special radio edition is available.

Best cuts: "The Sex Impulse," "Commercials," "Athletics," "F.M. Disc Jockey."

Dealers: Full color poster in LP for good wall display. Klein also makes frequent TV appearances and will no doubt plug LP.

also recommended

WILLIAM SAINT JAMES—A Song For Every Mood, Dunhill DSX-50148. Cashman & West produced this auspicious debut for a beautifully harmonizing acoustic trio that could be the next America. Best cuts: "These Hands," "Count on Me."

SPACE OPERA, Epic KE 23117 (Columbia). Wild blowing and searching rock sounds from Canada. Best cuts: "Country Max," "Holy River," "Blue Ridge Mountains."

DANA COOPER, Elektra 75052. Handsome newcomer with sweet folkie voice and

some effective songs. Best cuts: "Jesse James," "Old K-10 Plus Two."

DOC HOLLIDAY—Metromedia, BML 1-0171 (RCA). Interesting blend of acoustic and hard rock. Best cuts: "Whiskey Lady," "Come Down Sally."

HEARTWOOD, Wants & Needs, L&M LPS 2001 (General Record). Impressive pop and country works by this Atlanta band. Good vocals and instrumental support.

Best cuts: "Coal Black Highway," "Show Down."

RUSTY YORK AND LONNIE MACK, Dueling Banjos Theme From The Movie Deliverance, QCA LP 304. (Q is 69) Interesting bluegrass. Best cuts: "Dueling Banjos," "Cripple Creek."

DOUG DILLARD, Duelin' Banjo, 20th Century T-409. Good bluegrass from top name in field. Best cuts: "Duelin' Banjo," "Monday Motion."

Country Picks

WANDA JACKSON—Country Keepsakes, CAPITOL ST-11161. Wanda selects excellent material from some of the best writers and, with her own diversity, delivers an album of outstanding (if sometimes controversial) earthy music. Most unusual is that she, a fine writer, records none of her own material.

Best cuts: "You Took Him Off My Hands," "I Don't Believe I'll Fall in Love Today," and "I Don't Know How to Tell Him."

TONY BOOTH—When a Man Loves a Woman, CAPITOL ST-11160. Tony Booth has rapidly developed his own style, getting away from the Ray Price stereotype,

and here he demonstrates his ability to handle more than one kind of song. The title might more appropriately be called A Tribute to Buck Owens, for it contains 8 of his songs.

Best cuts: "Would You Settle for Roses," "The Courage to Go Home," and "He Don't Deserve You Anymore."

JOHNNY RUSSELL—Catfish John/Chained, RCA LSP-4851. The songwriter-turned singer combines a couple of his best singles with new material and a little old material as well, done in his own unique style. Outstanding production work by Jerry Bradley. Even a little Canjun sound.

Best cuts: "What a Price," "It Sure Seemed Right."

WAYLON JENNINGS—Lonesome, On'ry & Mean, RCA LSP 4854. Although there is a tendency toward sameness in some of these ballads, the voice, replete with pathos, is as commercial as can be, and will delight his vast audiences. Three different producers employed in putting this together. It sounds as though he has been there.

Best cuts: "San Francisco Mabel Joy," and "Sandy Sends Her Best."

STU PHILLIPS—If Loving You Means Anything; (2:30); producer, Bill Walker; writers: Jerry Chestnut, D. Ward. Combine (BMI). On his second cut with the label, Phillips comes on with a strong ballad, artistically done, which should assure him his place in the sun.

Jazz Picks

GATO BARBIERI—Under Fire, Flying Dutchman FD 10156. If the public didn't know about this Argentinian jazz saxophonist before, they should now. Smack on the cover is a label proclaiming his composing the music from the controversial film, "Last Tango in Paris." This LP, however, has no relation to that film or that music. It is instead a tour-de-force for modern interpretations of Latin music. Bar-

bieri's horn is fiery and wild in spots; romantic in others. A super rhythm section which includes Airtio Moreira promotes a host of Latin sounds and tempos.

Best cuts: "Antonico," "El Serato."

Dealers: Barbieri's association with "Last Tango" is the key to interesting persons in his work. He has other LP's available but this one should produce greater consumer interest.

also recommended

CEASAR FRAZIER—Hail Ceaser, Eastbound EB 9002 (Chess/Janus). Fine clean organ playing; good brass, guitar accompaniment. Best cuts: "Hicky-Burr," "See-F."

ALPHONZE MOUZON—The Essence Of Mystery, Blue Note BN-LA059-F (UA). Adventurous drumming by the leader with flowing electric piano solos and haunting alto work. Best cuts: "Spring Water," "Sunflower."

Soul Picks

D.J. ROGERS, SHELTER SW-8915 (Capitol). This is an impressive start for Rogers who combines the ease of Bill Withers with the screeching searching of

James Brown. There are impacting strains of gospel and commercial soul intertwined melliflously with down home funk. The Stanley Lee Ensemble offers a gospel chorus background. Rogers wrote six of the nine tunes and his attack is simple

phrasing with plenty of room for the repeat phrases and the tight rhythm section.

Best cuts: "Watch Out for Riders," "March On," "Celebration."

Dealers: Vocalist needs in-store exposure to draw customers; play him.

Classical Picks

HOROWITZ PLAYS SCRIBIN, COLUMBIA M 31620. Horowitz was an eloquent spokesman long before the current vogue for Scriabin, and for most he remains the ideal interpreter. Major work on the disk is the Sonata No. 10, also available in the same performance on an earlier Columbia set. Included are the showpiece "Vers la

flamme" and seven Etudes.

Dealers: The Horowitz name will keep this moving.

ASHKENAZY IN CONCERT/CHOPIN, LONDON CS 6794. This one can make waves. A live concert, it provides a rare sense of communication that will be welcomed by keyboard lovers. The "Funeral March" Sonata is the big work, but Ashkenazy is equally the master of the shorter Chopin pieces on the flip side.

Dealers: Strong, unposed cover photo of the artist in action is an eye catcher.

THE COMPLETE RECORDED STORIES AND HUMOROUS ESSAYS OF DYLAN THOMAS, CAEDMON TC 3006. Thomas's popularity has never diminished, both on campus and off, with adult buyers. Stocking this three-LP set in quantity should bring excellent results. A warm, ingratiating and very well-balanced package. Well done by Thomas himself in his charming manner.

also recommended

MAHALIA JACKSON—The Life I Sing About, Caedmon TC 1413. Spoken autobiographical reminiscences, delivered simply and sincerely by the great Mahalia in tapings dating back 15 years. Imaginatively programmed here with several songs from her Columbia catalog. Offbeat item for collectors.

TEN FAMOUS BARITONES/TEN FAMOUS ARIAS, London OS 26276. A parade of

glorious voices, among them those of Robert Merrill, Dietrich Fischer-Dieskau, Tito Gobbi, Sherrill Milnes and George London, in showstopping arias from familiar operas. A commercial repackaging concept.

GLENN GOULD'S FIRST RECORDINGS OF GRIEG & BIZET, Columbia M 32040. The

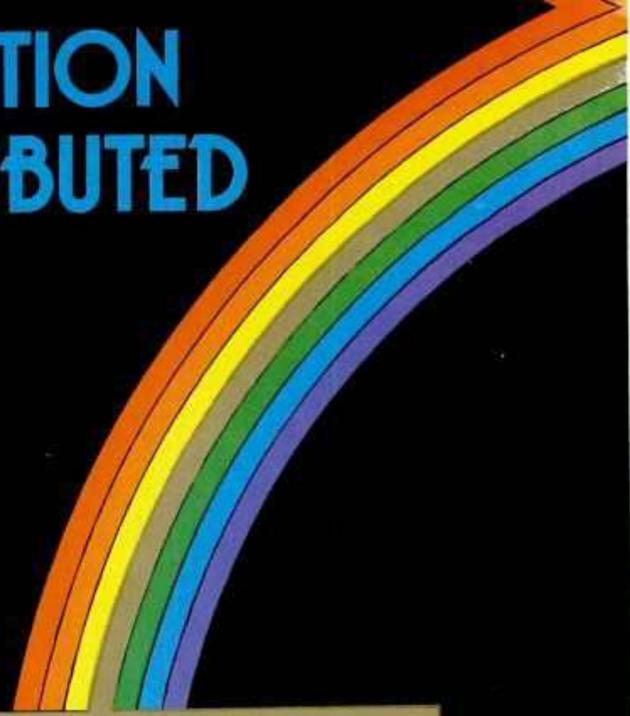
Bizet pieces, especially the impressive "Variations chromatique," are true LP novelties, with the Greig Sonata, Op. 7 only slightly less a rarity. Sound and performance are tops.

(Continued on page 71)

THE DICK JAMES ORGANISATION
ARE PROUD TO HAVE CONTRIBUTED
THE PURE GOLD

OF
Elton John

TO MCA'S RAINBOW



"DON'T SHOOT ME"
I'M ONLY THE PIANO PLAYER
STARRING **ELTON JOHN**

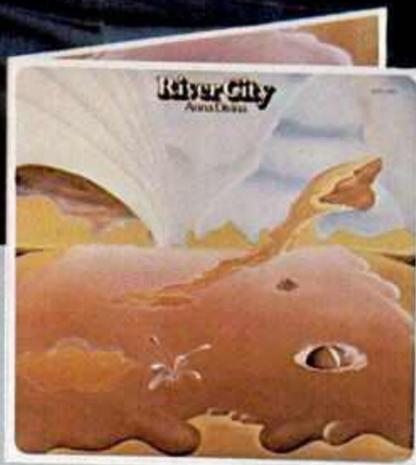
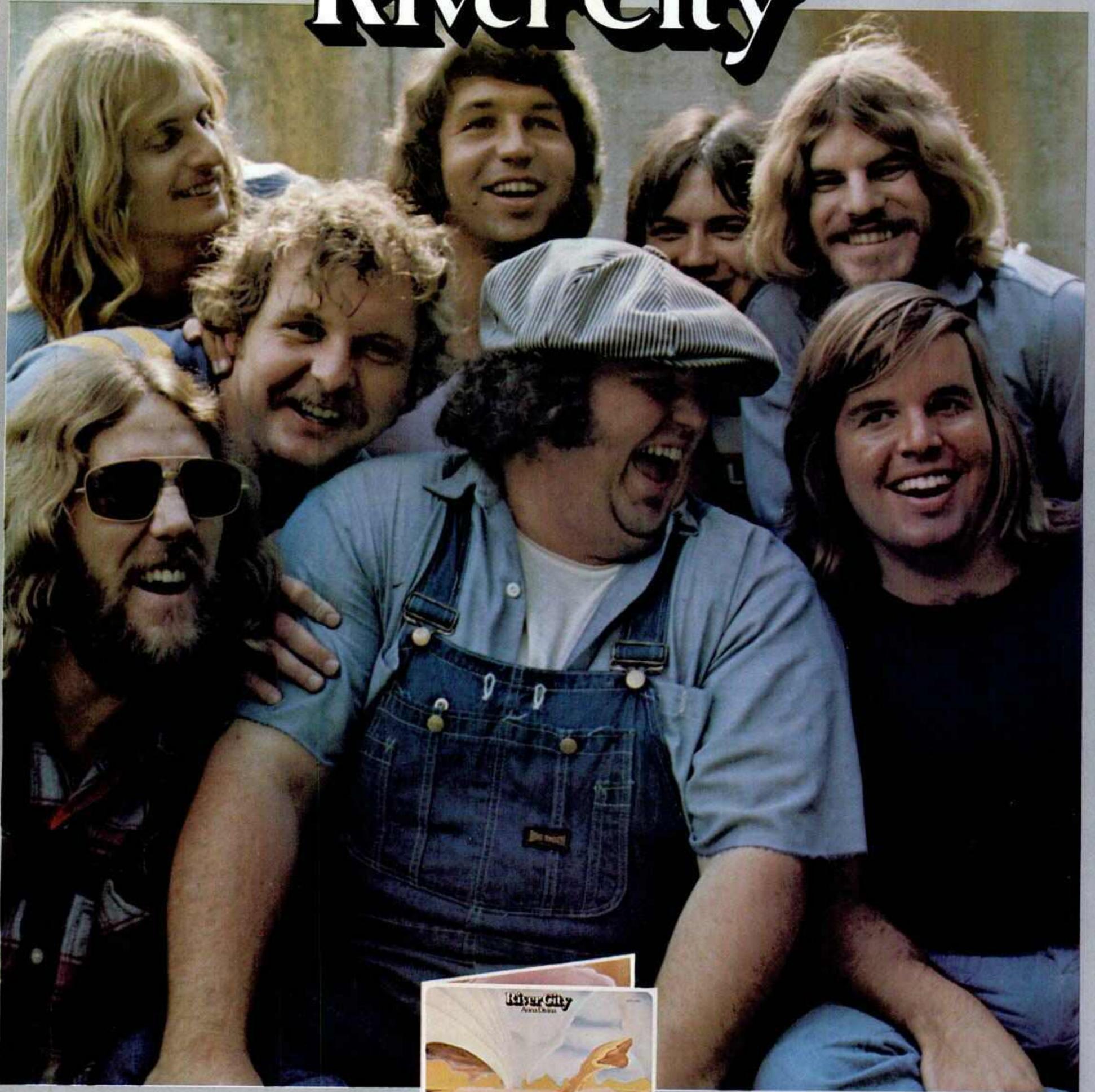


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River City



SIDE I

1. "IF YOU DON'T QUIT CHANGING"
2. "HAWKINS FARM"
3. "SUNSHINE WON'T YOU HELP ME"
4. "MAGIC COUNTRY MUSIC BOX"
5. "PIMP SONG (COME WITH ME)" (Blues Jam)
6. "ROLL ANOTHER JOINT-FUZZ"

SIDE II

1. "STATUE OF LIBERTY"
2. "ALL THE SUNSHINE"
3. "MY FRIENDS AND THE BAND"
4. "SEEMS LIKE YESTERDAY"
5. "SITTIN' HERE ON THE PORCH"
6. "MARLOW'S CATFISH SONG"

River City is Memphis. Down-river musicians with a sound and a style you won't find anywhere else. Memphis is a musical phenomenon. River City is Memphis. And Anna Divina is pure River City.



ENTERPRISE

Enterprise Records, a division of the Stax Organization, 98 N. Avalon, Memphis, U.S.A.
Distributed through Columbia Records

Billboard Radio Action & Pick LP's

• Continued from page 68

Religious Picks

ANITA BRYANT—*Battle Hymn of the Republic*. Word 8571. With her warm, sincere personality—which comes over highly effectively on records—Anita has a win-

ner here in this patriotic as well as religiously thematic LP.
Best cuts: "When Johnny Comes Marching Home Again," "The Star Spangled

Banner."
Dealers: Should do well in the pop rack, too.

Bubbling Under The Top LP's

201—**LYNN ANDERSON**, *Keep Me In Mind*, Columbia KC 32078
202—**SONNY TERRY & BROWNIE McGEE**, *Sonny & Terry*, A&M SP 4379
203—**JOHNNY RIVERS**, *Superpak*, United Artists UXS 93
204—**LAST TANGO IN PARIS**, *Soundtrack*, United Artists UA LA 045

205—**LITTLE FEAT**, *Dixie Chicken*, Warner Brothers BS 2686
206—**NANCY WILSON**, *I Know I Love Him*, Capitol ST 11131
207—**BOBBY GOLDSBORO**, *A Brand New Kind Of Love*, United Artists UA LA 019
208—**IMPRESSIONS**, *Preacher Man*, Curton CRS 8016 (Buddah)
209—**BLOODSTONE**, *Natural High*, London XS 620
210—**CAL SMITH**, *I've Found Someone Of My Own*, Decca DL 75369 (MCA)
211—**STYX-II**, *Wooden Nickel* 1012 (RCA)

212—**LEO KOTTKE**, *My Feet Are Smiling*, Capitol ST 11164
213—**BILL QUATEMAN**, *Columbia* KC 31761
214—**PERCY FAITH & HIS ORCHESTRA**, *Clair*, Columbia KC 32164
215—**MFSB**, *Philadelphia International* KZ 32046 (Columbia)
216—**JIMMY CLIFF/SOUNDTRACK**, *The Harder They Come*, Mango SMAS 7400 (Capitol)
217—**YOKO ONO**, *Approximately*, Infinite Universe, Apple SVBB 3399

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.

Bubbling Under The HOT 100

101—**WE'LL MAKE LOVE**, Al Anderson, Vanguard 35168
102—**AM I BLACK ENOUGH FOR YOU**, Billy Paul, Philadelphia International 3526 (Columbia)
103—**WOMAN STEALER**, Joe Tex, Dial 0154 (Phonogram)
104—**FENCEWALK**, Mandrill, Polydor 14163
105—**FRIENDS & LOVERS**, Act 1, Spring 132 (Polydor)

106—**MR. MAGIC MAN**, Wilson Pickett, RCA 74-898
107—**I WON'T LAST A DAY WITHOUT YOU**, Paul Williams, A&M 1409
108—**WHILE WE'RE STILL YOUNG**, Wayne Newton, Chelsea 78-0116 (RCA)
109—**MAMA I GOT A BRAND NEW THING**, Undisputed Truth, Gordy 7124 (Motown)
110—**A FOOL LIKE ME**, Tim Moore, Dunhill 4337
111—**LAST TANGO IN PARIS**, Doc Severinsen, RCA 74-0904
112—**AND I LOVE HER SO**, Perry Como, RCA 74-0906
113—**PUT ON YOUR SHOES AND WALK**, Clarence Carter, Fame 10309 (United Artists)

114—**LEAVING ME**, Independents, Wand 11252 (Scepter)
115—**RIGHT PLACE WRONG TIME**, Dr. John, Atco 6914
116—**BRAND NEW KIND OF LOVE**, Bobby Goldsboro, United Artists 51107
117—**OH MY LADY**, Stampeders, Bell 45,331
118—**NATURAL HIGH**, Bloodstone, London 1046
119—**I'M A STRANGER HERE**, 5 Man Electrical Band, Lion 149 (MGM)
120—**WHY DOES LOVE GOT TO BE SO SAD**, Derek & The Dominoes, RSO 400 (Atlantic)
121—**YOU CAN HAVE HER**, Waylon Jennings, RCA 74-0886

Billboard FM Action Picks

BABYLON, N.Y.: WBAB-FM, Steve Elliott
CINCINNATI: WEBN-FM, Mary Dicioccio
DALLAS: KRLD-FM, Jack Robinson
DENVER: KBPI-FM, Frank Felix
HARTFORD: WHCN-FM, Ron Berger

MEMPHIS: WMC-FM, Ron Michaels
MIAMI: WBUS-FM, Michael Dean
NEW YORK: WNEW-FM, Dennis Elsas
PENNSYLVANIA: WRRN-FM, Scott Saylor
PHILADELPHIA: WMMR-FM, Carol Miller

PROVIDENCE, R.I.: WBRU-FM, Andy Ruthberg
ROCHESTER: WCMF-FM, Bernie Kimball
SACRAMENTO: KZAP-FM, Robert Williams

SEATTLE: KOL-FM, John Kertzer
ST. LOUIS: KSHE-FM, Shelley Grafman
TORONTO: CHUM-FM, Benjy Karch
VALDOSTA, GA.: WVVS-FM, Bill Tullis

hot chart action

BECK, BOGERT, & APPICE, "Beck, Bogert, & Appice," Epic: WMMR-FM, WNEW-FM, KOL-FM, KRLD-FM, KBPI-FM, KZAP-FM, WHCN-FM

BYRDS, "Byrds," Asylum: WVVS-FM, KOL-FM, KRLD-FM, KBPI-FM, KZAP-FM, WBAB-FM

DONOVAN, "Cosmic Wheels," Epic: WVVS-FM, WMC-FM, WBUS-FM, WEBN-FM, KBPI-FM, KZAP-FM, WBRU-FM, WBAB-FM

ELECTRIC LIGHT ORCHESTRA, "Electric Light Orchestra," United Artists: WRRN-FM, WMMR-FM, WNEW-FM, WMC-FM, KOL-FM, WEBN-FM, KRLD-FM, KBPI-FM, WHCN-FM

PROCOL HARUM, "Grand Hotel," Chrysalis: WMMR-FM, WEBN-FM, KRLD-FM, KBPI-FM, KZAP-FM, KSHE-FM

MICHAEL STANLEY, "Michael Stanley" *Tumbleweed*: WBRU-FM, WNEW-FM, WBUS-FM, KOL-FM, WEBN-FM, KRLD-FM, WBAB-FM

ARGENT, "In Deep," Epic: WVVS-FM, WBUS-FM, KBPI-FM, KSHE-FM

BABE RUTH, "First Base," Harvest: WCMF-FM

DAVID BLUE, "Outlaw Man," Asylum (Single): WCMF-FM

DAVID BOWIE, "Images," London: WBAB-FM

JOHN CALE, "Paris 1919," Reprise: KOL-FM, KRLD-FM

CANNED HEAT, "The New Age," United Artists: WMMR-FM, WVVS-FM, KBPI-FM

CHILLIWACK, "All Over You," A&M: KSHE-FM

DOUG DILLARD, "My Grass Is Blue," 20th Century (Single): WMC-FM

THE DOOBIE BROS., "The Capt. & Me," Warner Bros.: WBRU-FM, WRRN-FM

ERA, "Era," Epic: KSHE-FM

FANNY, "Mother's Pride," Reprise: WBRU-FM, KBPI-FM

JOE FARRELL, "Moon Germs," CTI: WVVS-FM, KOL-FM

FOGHAT, "Foghat," Bearsville: WRRN-FM, WNEW-FM, WMC-FM, KOL-FM

J. GEILS BAND, "Give It To Me," Atlantic (Single): KZAP-FM

GENTLE GIANT, "Octopus," Columbia: WBAB-FM, CHUM-FM

GROUNDHOGS, "Hogwash," United Artists: WVVS-FM, WMC-FM

CLAIRE HAMILL, "October," British Island: WHCN-FM

HOOKFOOT, "Communication," A&M: WBUS-FM

HUMBLE PIE, "Eat It," A&M: WRRN-FM, WBUS-FM

WAYLON JENNINGS, "Mean, On'ry, & Lonesome," RCA: WMC-FM

PAUL KELLY, "Don't Burn Me," Warner Bros.: KZAP-FM

ROBERT KLEIN, "Child of the '50's," Brut: WNEW-FM

LEO KOTTKE, "My Feet Are Smiling," Capitol: WMMR-FM, KOL-FM, WHCN-FM, KSHE-FM

LINK WRAY, "Be What You Want To," Polydor: KOL-FM

MT. AIRY, "Mt. Airy," Thimble: WNEW-FM

MISSISSIPPI FRED McDOWELL, "Live In New York," Oblivion: KOL-FM

MYSTIC MOODS, "Awakening," Warner Bros.: WMC-FM

TRACY NELSON & MOTHER EARTH, "Poor Man's Paradise," Columbia: WBRU-FM

THE NICE, "Autumn to Spring," Charisma: WRRN-FM

NRQB, "Workshop," Kama Sutra: WCMF-FM, KOL-FM

ANDY PRATT, "Andy Pratt," Columbia: WHCN-FM

PROVIDENCE, "Never Sense The Dawn," Threshold: WVVS-FM

GENYA RAVEN, "They Love Me, They Love Me Not," Columbia: WMC-FM, WBUS-FM, WHCN-FM

TERRY REID, "River," Atlantic: WMMR-FM, WVVS-FM, KRLD-FM, KZAP-FM

REUBEN AND THE JETS, "Reuben and the Jets," Mercury: WNEW-FM, KSHE-FM

ROSE, "Hooked On A Rose," GAS: CHUM-FM

RUFUS, "Rufus," ABC: WHCN-FM

TODD RUNDGREN, "A Wizard, A True Star," Bearsville: WRRN-FM, WBUS-FM, KBPI-FM, KZAP-FM

SAMMY, "Sammy," Philips: KSHE-FM

SEATRIN, "Watch," Warner Bros.: WRRN-FM, KZAP-FM

JUDEE SILL, "Heartfood," Asylum: WNEW-FM

SPACE OPERA, "Space Opera," Epic: WCMF-FM, WVVS-FM, KRLD-FM

STRACKRIDGE, "Stackridge," MCA: WBUS-FM

STATUS QUO, "Pile Driver," A&M: KSHE-FM

JOHN STEWART, "Cannons In The Rain," RCA: WEBN-FM, WMMR-FM, WHCN-FM

SIEGAL SCHWALL BAND WITH THE SAN FRANCISCO SYMPHONY ORCHESTRA, "Three Pieces For Blues Band and Orchestra," Deutsch Grammaphone: WHCN-FM

STORIES, "About Us," Kama Sutra: WMMR-FM, WMC-FM, KOL-FM

STRAUBS, "Bursting At The Seams," A&M: WCMF-FM, WBAB-FM

STYX, "Styx II," Wooden Nickel: WNEW-FM, WMC-FM

SWEET THURSDAY, "Sweet Thursday," Great Western Grammaphone: WBAB-FM

SYLVESTER & THE HOT BAND, "Sylvester & The Hot Band," Blue Thumb: KZAP-FM

TUSANO & GIAMMARESE, "Tusano & Giammarese," Ode: WVVS-FM

VARIOUS ARTISTS, "History Of British Blues," Sire: WVVS-FM

JOHNNY WINTER, "Still Alive And Well," Columbia: WNEW-FM, KRLD-FM, KBPI-FM, KSHE-FM

FOR WEEK ENDING MARCH 31, 1973

Billboard

Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

HOT 100

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, ARTIST (Producer) Label, Number (Distributing Label)
1	2	10	KILLING ME SOFTLY WITH HIS SONG • Roberta Flack (Joel Dorn), Atlantic 45-2940	34	48	5	STUCK IN THE MIDDLE WITH YOU Starkers Wheel (Lieber-Stoller), A&M 1416	68	53	7	PARDON ME SIR Joe Cocker (Denny Cordell), A&M 1407
2	3	9	ALSO SPRACH ZARATHUSTRA (2001) Deadato (Crued Taylor), CTI 12	35	31	9	KISSING MY LOVE Bill Withers (Bill Withers), Sussex 250 (Buddah)	69	74	5	LET YOUR YEAH BE YEAH Brownsville Station (D. Morris, E. Stevens), Big Tree 161 (Bell)
3	4	10	NEITHER ONE OF US (Wants to be the First to Say Goodbye) Gladys Knight & the Pips (Joe Porter), Soul 35098 (Motown)	36	50	6	DRIFT AWAY Dobie Gray (Mentor Williams), Decca 33057 (MCA)	70	-	1	THE RIGHT THING TO DO Carly Simon (Richard Perry) Elektra 45843
4	1	11	LOVE TRAIN • O'Jays (Gamble-Huff), Philadelphia International 73524 (Columbia)	37	38	9	ONE LESS SET OF FOOTSTEPS Jim Croce (Terry Cashman & Tommy West), ABC 11346	71	71	5	YESTERDAY I HAD THE BLUES Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73525 (Columbia)
5	10	9	AIN'T NO WOMAN (Like the One I've Got) Four Tops (Steve Barri, Dennis Lambert, Brian Potter), Dunhill 4339	38	39	8	A LETTER TO MYSELF The Chi-Lites (Eugene Record), Brunswick 55491	72	81	4	ARMED AND EXTREMELY DANGEROUS First Choice (Stan and Harris & Staff), Philly Groove 175 (Bell)
6	9	8	BREAK UP TO MAKE UP The Stylistics (Thom Bell), A&M 4611	39	45	7	WILDFLOWER Skylark (Erik the Norwegian), Capitol 6626	73	80	3	I KNEW JESUS (Before He Was A Star) Glen Campbell (Jimmy Bowen) Capitol 3548
7	5	16	LAST SONG Edward Bear (Gene Martynac), Capitol 3452	40	40	7	DAISY A DAY Jed Strunk (Mike Curb & Don Costa), MGM 14463	74	83	2	PLAYGROUND IN MY MIND Clint Holmes (Paul Vance), Epic 5-10891 (Columbia)
8	8	13	DANNY'S SONG Anne Murray (Brian Ahern), Capitol 3481	41	42	7	BITTER BAD Melanie (Peter Schekerytz), Neighborhood 4210 (Famous)	75	84	6	TEDDY BEAR SONG Barbara Fairchild (Jerry Crutchfield), Columbia 4-45743
9	11	6	SING Carpenters (Richard & Karen Carpenter), A&M 1413	42	43	6	SUPERMAN Donna Fargo (Stan Silver), Dot 17444 (Famous)	76	86	2	LET'S PRETEND Raspberries (Jimmy Lenner), Capitol 6629
10	16	8	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence (Suuff Garrett), Bell 45 363	43	47	7	STEP BY STEP Joe Simon (Raefer Gerald for Guardian Productions), Spring 133 (Polydor)	77	85	4	GUDBUY T'JANE Slade (Chas Chandler), Polydor 15060
11	13	7	CALL ME (Come Back Home) Al Green (Willie Mitchell), Hi 45-2235 (London)	44	51	7	ONE MAN BAND (Plays All Alone) Ronnie Dyson (Thom Bell), Columbia 4-45776	78	87	4	FRANKENSTEIN Edgar Winter (Rick Derringer), Epic 5-10945 (Columbia)
12	7	12	DUELING BANJOS • Deliverance (Eric Weisberg), Warner Bros. 7659	45	27	17	CROCODILE ROCK Elton John (Gus Dugdeon), MCA 40000	79	-	1	THINKING OF YOU Loggins & Messina (Jim Messina), Columbia 4-45815
13	19	7	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn (Hank Medress, Dave Appel & the Tokans), Bell 45-318	46	52	5	OUT OF THE QUESTION Gilbert O'Sullivan (Gordon Mills), NAM 3628 (London)	80	82	6	SAIL ON SAILOR Beach Boys (Beach Boys), Brother/Reprise 1138
14	6	18	THE COVER OF ROLLING STONE Dr. Hook & the Medicine Show (Ron Hoffkine), Columbia 4-45732	47	35	9	HELLO HURRAY Alice Cooper (Bob Ezrin), Warner Bros. 7673	81	91	4	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33040 (MCA)
15	15	9	AUBREY Bread (David Gates), Elektra 45832	48	54	6	PINBALL WIZARD/SEE ME, FEEL ME The New Seekers (Michael Lloyd), MGM/Werve 10709	82	88	2	ACROSS 110th STREET Bobby Womack & Peaces (Marshall Brwitz & Bobby Womack), United Artists 196
16	17	10	DEAD SKUNK London Wainwright III (Thomas Jefferson Kays), Columbia 4-45726	49	59	4	REELING IN THE YEARS Stevy Nicks (Gary Katz), ABC 11352	83	73	7	DREAM ME HOME Mac Davis (Rick Hall), Columbia 4-45773
17	20	10	SPACE ODDITY David Bowie (Gus Dugdeon), RCA 74-0876	50	57	4	OH LA DE DA Staple Singers (Al Bell), Stax 0156 (Columbia)	84	-	1	HEARTS OF STONE Blue Ridge Rangers (John Fogerty), Fantasy 700
18	22	6	MASTERPIECE Temptations (Norman Whitfield), Gordy 7126 (Motown)	51	28	19	ROCKY MOUNTAIN HIGH John Denver (Milton Okun), RCA 74-0829	85	90	2	MAMA WAS A ROCK & ROLL SINGER, PAPA USED TO WRITE ALL HER SONGS Sonny & Cher (Sonny Bone), MCA 40026
19	24	8	STIR IT UP Johnny Nash (Johnny Nash), Epic 5-10949 (Columbia)	52	62	3	HALLELUJAH DAY Jackson Five (Freddie Perren & Fonca/Mizell) Motown 1224	86	89	2	I CAN'T UNDERSTAND IT New Birth (Peggy III Productions), RCA 74-0912
20	21	11	HUMMINGBIRD Seals & Crofts (Louie Shelton), Warner Bros. 7671	53	37	12	GOOD MORNING HEARTACHE Diana Ross (Berry Gordy), Motown 1211	87	-	1	IF WE TRY Don McLean (Ed Freeman), United Artists 296
21	26	5	CISCO KID War (Jerry Goldstein, Lennie Jordan & Howard Scott for Far Out Productions), United Artists 163	54	33	12	GIVE MY LOVE Barbara Mason (Curtis Mayfield), Buddah 331	88	94	3	DANCING TO YOUR MUSIC Archie Bell & the Drells (Phillip Mitchell), Glades 1707
22	12	9	I'M JUST A SINGER (In a Rock and Roll Band) Moody Blues (Tony Clarke), Threshold 45-67012 (London)	55	46	13	SOUL SONG Joe Stampley (Morris Wilson), Dot 17442 (Famous)	89	77	9	WISH THAT I COULD TALK TO YOU Sylvers (Jerry Butler, Mag Johnson, Michael Viner), Pride 1019 (MGM)
23	29	5	THE TWELFTH OF NEVER Dovey Osmond (Mike Cork, Don Costa), MGM 14503	56	64	3	CHERRY CHERRY (From "Hot August Night") Neil Diamond (Tom Catalano) MCA 40017	90	93	4	LAST TANGO IN PARIS Herb Alpert & the Tijuana Brass (Herb Alpert), A&M 1423
24	14	14	COULD IT BE I'M FALLING IN LOVE • Spinners (Thom Bell), Atlantic 45-2327	57	60	4	DOWN AND OUT IN NEW YORK CITY James Brown (James Brown), Polydor 14168	91	92	5	RIVER ROAD Uncle Dog (Bob Potter), MCA 40005
25	32	11	LITTLE WILLIE The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251	58	67	5	I'M DOING FINE NOW New York City (Thom Bell), Chelsea 78-0113 (RCA)	92	98	2	PILLOW TALK Sylvia (Sylvia Robinson & Michael Burton), Vibration 521 (All Platinum)
26	30	9	PEACEFUL Helen Reddy (Tom Catalano), Capitol 3527	59	66	6	FUNKY WORM Ohio Players (Ohio Players), Westbound 214 (Chess/Jama)	93	97	3	KUFANYA MAPENZIE Ramsey Lewis (Ted Maceo), Columbia 4-45766
27	23	14	BIG CITY MISS RUTH ANN Galtrey (Mike Theodore, Dennis Coffey), Summit 248 (Buddah)	60	68	4	CINDY INCIDENTALLY Faces (Gyn Johns), Warner Bros. 7681	94	-	1	NOBODY WINS Bronie Lee (Owen Bradley), MCA 40003
28	18	17	DADDY'S HOME Jermaine Jackson (The Corporation), Motown 1216	61	55	10	LOVE IS WHAT YOU MAKE IT Grazz Roots (Steve Barri, Bob Grill, Warren Entner), Dunhill 4335	95	100	2	DELTA QUEEN Don Fardon (Miki Dolan), Chelsea 78-0115 (RCA)
29	56	3	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder (Stevie Wonder), Tamla 54232 (Motown)	62	75	3	BLUE SUEDE SHOES Johnny Rivers (Johnny Rivers) United Artists 198	96	99	2	SAW A NEW MORNING Bee Gees (Bee Gees), RSO 45401 (Atlantic)
30	25	15	DO YOU WANT TO DANCE Betty Midler (Joel Dorn), Atlantic 45-2928	63	79	5	HOCUS POCUS Focus (Mike Vernon for ITM), Sire 704 (Famous)	97	-	1	BACK WHEN MY HAIR WAS SHORT Candice Stone (Kenny Kerner & Richie Wise), Kama Sutra 509 (Buddah)
31	41	7	WALK ON THE WILD SIDE Lou Reed (David Bowie), RCA 74-0887	64	78	3	WHO WAS IT? Hurricane Smith (Hurricane Smith) Capitol 3455	98	-	1	GIVE IT TO ME J. Geils Band (Bill Szymczyk for Pandora Productions), Atlantic 45-2953
32	36	8	COOK WITH HONEY Judy Collins (Mark Hirshman & Judy Collins), Elektra 45831	65	63	9	DO IT IN THE NAME OF LOVE Candi Staton (Rick Hall), Fame 51009 (United Artists)	99	-	1	WILL IT GO ROUND IN CIRCLES Billy Preston (Billy Preston), A&M 2420
33	34	8	MASTER OF EYES Artha Franklin (Artha Franklin, Quincy Jones), Atlantic 45-2941	66	65	8	MAGIC WOMAN TOUCH The Hollies (Hollies), Epic 5-10951 (Columbia)	100	-	1	IF I COULD ONLY BE SURE Nolan Porter (Gabriel Miller), ABC 11843
				67	69	5	IF YOU GOT TO BREAK ANOTHER HEART Albert Hammond (Don Nfield, Albert Hammond), Mums 76015 (Columbia)				

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HOT 100 A-Z - (Publisher-Licensee)

Across 110th Street (United, BMI) . . . 82	Call Me (Come Back Home) (Leo/AI Green, BMI) . . . 11	Dead Skunk (Frank, ASCAP) . . . 16	Give Me Your Love (Cameo, BMI) . . . 54	Band (Leeds, ASCAP) . . . 22	Master of Eyes (Pundit/Syberis, BMI) . . . 53	Playground in My Mind (Vance/Emly, ASCAP) . . . 74	Reeling in the Years (Red Giant, ASCAP) . . . 83	Thinking of You (Loggins & Messina, Columbia) . . . 79	Tie a Yellow Ribbon Round the Old Oak Tree (Five Arts, BMI) . . . 13	Walk on the Wild Side (Oakfield, ASCAP) . . . 91	Yesterdays I Had the Blues (Blackwood, BMI) . . . 54	You Are the Sunshine of My Life (Stevie Wonder, Tamla) . . . 29
Am I No Woman (Like the One I Got) (Trousdale/Sokoloff, BMI) . . . 5	Cherry Cherry (Talleyrand, BMI) . . . 38	Delta Queen (American Dream, ASCAP) . . . 95	Good Morning Heartache (Northern, ASCAP) . . . 53	Good Morning Heartache (Northern, ASCAP) . . . 53	Masterpiece (Stone, Diamond, BMI) . . . 18	Neither One of Us (Wants to Say) (Gooddyne/Koca, ASCAP) . . . 7	The Right Thing to Do (Quackenbush, ASCAP) . . . 70	Thinking of You (Loggins & Messina, Columbia) . . . 79	Tie a Yellow Ribbon Round the Old Oak Tree (Five Arts, BMI) . . . 13	Walk on the Wild Side (Oakfield, ASCAP) . . . 91	Yesterdays I Had the Blues (Blackwood, BMI) . . . 54	You Are the Sunshine of My Life (Stevie Wonder, Tamla) . . . 29
Also Sprach Zarathustra (2001) (Three Brothers, ASCAP) . . . 2	Cisco Kid (Far Out, ASCAP) . . . 21	Do It in the Name of Love (Hewnes, BMI) . . . 60	Heart of Stone (Reggie Travis, BMI) . . . 84	Heart of Stone (Reggie Travis, BMI) . . . 84	Neither One of Us (Wants to Say) (Gooddyne/Koca, ASCAP) . . . 7	The Right Thing to Do (Quackenbush, ASCAP) . . . 70	Thinking of You (Loggins & Messina, Columbia) . . . 79	Tie a Yellow Ribbon Round the Old Oak Tree (Five Arts, BMI) . . . 13	Walk on the Wild Side (Oakfield, ASCAP) . . . 91	Yesterdays I Had the Blues (Blackwood, BMI) . . . 54	You Are the Sunshine of My Life (Stevie Wonder, Tamla) . . . 29	
Armed and Extremely Dangerous (Nickel Show/Six Strip, BMI) . . . 72	Clisco Kid (Far Out, ASCAP) . . . 21	Down and Out in New York City (Diplo, BMI) . . . 57	Hallelujah Day (Jackson Five, Motown) . . . 1224	Hallelujah Day (Jackson Five, Motown) . . . 1224	Neither One of Us (Wants to Say) (Gooddyne/Koca, ASCAP) . . . 7	The Right Thing to Do (Quackenbush, ASCAP) . . . 70	Thinking of You (Loggins & Messina, Columbia) . . . 79	Tie a Yellow Ribbon Round the Old Oak Tree (Five Arts, BMI) . . . 13	Walk on the Wild Side (Oakfield, ASCAP) . . . 91	Yesterdays I Had the Blues (Blackwood, BMI) . . . 54	You Are the Sunshine of My Life (Stevie Wonder, Tamla) . . . 29	
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Meet Motown's newest teen sensation.



When we released Irene "Granny" Ryan's new single, "No Time at All," from Broadway's smash musical, "Pippin," we knew it had magic in it. After all, Granny stops the show every night at the Imperial Theater. Here are just a few of the reactions:

WJR, Detroit—"Heavy calls, Irene Ryan."

KMPC, Los Angeles—"Still huge calls for Irene Ryan."

KFI—Los Angeles—"Fantastic calls: Granny Ryan."

WIP, Philadelphia—"Calls: Irene Ryan."

KEX, Portland—"Calls: Irene Ryan."

WMAQ, Chicago—"Calls: Irene Ryan."

KLIV, San Jose—"Heavy teen calls."

All those calls only tell us what we already knew: Granny has a hit. Motown Single #M1221F.

Produced by Bob Crewe



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Listen to what's happening at Motown. You'll hear the times change.

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	ARTIST Title, Label, Number (Dist. Label)	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	10	DELIVERANCE Soundtrack Warner Bros. BS 2683	5.98	6.97	6.97		36	37	11	NEIL DIAMOND Double Gold Bang BDS 2-227	6.98	7.98	7.98		72	110	2	HUMBLE PIE Eat It A&M SP 3701	7.98	7.98	7.98	
2	2	8	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98		37	35	32	CURTIS MAYFIELD/SOUNDTRACK Superfly Curton CRS 8014 ST (Buddah)	5.98	6.95	6.95	6.95	73	67	20	BARBRA STREISAND Live in Concert at the Forum Columbia KC 31760	5.98	6.98	6.98	6.98
3	3	19	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98	9.95	9.95	9.95	58	3	3	THREE DOG NIGHT Around the World With Dunhill DSJ 50138	9.96	9.95	9.95		74	72	11	TIMMY THOMAS Why Can't We Live Together Glades 33-6501	5.98	6.98	6.98	
4	5	11	EUMIR DEODATO Prelude/Deodato CTI CTI 6021	5.98	6.98	6.98		39	31	18	AMERICA Homecoming Warner Bros. BS 2655	5.98	6.97	6.97		75	79	6	MOUNTAIN Best Of Columbia KC 32079	5.98	6.95	6.95	
5	4	29	JOHN DENVER Rocky Mountain High RCA LSP 4731	5.98	6.98	6.98	7.95	40	41	21	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98		76	75	35	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98	
6	7	9	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)	5.98	6.98	6.98		41	23	14	MARVIN GAYE/SOUNDTRACK Trouble Man Tamla T 322 L (Motown)	5.98	6.95	6.95		77	80	42	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702	5.98	6.95	6.95	
7	8	20	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98		42	34	21	STYLISTICS Round 2 Avco AV 11006	5.98	6.98	6.98		96	2	2	CHI-LITES A Letter To Myself Brunswick 754188	5.98	6.98	6.98	
8	6	17	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97		43	46	18	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622	5.98	6.98	6.98		79	74	21	ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2595	2.98	4.98	4.98	
9	9	17	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97		62	4	4	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98				80	82	8	JAMES GANG The Best Of ABC ABCX 774	5.98	6.98	6.98	
18	3	3	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	7.95	45	36	10	BEACH BOYS Holland Brother/Reprise MS 2118	5.98	6.97	6.97		121	2	2	DONNY OSMOND Alone Together MGM-Kolob SE 4886	5.98	6.95	6.95	
13	6	6	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089	7.98	7.98	9.98		46	39	22	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	5.98	6.98	6.98		82	81	41	BOBBY WOMACK Understanding United Artists UAS 5577	5.98	6.98	6.98	
12	10	20	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98	6.98	6.98		47	43	20	BREAD Guitar Man Elektra EKS 75047	5.98	6.97	6.97		83	77	25	LOBO Of a Simple Man Big Tree 2013 (Bell)	5.98	6.98	6.98	
13	12	20	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	5.98	6.95	6.95	6.95	48	48	9	FREE Heartbreaker Island SW 9324 (Capitol)	5.98	6.98	6.98		84	88	7	SLADE Slayed? Polydor PD 5524	5.98	6.98	6.98	
14	11	17	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	9.98	9.98		49	47	22	SANTANA Caravanserai Columbia KC 31610	5.98	6.95	6.98		85	87	15	BILLIE HOLIDAY Billie Holiday Story Decca DSX 7161 (MCA)	6.98	9.98	9.98	
15	15	11	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98	6.97	6.97		50	51	69	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	5.98	6.98	6.98		129	2	2	BYRDS Asylum SD 5058 (Atlantic)	5.98	6.97	6.97	
24	4	4	TEMPTATIONS Masterpiece Gordy G 965 L (Motown)	5.98	6.98	6.98		64	5	5	JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6014	7.98	9.98	9.98		87	83	24	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602	5.98	6.97	6.97	
22	20	20	DAVID BOWIE Space Oddity RCA LSP 4813	5.98	6.98	6.98		52	56	12	BOBBY WOMACK/SOUNDTRACK Across 110th Street United Artists UAS 5225	5.98	6.98	6.98		88	90	7	JOHNNY MATHIS Me & Mrs. Jones Columbia KC 32114	5.98	6.98	6.98	
18	19	11	FOCUS Moving Waves Sire SAS 7401 (Famous)	5.98	6.98	6.98		53	53	13	HURRICANE SMITH Capitol ST 11139	6.98	6.98	6.98		-	1	1	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	
21	8	8	MAHAVISHNU ORCHESTRA Birds of Fire Columbia KC 31996	5.98	6.98	6.98		54	55	21	FOUR TOPS Keeper of the Castle Dunhill DSX 50129	5.98	6.98	6.98		90	93	19	EARTH, WIND & FIRE Last Days in Time Columbia KC 31702	5.98	6.98	6.98	
20	17	18	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98	6.98	6.98		55	45	18	JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)	5.98	6.97	6.97		91	76	36	CHICAGO V Columbia KC 31102	5.98	6.98	6.98	
21	14	17	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98		56	44	19	BILLY PAUL 360 Degrees of Billy Paul Philadelphia International KZ 31793 (Columbia)	5.98	6.98	6.98		92	73	9	BEE GEES Life in a Tin Can RSD SO 870 (Atlantic)	5.98	6.97	6.97	
22	20	10	DEREK & THE DOMINOS In Concert RSD SO 2-8800 (Atlantic)	9.98	9.98	9.98		57	49	17	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)	12.98	13.98	13.98		116	5	5	JOHN WAYNE America, Why I Love Her RCA LSP 4828	5.98	6.98	6.98	
23	16	14	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London ZPS 626/7	9.96	11.98	11.98		58	57	10	ELVIS PRESLEY Separate Ways RCA Camden CAS 2611	2.98	4.98	4.98		94	86	40	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98	6.98	6.98	
24	25	31	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	7.95	59	54	19	JAMES TAYLOR One Man Dog Warner Bros. BS 2660	5.98	6.97	6.97		95	91	42	ELTON JOHN Honky Chateau Uni 93135 (MCA)	5.98	6.98	6.98	
29	17	17	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98		60	59	13	GILBERT O'SULLIVAN Back to Front MAM 5 (London)	5.98	6.98	6.98		96	92	75	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	9.98	9.98	9.98	11.95
26	26	25	CAT STEVENS Catch Bull at Four A&M SP 4365	5.98	6.98	6.98		61	50	15	DON McLEAN United Artists UAS 5651	5.98	6.98	6.98		97	100	7	JIM CROCE Life & Times ABC ABCX 769	5.98	6.98	6.98	
42	3	3	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98	6.98	6.98		62	61	33	TEMPTATIONS All Directions Gordy G 962 L (Motown)	5.98	6.98	6.98		98	95	9	BARBARA MASON Give Me Your Love Buddah BDS 5117	5.98	6.98	6.98	
28	30	8	JUDY COLLINS True Stories & Other Dreams Elektra EKS 75053	5.98	6.97	6.97		71	9	9	LOST HORIZON Soundtrack Bell 1300	5.98	6.98	6.98		107	7	7	JOE SIMON The Power Of Spring SPR 5704 (Polydor)	5.98	6.98	6.98	
29	27	13	AL GREEN Green Is Blues Hi SHL 32055 (London)	5.98	6.98	6.98		64	69	8	EDWARD BEAR Capitol ST 11157	5.98	6.98	6.98		100	94	13	SMOKEY ROBINSON & THE MIRACLES 1957-1972 Tamla T 320 D (Motown)	7.98	6.98	6.98	
30	28	21	JETHRO TULL Living in the Past Chrysalis ZCH 1035 (Warner Bros.)	9.98	11.97	11.97	11.95	65	60	18	URIAH HEEP The Magician's Birthday Mercury SRM 1-652 (Phonogram)	5.98	6.98	6.98		101	98	104	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98
52	4	4	GLADYS KNIGHT & THE PIPS Neither One Of Us Soul S 737 L (Motown)	5.98	6.98	6.98		66	63	30	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)	5.98	6.98	6.98		136	4	4	CRUSADERS 2nd Crusade Blue Thumb BTS 7000 (Famous)	7.98	7.95	7.95	
32	32	18	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	5.98	6.95	6.95		67	68	7	ERIC CLAPTON Clapton Polydor PD 5526	5.98	6.98	6.98		103	99	26	YES Close to the Edge Atlantic SD 7244	5.98	6.97	6.97	
38	7	7	WATTSTAX—THE LIVING WORLD Soundtrack Stax STS 2-3010 (Columbia)	9.98	12.98	12.98		68	65	25	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)	5.98	6.98	6.98		104	106	6	B.B. KING Best of ABC ABCX 767	5.98	6.95	6.95	6.95
34	33	24	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98		70	66	17	DUANE ALLMAN An Anthology Capricorn 2 CP 0108 (Warner Bros.)	7.98	9.98	9.98		105	85	12	CYMANDE Janus JLS 3044	5.98	6.98	6.98	
40	16	16	LOU REED Transformer RCA LSP 4807	5.95	6.95	6.95		71	70	14	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801	11.95	11.95	11.95	11.00	108	118	6	OHIO PLAYERS Pleasure Westbound W 2017 (Chess/Janus)	5.94	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.

Woman From Tokyo Is Single

WB 7672



from new album by Deep Purple,
Who Do We Think We Are!
on Warner Bros. Records and Tapes

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	84	10	HOLLIES Romany Epic KE 31992 (Columbia)	5.98	6.98	6.98	
★	126	4	NEW BIRTH Birth day RCA LSP 4797	5.98	6.98	6.98	
110	112	6	CHUCK BERRY Golden Decade, Vol. 2 Chess 2CH 60023	6.94	7.95	7.95	
111	115	12	BILLIE HOLIDAY Strange Fruit Atlantic SD 1614	5.98	6.97	6.97	
★	123	3	JERRY LEE LEWIS The Session Mercury SRM 2-803 (Phonogram)	9.96	9.95	9.95	
113	108	70	LED ZEPPELIN Atlantic SD 7208	5.98	6.98	6.98	6.97
★	132	6	STEALERS WHEEL A&M SP 4377	5.98			
115	105	18	GRATEFUL DEAD Europe '72 Warner Bros. 3WX 2668	9.98	11.98	11.98	
★	-	1	PROCOL HARUM Grand Hotel Chrysalis CHR 1037 (Warner Bros.)	5.98	6.97	6.97	
117	122	5	LOUDON WAINWRIGHT III Columbia KC 31642	5.98	6.98	6.98	
118	103	16	DONNY OSMOND My Best to You MGM SE 4872	5.98	6.98	6.98	
119	97	9	LAURA NYRO The First Songs Columbia KC 31410	5.98	6.98	6.98	
120	89	25	GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099	5.98	6.98	6.98	
121	117	65	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 6067	9.98	11.98	11.98	
122	111	43	CHUCK BERRY London Sessions Chess CH 60020	5.94	6.95	6.95	
123	128	3	BLACK OAK ARKANSAS Raunch 'N' Roll—Live Atco SD 7019	5.98	6.97	6.97	
124	124	5	RAMSEY LEWIS Funky Serenity Columbia KC 32030	5.98	6.98	6.98	
125	127	7	DOUG SAHM & BAND Atlantic SD 7254	5.98	6.97	6.97	
★	134	3	DONNA FARGO My Second Album Dot DOS 26006 (Famous)	5.98	6.98	6.98	
127	130	4	THE BUDDY MILES BAND Chapter VII Columbia KC 32048	5.98	6.98	6.98	
128	102	21	RITA COOLIDGE The Lady's Not for Sale A&M SP 4370	5.98	6.98	6.98	
129	104	18	JOE COCKER A&M SP 4368	5.98	6.98	6.98	
130	120	38	NEIL DIAMOND Moods Uni 93136 (MCA)	5.98	6.98	6.98	
★	142	3	JO JO GUNNE Bite Down Hard Asylum SD 5065 (Atlantic)	5.98	6.97	6.97	
132	109	26	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (Columbia)	5.98	6.98	6.98	
133	131	38	DONNA FARGO The Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)	4.98	6.95	6.95	
134	114	20	STEVE MILLER BAND Anthology Capitol SVBB 11114	6.98	8.98	8.98	
135	113	19	NEIL YOUNG/SOUNDTRACK Journey Through the Past Reprise ZXS 6480	6.98	7.98	7.98	
136	138	6	BILLIE HOLIDAY The Original Recordings Columbia C 32060	4.98	6.98	6.98	
137	137	32	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE	REEL TO REEL
138	133	34	JERMAINE JACKSON Jermaine Motown M 752 L	5.98	6.95	6.95	
139	119	11	GUESS WHO Artificial Paradise RCA LSP 4830	5.98	6.98	6.98	
★	158	2	FIFTH DIMENSION Living Together, Growing Together Bell B 1116	5.98	6.98	6.98	
★	154	4	ROY BUCHANAN Second Album Polydor PD 5046	5.98	6.98	6.98	
142	139	18	SHAWN PHILLIPS Faces A&M SP 4363	5.98	6.98	6.98	
143	141	24	J. GEILS BAND "Live"—Full House Atlantic SD 7241	5.98	6.97	6.97	
144	152	3	KOOL & THE GANG Good Times De-Lite DE 2012	5.98	6.95	6.95	
145	150	9	PAUL BUTTERFIELD Better Days Bearsville BR 2119 (Warner Bros.)	5.98	6.97	6.97	
146	140	36	EMERSON, LAKE & PALMER Trilogy Capitol SD 9903	5.98	6.97	6.97	
★	177	2	LIZA MINNELLI The Singer Columbia KC 32149	5.98	6.98	6.98	
★	189	2	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98			
149	143	39	CARPENTERS A Song for You A&M SP 3511	5.98	6.98	6.98	
150	144	6	DION & THE BELMONTs Live at Madison Square Garden Warner Brothers BS 2664	5.98	6.97	6.97	
★	162	2	DR. JOHN In the Right Place Atco DS 7018	5.98	6.97	6.97	
152	157	6	STEPPENWOLF 16 Greatest Hits Dunhill DSX 50135	5.98	6.95	6.95	6.95
153	156	7	CLIMAX BLUES BAND Rich Man Sire SAS 7402 (Famous)	5.98	6.95	6.95	
154	159	44	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	
★	-	1	FOGHAT Bearsville BR 2136 (Warner Bros.)	5.98	6.97	6.97	
156	145	46	JETHRO TULL Thick as a Brick Reprise MS 2072	5.98	6.97	6.97	6.95
157	148	6	HUBERT LAWS Morning Star CTI CTI 6022	5.98	6.98	6.98	
158	147	34	ROD STEWART Never a Dull Moment Mercury SRM 1-646 (Phonogram)	5.98	6.95	6.95	6.95
159	164	3	BLUE OYSTER CULT Tyranny and Mutation Columbia KC 32017	5.98	6.98	6.98	
★	178	3	DAVID BOWIE Images 1966-1967 London BP 628/9	7.98	7.95	7.95	
★	-	1	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	
162	135	19	POCO A Good Feelin' to Know Epic KE 31601 (Columbia)	5.98	6.98	6.98	
163	151	31	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (Columbia)	5.98	6.98	6.98	
164	168	4	DOBBIE GRAY Drift Away Decca DL 7-5397 (MCA)	4.98	6.98	6.98	
★	186	2	DAWN featuring Tony Orlando Tuneweaving Bell B 1112	5.98	6.98	6.98	
166	146	19	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)	5.98	6.98	6.98	
★	-	1	TODD RUNDGREN A Wizard, A True Star Bearsville BR 2133 (Warner Bros.)	5.98	6.97	6.97	
168	170	3	DAVID RUFFIN Motown M 762 L	5.98	6.95	6.95	
169	169	13	MARLO THOMAS & FRIENDS Free to Be... You & Me Bell 1110	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	172	4	FREDDIE HUBBARD Sky Dive CTI CTI 6018	5.98	6.98	6.98	
171	175	20	DAVID BOWIE The Man Who Sold the World RCA LSP 4816	5.98	6.98	6.98	
172	165	8	RAY CONNIF I Can See Clearly Now Columbia KC 32090	5.98	6.98	6.98	
173	176	5	THE MOVE Split Ends United Artists UAS 5666	5.98	6.98		
174	125	17	RICK NELSON & THE STONE CANYON BAND Garden Party Decca DL 7-5391 (MCA)	5.98	6.98	6.98	
★	-	1	DONOVAN Cosmic Wheel Epic KE 32156 (Columbia)	5.98	6.98	6.98	
176	173	4	MICKEY NEWBURY Heaven Help The Child Elektra EKS 75055	5.98	6.98	6.98	
177	183	3	THE ISLEYS Live I-Neck TMS 3010-2 (Buddah)	6.98	7.95	7.95	
178	167	15	BILLY PRESTON Music Is My Life A&M SP 3516	5.98	6.95	6.95	
179	171	40	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98	
180	185	5	THE SYLVERS Pride PRD 0007 (MGM)	5.98	6.95		
181	149	7	CHARLEY PRIDE Songs of Love RCA LSP 4837	5.98	6.98	6.98	
182	182	5	JERRY WALLACE Do You Know What It's Like To Be Lonesome? MCA 301	5.98	6.98	6.98	
183	153	10	KING HARVEST Dancing in the Moonlight Perception PLP 36	5.98	6.98	6.98	
184	161	24	CHI-LITES Their Greatest Hits Brunswick BL 754184	5.98	6.98	6.98	
185	155	17	JIMI HENDRIX War Heroes Reprise MS 2103	5.98	6.97	6.97	
186	160	32	MICHAEL JACKSON Ben Motown M 755 L	5.98	6.95	6.95	
187	166	43	ROLLING STONES Exile on Main Street Rolling Stones CDC 2-2900 (Atlantic)	9.98	9.98	9.98	
188	195	4	GRIN All Out Spartan KZ 31701 (Columbia)	5.98	6.98	6.98	
189	188	5	BOB SEGER Back in '72 Palladium/Reprise MS 2126	5.98	6.97	6.97	
190	193	3	SMALL FACES Ogden's Nut Gone Flake Immediate/ABKCO AB 4225	5.98	6.98	6.98	
191	187	17	MAN OF LA MANCHA Soundtrack United Artists UAS 9906	6.98	7.98	7.98	
192	163	19	KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (Columbia)	5.98	6.95	6.95	6.95
193	180	5	CURTIS MAYFIELD His Early Years With the Impressions ABC ABCX 780/2	5.98	6.95	6.95	
194	181	8	WILSON PICKETT Greatest Hits Atlantic SD 2-501	5.98	6.97	6.97	
195	-	1	GENTLE GIANT Octopus Columbia KC 32022	5.98	6.98	6.98	
196	174	25	TEN YEARS AFTER Rock & Roll Music to the World Columbia KC 31779	5.98	6.98	6.98	6.98
197	199	2	DION Greatest Hits Columbia KC 31942	5.98	6.98	6.98	
198	184	16	PARTRIDGE FAMILY Notebook Bell 1111	5.98	6.98	6.98	
199	179	17	JAMES BROWN Get on the Good Foot Polydor PD 2-3004	6.98	6.98	6.98	7.95
200	194	6	MARY TRAVERS All My Choices Warner Brothers BS 2677	5.98	6.97	6.97	

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	44
Duane Allman	70
America	39
Beach Boys	45
Bee Gees	92
Chuck Berry	122
Black Oak Arkansas	123
Black Sabbath	87
Blue Oyster Cult	159
David Bowie	17, 77, 160, 171
Bread	47, 89
James Brown	199
Roy Buchanan	141
Paul Butterfield	145
Byrds	86
George Carlin	88
Carpenters	149
Cheech & Chong	94
Chicago	91
Chi-Lites	78, 184
Eric Clapton	67
Climax Blues Band	153
Joe Cocker	129
Judy Collins	28
Ray Conniff	172
Rita Coolidge	128

Alice Cooper	10
Creedence Clearwater Revival	32
Jim Croce	97
Crusaders	102
Cyndee	105
Dawn	165
Deep Purple	15, 154
John Denver	5
Eumir Deodato	4
Derek & The Dominos	22
Neil Diamond	14, 36, 130
Dion	197
Dion & The Belmonts	150
Donovan	80
Dr. Hook & The Medicine Show	43
Dr. John	151
Doobie Brothers	137, 161
Earth, Wind & Fire	90
Edward Bear	64
Emerson, Lake & Palmer	146
Donna Fargo	133
Fifth Dimension	126, 140
Focus	18
Fog Hat	155
Four Tops	54
Free	48
Marvin Gaye	41
J. Geils	129
Gentle Giant	195
Grand Funk Railroad	129
Grateful Dead	115

Dobie Gray	164
Al Green	29, 34
Grin	195
Guess Who	139
Jimi Hendrix	185
Billie Holiday	85, 111, 136
Hollies	108
Freddie Hubbard	170
Humble Pie	72
Isleys	177
Jermaine Jackson	138
Michael Jackson	186
James Gang	80
Jethro Tull	30, 156
Elton John	2, 95
Jo Jo Gunne	131
B.B. King	104
Carole King	46, 101
King Harvest	183
Gladys Knight & The Pips	31
Kool & The Gang	114
Kris Kristofferson	192
Hubert Laws	157
Led Zepplin	113
Jerry Lee Lewis	112
Ramsey Lewis	124
Lobo	83
Loggins & Messina	40, 76
Kris Kristofferson	57
Don McLean	61

Mandrill	69
Barbara Mason	98
Johnny Mathis	88
Mahavishnu Orch.	19
Curtis Mayfield	193
Harold Melvin & The Blue Notes	163
Bette Midler	9
Buddy Miles Band	127
Steve Miller	134
Liza Minnelli	147
Joni Mitchell	55
Moody Blues	13, 50
Mountain	75
The Move	

Bobby Womack Across 110th Street

"Across 110th Street" is Bobby Womack's latest smash hit single. It's his fourth in less than a year, a year which has also included two top-selling albums. As he nears the end of his extensive tour with Santana, one fact is undeniably clear: Bobby Womack is a Star.

This single, and the soundtrack album from which it was taken, have firmly established Bobby Womack in the upper echelons of contemporary music. It's about time.

ON UNITED ARTISTS RECORDS & TAPES
LP UAS-5225 - SINGLE UA-XW196-W



Test Cassette '45' Via New Vendor

• Continued from page 1

of Ampex, when contacted, said he was "reviewing the proposal and it is interesting." It is known that there is record company interest in that Huckabee during the first two months' trial agrees to pay in advance for use of masters, which he said would be duplicated by either Ampex, GRT, Superscope, Los Angeles, and an as yet undesignated eastern duplicator.

The participating labels would receive proof of number of cassettes duplicated, he said. Labels would ship masters direct to plants.

Pledges No Return

No return of product would be made to a manufacturer, Huckabee stated. "We will get on a hit out in front and probably get off it before it it at the top. Barbara Parker, who will oversee what tunes we select for vending, will head up an eventual network of 45 branches nationally. As each

machine contains an irreversible counter and we expect 20 percent of our machines to be serviced daily, we can continually switch hits from various parts of the country," he said.

The 340-pound multi-colored fully illuminated vendor is free-standing. It measures 18 inches deep, 3.5 feet wide and 4 feet high. Across its top is a 2.5 inch band, where the 16 titles, showing artist, title and label, with a possible label logo or artist picture, can be seen. Like a cigarette vender, which it closely resembles, there are 16 selector buttons, which, when depressed, ejects the proper tape. Buttons also carry artist and song title. Each column in the machine holds 56 cassettes of one of the hits.

Huckabee said he is being financed by seven wealthy investors, who remain anonymous. He called an experimental test last year "with makeshift equipment" in Boston, Philadelphia, Dallas and San Francisco "gratifying."

Miss Parker said that initially Prolif will have 32 hits ready to go. Initially, Prolif will order between 80 and 125,000 tapes for the pilot test. At the start, Prolif vending machines will be serviced by uniformed routemen, using their own cars.

Huckabee would not divulge his agreement for payment to record companies, explaining that the first two-month period was experimental. He said that location owners would be paid 5 cents per tape sold.

Wurlitzer's Cassette Juke

• Continued from page 1

M.V.C., Dist. Corp., Livonia, Mich., duplicates the music tapes and about 50 titles will be available at \$1.50 to jukebox programmers. M.V.C.'s repertoire includes such acts as Carole King, Seals & Crofts, Loggins & Messina, Al Green, Grateful Dead, Merle Haggard, Boston Pops and others.

The Sound System, styled like a piece of furniture and made of wood, will be steadily improved. Palmer said engineers are looking to equip it for Dolbyized tapes. Income in test Wurlitzer route locations runs from \$40-\$70 a week with three tapes changed weekly. Wurlitzer's first unit, the Carousel, has been in the field for over two years, and is styled like a traditional jukebox. Both are stereo units.

In regard to ever playing cassette singles, Palmer said the Sound System should not be "jukeboxized," and feels its 20-selection capacity would not be suited for tape singles. It is ideally suited for the cocktail lounge where patrons want album music but where a jukebox is too large. The cassette unit takes up no more space than a chair.

BRAVO Goals Are Clarified

• Continued from page 1

industry associations and organizations.

He said that, through BRAVO, industry executives could share each others problems—as an association or an organization leader, and because each has at one time or another faced such allied situations, be in a position to aid in solutions.

"This," added Malamud, "could result, not only in aiding one, or a group of the association's executives, but also possibly result in ultimate benefit to the entire music industry."

Malamud said that his association was not proposing another industry association. "We are not looking for dues or fund-raising projects, or any other type of formal organization."

"We merely want to create a structure for the interchange of ideas among the professionals, the people whose business is not the everyday record business of creation and sales and promotion, but the operation of the industry associations and organizations which serve these creators and music industry executives."

Malamud continued, "Although we do not see any necessity for setting up new projects for BRAVO, we feel that the personal contact and understanding among the executive leaders of the industry associations could not only eliminate duplication of projects and conflicts in dates and campaigns; but could help develop positive attitudes towards one another, and one another's organizations."

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

- "THEME FROM LOST HORIZON"—Guy Chandler (Owman)
 - "I'VE GOT TO CATCH THAT TRAIN"—Johnny Dollar (Gemini)
 - "EARLY IN THE MORNING"—Bobby Sherman (Metromedia)
 - "WASN'T IT NICE IN N.Y.C."—Tommy Leonetti (Columbia)
 - "MY GET UP AND GO"—Hillybilly John (N. S.)
 - "JET SET BABY"—Anthony Priest (Gemini)
 - "MUDDY MISSISSIPPI"—Wild Bill Emerson (Ace Of Hearts)
 - "GUANTANAMO BAY"—Eddie Gross (Queen)
 - "THEY NEVER TOLD ME"—Earl Connelly (Maycon)
 - "EYES KEEP CRYING"—Chuck & Collette Miles (CB)
 - "MY SIDE OF LIFE"—Merle Kilgore (Starday)
- ALBUM OF THE WEEK:
"TRUCKERS ARADISE"—Del Reeves (United Artists)

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

Rep Rap

Those rumors of an American tour for the Beatles have prompted several Los Angeles stations to begin playing music by the British act, and have prompted Roy Robinson, a new packager through Double R Productions, to fly to London on March 30 to try to set up a tour for the group. With or without Paul McCartney who is still not on a close relationship with the three others, Robinson also plans to sign several British groups for an American tour, but his sights are really on the Beatles. He was prompted to make the effort after hearing from several "close" contacts in London who reportedly know that Ringo, John and George have eyes to do personal appearances again where the money is the best.

Roberta Flack readying a statement concerning her management? And how pleased were people like producer Joel Dorn with her statements to New York press that "I did it all myself? . . . Paul Ackerman and Johnny Mercer both on the White House Record Library commission were unable to attend the presentation ceremony in Washington. . . . Michael Jackson becomes one of the youngest (age 14) performers to appear at the Oscar ceremonies on Mar. 27, when he sings the title song from the film, "Ben." . . . Bearsville Records including a return postcard in copies of Todd Rundgren's new album, "A Wizard, A True Star" to provide the means for buyers to have their names included in the packaging of the next Rundgren album. . . . Despite the current flurry of reissues from Columbia of Billie Holiday product, the company still has a couple of unissued sides by the singer in the vaults.

A promotion, marketing and advertising campaign, titled "Carnegie Party" is being built by MCA around Rick Nelson's solo appearance at New York's Carnegie Hall, Mar. 30. Nelson's earlier rock revival appearance at Madison Square Garden inspired his gold record single, "Garden Party" hence the tie in. . . . When the First Lady, Mrs. Patricia Nixon announced that the RIAA White House Record Library was worth \$12,000, there were murmurs from industry executives in the audience about whether that was list price or had been discounted. . . . Jethro Tull will play the 19,000 seat Los Angeles Forum for three consecutive nights in June—the first time any rock group has tried it.

Advance reservations for the Sonny and Cher March show at Harrah's Lake Tahoe resulted in a staggering 80,000 telephone calls in ONE day. Continental Telephone's Nevada State manager Dale Carlson said this equalled 1,000 calls every 15 minutes during the peak and jammed lines throughout Nevada. . . . Geneva Wade Morganfield, wife of blues singer Muddy Waters died at St. Bernard's hospital, Chicago, after a long illness. . . . Dick Clark likely to get prime time television on ABC-TV to celebrate his 20th anniversary show. . . . James Taylor and Carly Simon attended Peggy Lee's opening at the Waldorf Astoria's Empire Room.

Comedian Robert Klein is TV-advertising his Brut Records comedy album in a parody of the Brut after shave sports personality commercials—after a hard evening of humor he likes to smell good. . . . Isaac Hayes purchased the remaining 10 Japanese cherry trees planted as part of a memorial at Cooper and Parkway, Memphis. They cost \$20 each. . . . Marty Ostrow reads Ruby Monday. . . . Waiter Joe Ciadella at the Bachannel dining room Caesars Palace, Las Vegas, burst into song in front of Merv Griffin, dining there. Result: he appeared on Griffin's television show, being taped there, dressed in his waiter's uniform. . . . A 15 volume "History of the States" a 15 hour musical encyclopedia of the U.S., produced by Carl Friend, president of the Rivermont Music Co., Memphis will be on the market within 60 days.

David Bowie in serious negotiations to play the Broadway lead in "Dream Engine" for the Robert Stigwood Organization and director Joseph Papp. . . . Stan Worth scored West Coast occult show, "Mystique. . . . Gospel artist Marion Williams is leaving for a month's tour of Europe. . . . Ill with influenza in Brazil, Sergio Mendes has cancelled his U.S. tour. . . . Classical harmonica player Cham-Ber Huang has written an instruction method for playing the Hohner Chordomonica, to be distributed with the instrument.

The Boston Pops orchestra, conducted by Arthur Fiedler, have their first quadraphonic album out on RCA, the first of a six album set with the orchestra playing the biggest hits of the past six decades. It is the result of an artist exchange—Fiedler is signed to Polydor. . . . Marlo Thomas is visiting schools to promote her "Free To Be. . . You and Me" album. . . . Snuff Garrett will produce the next Nana Mouskouri album. . . . Alabama's Greatest Stars For Atabama's Special Children's benefit, April 28 will feature Freddie Hart, Tammy Wynette, Curly Putman, George Lindsay and Fannie Flagg. . . . Tim Hardin is living in England under the aegis of Gaff-Horowitz, the management firm. . . . Eric Weissberg, who has a No. 1 hit with "Dueling Banjos," is looking for a new record company.

Lou Reizner, producer of the "Tommy" hit album, expected to announce his own label soon for worldwide distribution. . . . The Imperials are selling their records via a newsletter offering a two record live recording for \$6 and a new album of their hits for \$2—both albums plus a free gift for \$7. . . . Desert Inn Hotel in Las Vegas offering only Jimmy Dean

sausages during the RCA artist's stay there. . . . An outgrowth of Joe Elmore's Songwriters' Workshop in Memphis will be a local songwriters association, similar to the Nashville Songwriters Association. The Workshop's six week course included appearances by singer Al Green and Willie Mitchell, both of the Hi Studio. . . . Michael Butler, "Hair" producer, spoke to the National Association of Accountants at the Biltmore Hotel, Thursday (20) on "The Benefits of Theatrical Investment." "Hair" returned 400 percent to investors, and grossed \$73 million world wide.

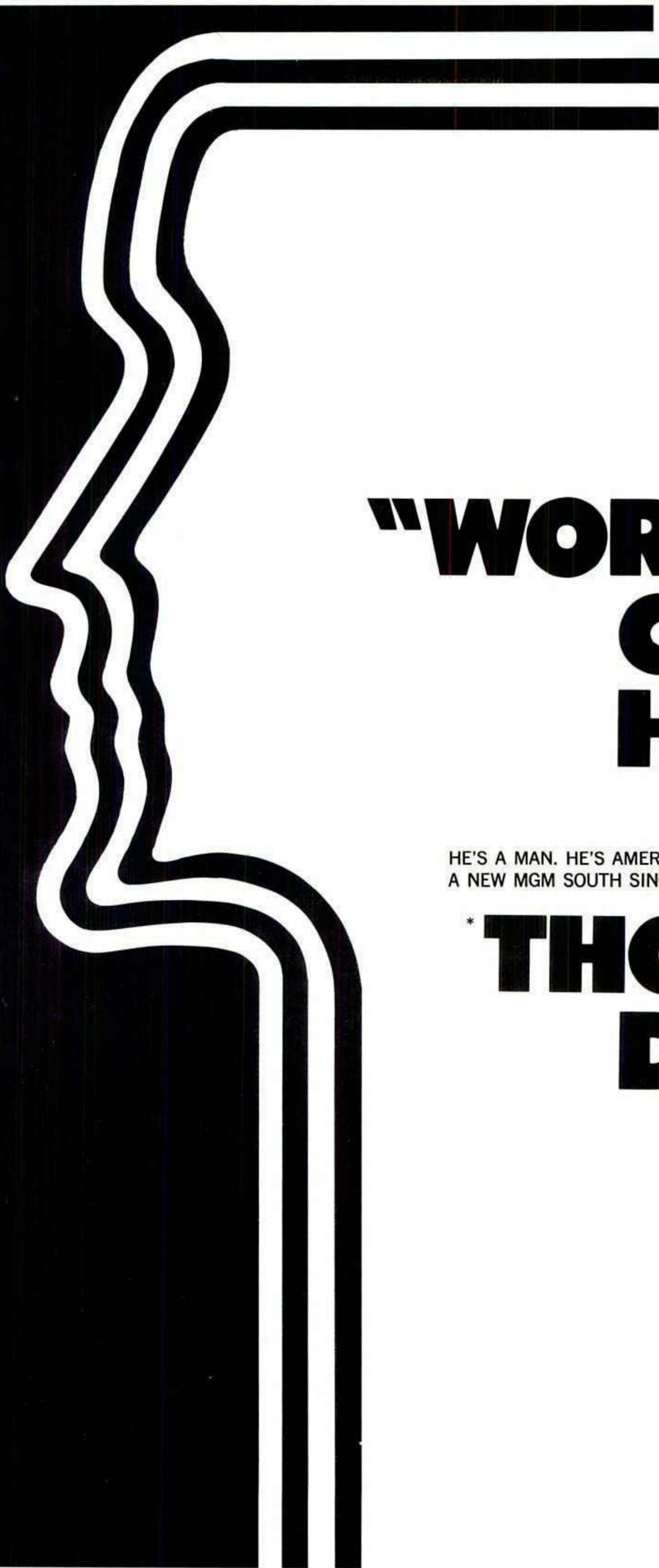
Elvis Presley gifted comedian Marty Allen and wife Frenchy with turquoise and silver ring and a diamond and sapphire wristwatch as mementos of their Las Vegas engagement. . . . Steve Lawrence is connected with a company importing a new gin and vodka, called Old Bailey, from England. He will host a product opening during the May engagement of Lawrence and wife Eydie Gorme at Caesars Palace, Las Vegas. . . . First reviews John Herald received in New York were when he appeared on bill with another unknown—Bob Dylan. Herald appears at Max's KC in the city this week. . . . Peggy Lee has not yet re-signed with Capitol. . . . Esther Marrow, Fantasy Records, takes over as lead in the Chicago company of "Don't Bother Me, I Can't Cope." . . . The Atlantic Black Music Marketing Conference was held at the home of executive Henry Allen. . . . The best known of all the Old Time Fiddlers' Conventions, the Union Grove N.C., affair is set for April 7 weekend. It's the 49th convention. There are now five albums, on Union Grove Records, recorded from previous conventions. . . . Is Betty Sperber, one of the originators, still with the "Flip Side" television show?

Atco group, Black Oak Arkansas received 30,000 letters in response to their offer of free land deeds to one inch squares of Heaven, Ark. . . . Bread are off on a March-April world tour. . . . Bell Records preparing up-dated pictures and biographies of all their artists to be sent as a package to publications. Orchestra leader and entertainer Benny Meroff has died. He could play 35 instruments and had Artie Shaw, Tommy and Jimmy Dorsey in his band at one time. . . . Genesis were originally scheduled for Canadian dates with Procol Harum but pulled off the tour by Procol's manager after he saw them in action. . . . Yes, Neil Scott in Buddha's short hair advertisement in last week's Billboard is Neil Bogart, co-president of the label. It was taken during his days as a singer. . . . Songwriter Al Kasha, co-writer of Oscar song nominee, "The Morning After" to author a book on lyric writing. . . . Sammy Davis Jr. is heard tap dancing on David Clayton Thomas' "Professor Longhair" LP cut. . . . Sahara Tahoe executive Tony Atchley took out \$15,000 worth of promotional television spots for the Elvis Presley "Aloha From Hawaii" TV special. Atchley says the hotel is also planning a major billboard, radio, TV and newspaper campaign when Presley returns to the Sahara-Tahoe. . . . Carla Thomas' next album, "Beautiful" includes a booklet of beauty tips for black women. . . . Proctor and Bergman, half of the Firesign Theater, are going it alone on the next Firesign LP, "TV or not TV." . . . Las Vegas physician, Dr. Sidney Boyers was given a new white Lincoln Continental by patient Elvis Presley. . . . Former Memphis classical guitarist Bunyan Webb appeared with the Memphis Ballet company. . . . Piano tuners and technicians organized a seminar at the Memphis Sheraton-Peabody. No complaints from guests. . . . Almo Productions presenting Hoyt Axton children's musical "Happy Song" to the networks. . . . Fanny's London concert to be filmed for use in tea commercials. . . . Writer Daniele Patucchi has his first film score with "Los Amigos" starring Anthony Quinn for MGM.

There's now an Osmond Sister—she will make her debut with her brothers at the Sahara-Tahoe, Easter Week. . . . Joy of Cooking now has three female singers and a new male lead guitarist, and is seeking a top producer. . . . The reason why seats are unreserved in the orchestra stalls at New York's Radio City Music Hall is because of the impossibility of ushers seating customers during rock concerts. There are around 4,000 orchestra seats in the location. . . . Pink Floyd sold out Toronto's 17,000 seat Maple Leaf Gardens in 90 minutes. . . . Herbert D. Strauss, senior executive officer of Grey Advertising, New York, has died. . . . Staple Singers will tape a new "message" syndicated TV show, "Kane and Kompany, Mar. 26-27 using Washington's Lincoln Memorial as background.

We need you.

If you can spend some time, even a few hours, with someone who needs a hand, not a handout, call your local Voluntary Action Center. Or write to "Volunteer," Washington, D.C. 20013. The National Center for Voluntary Action.



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