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The International
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 Newsweekly

TV CARTRIDGE PAGE 43

HOT 100 PAGE 73

TOP LP'S PAGES 74, 76

FORE Acts to Spur 'Black Experience'

By RADCLIFFE JOE

NEW YORK — The Fraternity of Recording Executives (FORE) will sponsor a series of record product expositions in basically black communities across the country, in an effort to generate more black dollars and activity in the recorded music business.

FORE will supply booths and personnel in the selected areas, and lease these facilities at minimal cost to record companies interested in participating in the venture.

The project by FORE is designed to expose black oriented record companies to the communities to which they cater, and vice versa, and is part of an overall project designated "The Total

Black Experience," which FORE is trying to develop for its members and affiliates.

Officials of FORE's N.Y. Chapter, where the idea germinated, see the concept of record product exposition as a practical way of developing a more meaningful dialog.

FORE's N.Y. Chapter is also
(Continued on page 78)

Possible Aural Monitor Delay

By MILDRED HALL

WASHINGTON — The latest round in the battle over electronic coding and monitoring of TV programming may cause even more delay in the long-awaited FCC rulemaking for aural monitoring of radio record play and other programming, tested and requested by
(Continued on page 78)

Hansen to Key VidExpo '72

NEW YORK — Congressman Orval Hansen (R-Idaho), will deliver one of the keynote speeches at the opening of VidExpo '72, the first user-oriented video market conference sponsored by the Billboard Publishing Group. Hansen is chairman of the GOP's Task Force on Training & Education, and a key figure in the push for video industry standardization.

Also on the conference program with Hansen are some two dozen video industry experts culled from organizations around the world that are already financing programs involving the new video technology.

Latest additions to the speaker roster include Jack Craver, vice president and general manager of
(Continued on page 38)

Bell Oldies In Expansion

By SAM SUTHERLAND

NEW YORK — Following the initial success of a two-month promotion on their "Flashback" singles series, Bell Records is contemplating release of a "Flashback" album line. The "Flashback" catalog, consisting of 67 singles from the '60's, many of them by black r&b groups,
(Continued on page 3)

Library Royalty Muddled in U.K.

By BRIAN MULLIGAN
 Editor, Music Week

LONDON — The possibility of composers being paid a royalty for records and sheet music loaned by public libraries in the U.K. is now under consideration by the government.

This follows the publication of a report by a working party set up by Lord Eccles, minister with responsibility for the Arts, to consider how to implement an amendment to the 1956 Copyright Act to incorporate a public lending right.

The working party, which got together in March last year, was
(Continued on page 58)

Anticipate Immediate Purchasing Response at CES Audio Booths

By EARL PAIGE

CHICAGO — Consumer Electronics Show's (CES) second outing in McCormick Place here will be a buying show, because for the first time in recent years, items heretofore mainly in prototype stages (i.e., four-channel sound,

television cartridge players/recorders) are now in production.

The expected 30,000 delegates will see, also for the first time in CES's six years, an all audio show. Many big TV manufacturers are taking a pass—RCA, Zenith, Syl-

vania, Motorola, Magnavox (some will maintain Loop hotel suites though but cannot show product in them).

The show opening Sunday (11) will find CES's sponsors (Consumer Electronics Group, Electronic Industries Association) generally satisfied with '71's shakedown event. Thus CES will essentially repeat the three morning industry seminars starting 9 a.m. Monday (12)—marketing, video, audio. Exhibit hours are 9-6 p.m. Mon.-Tues., 9-3 p.m. Wed.

Fireworks could erupt at the Wednesday audio seminar because at least one strong advocate of discrete four-channel sound, producer Brad Miller, promised Billboard he was going to fire back at matrix proponents. Miller said he will be the only software panelist.

Everything about CES is bigger, more space (300,000 square feet vs 220,000 last year), more exhibitors
(Continued on page 20)

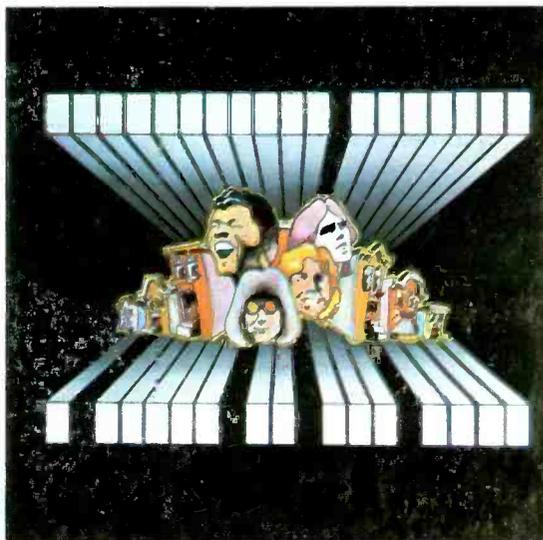
Radio & Promotion Execs Select Radio Forum Topics

By CLAUDE HALL

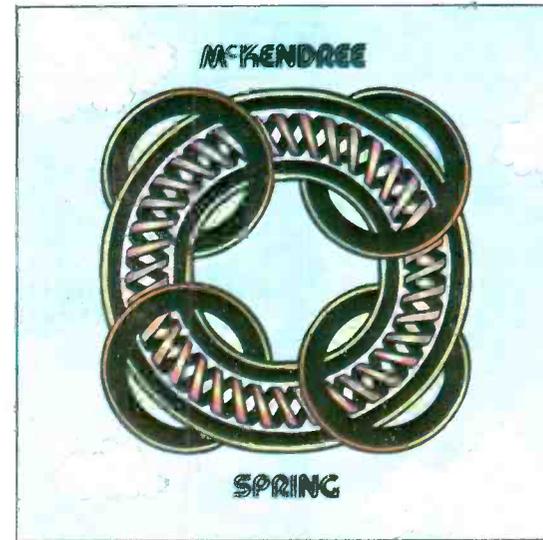
LOS ANGELES—Potential topics for the fifth annual Billboard Radio Programming Forum are now being evaluated by a panel of radio and record executives and a complete slate of topics will be announced within the next two weeks.

Selected to serve on an advisory panel for the Forum for a one-year term were George Wilson, general manager of WDRQ-FM in Detroit and national program di-

rector for the Bartell Broadcasting chain; Dale Andrews, program director of WCBM, Baltimore; Roland Bynum, program director of KGFJ, Los Angeles; Jerry Stevens, program director of WMMR-FM, Philadelphia; Dick Starr, programming consultant working out of Miami; and Don Nelson, general manager of WIRE, Indianapolis. From the record industry are: Steve Popovich, national promo-
(Continued on page 49)



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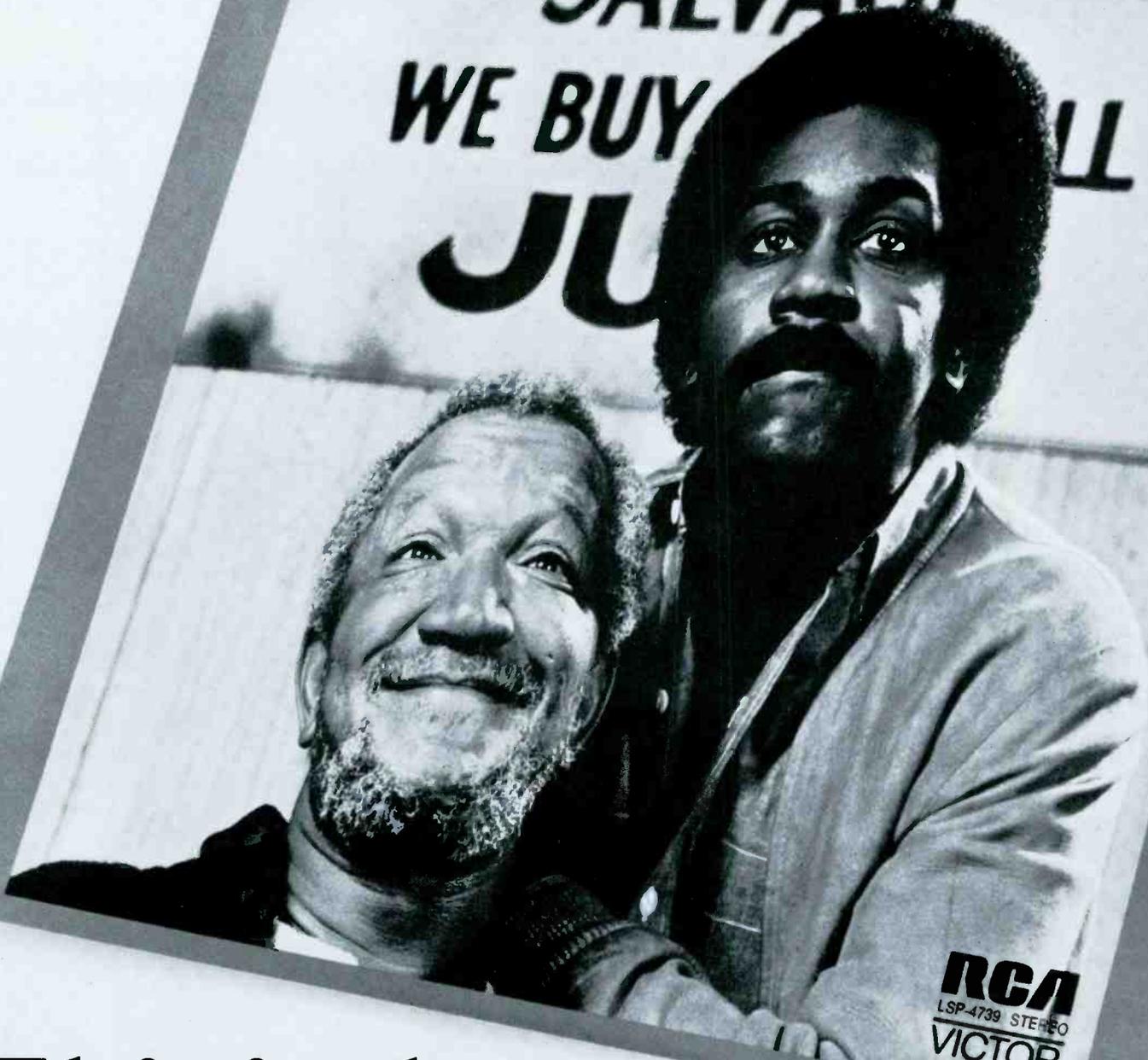


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sound tracks of the smash
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RCA Records and Tapes

Nashville Writers Sue Record Mfgrs.

By BILL WILLIAMS

NASHVILLE — Twenty-five Nashville songwriters and three publishing firms have filed a Sherman Anti-Trust suit against 17 major record firms, charging breaches of contracts and seeking \$300 million in damages.

The suit, filed in U.S. District Court here, was originated by attorneys Grant Smith, Ben Cantrell, R.B. Parker Jr., James L. Roberts and Jerry Jackson, CPA, on behalf of the writers and publishers.

The suit contends that record club selections are made on a special rate deal with the writers, then computers are programmed so as to automatically reduce the rate by 25%. It contends this is in violation of the antitrust laws.

The suit says the record companies have been "illegally underpaying writers and copyright owners for many years." It claims that the manufacturers have forced songwriters to accept "minimal royalties" for their songs, in direct restraint of trade.

Referring to the 1909 copyright law which calls for a 2-cent

Bell Oldies In Expansion

• Continued from page 1

has been active for some time, but no concerted promotional effort had been previously set for the series. Original projected sales for the May 1-July 1 campaign had been 100,000 units, but, to date, sales have already exceeded 128,000 units, according to Oscar Fields, singles sales vice president.

"We initially felt that a promotion on the records we have in our 'Flashback' line would result in some extra sales over this two-month period," Fields commented. "The reaction from our distributors and retailers has been overwhelming. We anticipate doing over 250,000 units by the end of the month."

Fields noted that the album release project now being examined would begin with two, or possibly three, albums to be released in the fall.

Fields also noted that, with the exception of a national title strip mailing to one-stops, all advertising, promotion, marketing and even the creation of special display bins, browser and divider cards have been initiated either by Bell's distributors or by the retailers themselves.

In commenting on the enthusiasm for the series, Fields also noted that individual orders from distributors ran as high as 25,000 pieces.

The "Flashback" catalog contains titles such as "In the Still of the Night" by the Five Satins, "Story Untold" by the Nutmegs, "The Letter" by the Box Tops, "La La Means I Love You" by the Del-fonics, and "Back Up Train" by Al Green.

CORRECTION

The reprint service of the Hot 100 chart carries an error this week. The No. 1 record is "Candy Man" by Sammy Davis Jr. and the No. 4 record is "Oh Girl" by the Chi-Lites.

CBS/Electro-Voice Agree

NEW YORK—In a definitive move towards matrixed four channel sound equipment compatibility, Columbia Records and the Electro-Voice Corp. have agreed in principle, to exchange, on a non-exclusive basis, patent rights and technology related to their respective four channel disk systems.

royalty payment, the suit contends this has been circumvented by the refusal of the record companies to record a song unless the copyright owner enters into a private licensing agreement. It further accuses them of "working in collusion to cut independent writers and publishers out of the business." Contending that they are trying to "monopolize the music industry," the suit says that many of the record firms have their "own significant publishing companies" and can restrict and eliminate the independent.

(Continued on page 78)

Sonny & Cher 'Catalog' Volume Bolsters Kapp

LOS ANGELES — Kapp Records, which earns at least 20 percent of its income from catalog product, is currently experiencing a boom from "instant catalog," according to label general manager Johnny Musso. Even though the "Live" album by Sonny & Cher has been out since last August and has sold beyond 360,000 copies, it's still selling at the rate of 1,000 copies a day, "so you really can't consider it catalog material. At least, not in the sense of a Roger Williams, who has about 15 albums which are still selling consistently and well for us. But Sonny & Cher product seem to be in a superstar category."

He pointed out that Sonny & Cher's "Gypsies, Tramps and Thieves" album came out last

London's Person-to-Person Meets a Success: Goldfarb

By DAN BOTTSTEIN

NEW YORK—London Records' series of informal person-to-person meetings with its independent distributors has been an unqualified success, according to label president Herb Goldfarb.

"On London's twenty-fifth anniversary," said Goldfarb, "we have put new vitality into the family relationship between the manufacturer and independent distributor. We have had a fantastic response from the principals and personnel of the operations we visited." At the get-togethers, held at major hotel in the markets of London's independent distributors, activities include cocktails, dinner, and roundtable rap sessions. No product is presented. Personnel from the distributor attending include virtually all job functions within the organization, including salesmen, promotion men, racking specialists, field men, accounting personnel from both receivables and payables, IBM statisticians, pickers, packers, counter people, return specialists and just about everyone in the shop, office or warehouse.

Goldfarb said that this kind of wide contact is impossible at traditional sales conventions. He stressed his conviction that independent distribution will continue

Columbia Records manufactures the SQ disk system, while Electro-Voice manufactures the Electro-Voice Stereo-4 system, developed by Peter Scheiber.

The agreement was spawned out of industry's realization that com-

(Continued on page 36)

Gordy Labels To Coast HQ

By CLAUDE HALL

LOS ANGELES—Motown Records is shifting the major emphasis of its record activities to the West Coast and a spokesman for the firm said that the major reason was in order to consolidate greater manpower in Los Angeles where the firm is already deeply involved in motion pictures and other interests. Several of the staff members will be shifted to the Los Angeles office and Phil Jones will be in total charge of sales, starting this week from Los Angeles.

At this time, according to Robert Gordy, head of Jobette Music.

(Continued on page 10)

September and has sold more than 475,000 copies and is still selling around 2,000 copies a day, while their "All I Ever Need Is You" album has already received a Gold Disk award from the Record Industry Association of America for a million dollars in sales and it's still selling between 4-5,000 copies a day.

"If you can establish an act of this superstar status, they'll continue to sell," Musso said. "It's like having instant catalog."

Musso, who took over as general manager in 1970, has been responsible for establishing acts such as El Chicano, John Rowles and Sonny & Cher, and is now seeking to break Tony Christie in the U.S. Christie's single, "Is This the Way

(Continued on page 8)

as a major factor in the record industry.

London and its independent distributors have gathered at Universal Distributing in Philadelphia, Robert Distributing, in St. Louis; Heilicher Bros. in Minneapolis, and ABC Record and Tape Sales in Seattle. Meetings are scheduled in Houston, at H.W. (Pappy) Daley's operation, and Big State in Dallas.

Hayes, Stax Top Music Awards

By BILL WILLIAMS

MEMPHIS—Presenting a fast-paced show spiced with an abundance to top entertainment, Memphis Music, Inc., offered its second annual awards show in great fashion.

(See Memphis award pictures, page 12.)

Stax Records, generally, and Isaac Hayes, specifically, were the big winners at the black tie affair at the Rivermont, where a capacity crowd of 1,560 witnessed an array

of talent on stage matched only by that in the audience.

Hayes, already a big winner in 1972, won awards for outstanding songwriter, outstanding single record of the year, best album, outstanding musician, and a special trustee's award for his contributions toward membership. Most of his awards centered around "Shaft." He not only was the most frequent winner, but obviously the most popular.

Also from the Stax organization, Mavis Staples, one of the Staple Singers, was named outstanding female vocalist. Outstanding male vocalist was Al Green of Hi Records.

Jim Stewart of Stax Records was named Outstanding Executive of the year. Other awards were: Album Cover Design: Black Moses (Larry Shaw); Outstanding New Artist: Cymarron (produced by Chips Moman); Outstanding Instrumental Group: Booker T. & the M.G.'s; Outstanding Engineer: Ronnie Capone; Outstanding Vocal Group: The Staple Singers; Outstanding Producer: Willie Mitchell and Outstanding non-Memphis Record Company, Atlantic.

TOP 10 LP's

NEW YORK—Crosby, Stills, Nash and Young are together again. Crosby, Stills, Nash and Young are the first members of disbanded recording group to have their solo LP's in the top 10 of the Billboard Top LP chart at the same time.

"Manassas" by Stephen Stills (Atlantic) is at 4 while "Harvest" by Neil Young (Reprise) is at 9 and "Graham Nash/David Crosby" (Atlantic) is at 10.

RCA Opens Branches To Serve South, SW

ATLANTA—RCA has opened depot branches and sales offices from Nashville south to Miami and west to Dallas.

The new RCA distribution

GE Requests FCC Review Of 'Quadcast'

WASHINGTON—General Electric has formally entered its discrete quadrasonic system as a contender in the 4-channel transmission sweepstakes and has further petitioned the Federal Communications Commission to make an extended inquiry into all aspects of the new-found technique. The company said it endorses the new ad hoc Quadrasonic Radio Committee of the Electronics Industries Association, which will study all aspects of 4-channel broadcasting, and will recommend standards to the FCC.

The G.E. 4-channel system is now in more direct competition at the commission with the Darren Quadraplex system, which was proposed by James Gabbert, president of KIOI-FM, San Francisco. Both are discrete systems which would carry the 4-channel transmission directly to the listener, as opposed to the matrix system which blends four channels into two, and decodes them back into an approximate of four channels at the receiver.

General Electric recommended three main goals for the FCC in a full-scale inquiry into the new sound development: One, to determine both public and industry interest in the new sound for broadcasting; two, to check such aspects of the new quadrasonic sound as quality and performance standards, need for additional frequency allocations, and the impact on the FM service's SCA's. (These are the Subsidiary Communications Authorizations presently used by FM's in background music and store casting.)

General Electric had previously submitted results of quadrasonic broadcast tests made under FCC authorization, on its FM station, WGFN-FM, Schenectady, but took the further opportunity to plug its system on several grounds. G.E. (Continued on page 8)

points, all of which are called Music Two, are rooted in warehousing branches in Dallas and here. The local stocking branch, which is headed by Charlie Smith, veteran in the Victor operation having been years in Memphis, supplies orders for the entire South. Sales offices and their managers, supplied from here, include: Nashville, Jack Dill; Memphis, Larry Gallagher; and Miami, Freddie Love. Charlie Hall is supervising the entire southern operation from here.

Dallas is being managed by Tom McCusker, with Walter (Bug) Puglieri overseeing the southwest operation.

Victor also has branches in Los Angeles and Cleveland.

20th-Fox Eyes Disk Return

LOS ANGELES—The motion picture firm of 20th Century-Fox plans to launch a new record label sometime in the near future. Years ago, the company was quite active with 20th Century-Fox Records and this label was distributed by ABC Records until recently. A general manager for the label will be announced in a few weeks.

Already, the firm has begun building up its music publishing division under Herb Eiseman, who until recently operated the West Coast office of Jobette Music.

Mpls. Promo Firm Sues FOP & War

LOS ANGELES—War and its management, Far Out Productions, has been sued for a total of \$160,000 in Federal District Court here by Variety Theater Productions, a Minnesota-based concert promotion firm. The suit claims that War never showed up to play a nine-concert tour they contracted for.

The Midwestern tour was to be booked by Variety Theater Productions, with War getting paid \$11,000 per show. Concert dates were to be set in Feb. and April of 1972.

Several special trustees awards were given. Recipients were Al Bell, for his many contributions to the industry; Mrs. Estelle Axton, for her faith and concern with Memphis music; Hugo Dixon, for his work with the arts in Memphis and Buster Williams of Plastic Products, for his help to the industry in general over the years.

George Klein of WHBE received the first Dewey Phillips Media Award, and a special symphony award was given to Mrs. Russel Weiner, voted by fellow members of the Memphis Symphony.

Mrs. Frances Preston, vice president of BMI, presented special citations to Isaac Hayes and Jim Stewart of Stax for their million-performance with "Shaft."

Entertainment literally rocked the ballroom. First on the bill was (Continued on page 8)

More Late News

See Page 78

UA Preparing Fall College Concert Trek

By NAT FREEDLAND

LOS ANGELES—The United Artists Acoustic Road Show is currently in preparation for a 10-city college tour in mid-September. The road show will be a free concert series featuring UA non-amplified talent. Artists projected for the tour are Spencer Davis, Doc Watson, Townes Van Zandt, George Gerdes, Eric von Schmit, and Chris Smither.

UA will cover all transportation costs and artist fees. The label is asking colleges to provide an auditorium for the free concerts and get behind on-campus promotion. Among the locations being finalized for the tour are Brooklyn College, Ohio State, Michigan State and Loyola. A potential audience of 300,000 could be reached on Acoustic Road Show stops.

UA had a \$1 concert at Holly-

wood Bowl last year and Warner Bros., Mercury, and Capitol have been among the major labels subsidizing their newer artists on low-admission tours. "It's economically feasible to send a lot of artists on our Acoustic Road Show because we don't have to transport large groups and a lot of amplifiers," said Martin Cerf of the UA creative services department. The tour will probably include a bass-drum duo to back the acoustic guitarists.

High Court Tests Piracy Laws

By JOHN SIPPEL

LOS ANGELES—The U.S. Supreme Court sometime this fall or winter will decide whether unlicensed tape duplicating can be made illegal by a state law.

The Supreme Court granted a

Phillips Opens Tupelo Studio

MEMPHIS — Sam Phillips is building a new recording studio at Tupelo, Miss., and expects to be in operation within 120 days. Plans have been completed on the building, and all equipment is being customized. Phillips is owner of Sun Records and Phillips Recording Services here.

Ray Harris, former partner in Hi Records, will be general manager and vice president of the Tupelo operation. He previously produced Ace Cannon, the Bill

(Continued on page 8)

Sales, Chart Boom For Famous Complex

NEW YORK—Famous Music Corp. is experiencing its greatest sales and chart success since the company's inception in 1970, says Tony Martell, president of the company. Sharing in the upsurge are Famous Music's satellite labels, Neighborhood and Blue Thumb.

Martell commented: "Our philosophy is to avoid large releases for the sake of false volume and pick records with potential and

then back them with advertising, press and exploitation."

Melanie has achieved her biggest selling single ever, "Brand New Key," on the Neighborhood label. Commander Cody & His Lost Planet Airmen, on Paramount, went Top 10 with "Hot Rod Lincoln." The Crusaders' Blue Thumb album, "Crusaders I," is on the chart, and the Brady Bunch is also on the lists with their Paramount LP, "Meet the Brady Bunch." Chart activity has been generated by Mitch Ryder (Paramount) and Mark-Almond and Dave Mason, both on Blue Thumb.

Particularly successful in recent months has been Dot Records, the country arm of Famous Music, said Martell. The label has Donna Fargo's "Happiest Girl in the Whole U.S.A." at the top of the country chart, and the record has also crossed to the pop listings. Recently, Tommy Overstreet had the No. 1 country single, also on Dot.

In consolidating its operations, Famous Music has made four executive appointments.

Bob Krasnow, of Blue Thumb Records, has been named vice president of a&r for the Famous Music complex. He will supervise a&r for the Famous Music family of labels from newly enlarged facilities in Los Angeles. While continuing to administer Blue Thumb's flow of product, Krasnow will direct the company's over-all creative efforts on the West Coast.

Sal Licata, formerly vice president of sales for Blue Thumb, has been appointed vice president of marketing for Famous Music and general manager of the consolidated West Coast offices. Chuck Gregory, formerly director of marketing for Famous Music, also has been appointed vice president of marketing. He will be based in New York. Carmen La Rosa has been named director of sales for all Famous labels. Herb Gordon, director of promotion, and La Rosa and their staffs will report to Gregory.

ITA Suggests Vtape Might Nip Skyjacks

By RADCLIFFE JOE

NEW YORK—The International Tape Association is advocating the use of videotaping facilities by airlines in an effort to cut down the high incidence of air piracy.

The idea which embodies videotape surveillance of air travellers from major airports across the nation, suggests videotapes and voice prints of travellers as they pass through embarkation gates.

The suggestion was outlined to the Federal Aviation Administration by the ITA in a recent letter to FAA administrator John H. Shaffer.

The letter, signed by Larry Finley, the ITA's executive director, tells the FAA that the magnetic tape watchdog organization does not believe the measure would constitute an invasion of privacy, as long as the tape is not viewed or used except in the event of an actual hijacking.

The ITA's letter further suggests that the tapes can always be demagnetized and reused, thereby making the experiment an economic one.

It continues, "Videotaping is likely to discourage a hijacker who

(Continued on page 78)

Audio Magnetics Suing Unlicensed Duplicator

LOS ANGELES — Audio Devices, a division of Capitol Industries, has filed suit against Donald Koven's Mobile Stereo in Superior Court here, claiming \$9,497 owed for merchandise since Feb. 1971. The suit alleges Mobile Stereo should have known it was insolvent

and unable to pay for the goods.

Koven is a central figure in several litigations here, one of which is the basis for a Supreme Court hearing on whether state law making unlicensed duplicating a criminal violation are constitutional (see story on page one).

writ of certiorari to two defendants, Don Koven and Don Goldstein, principals in a local unlicensed duplicating firm, in a case which goes back to a raid on their Mobile Stereo operation in March 1971. The city attorney's office obtained a search warrant, based on state statute 653H, which made unlicensed duplicating a crime in California. The raid resulted in a municipal court case, which found the defendants guilty of violation of the law. They appeal to the Superior Court here. Their hearing was denied.

When defendants have exhausted their state appeals, under the federal law they can petition the Supreme Court directly for a hearing. The defendants' local attorney, Arthur Leeds, known nationally for his pioneer representation of unlicensed duplicators through southern California (Billboard, Feb. 19) so petitioned the Supreme Court. He was informed last week that a writ of certiorari was granted. Leeds has been notified to supply the court with his petition by July 15, while the plaintiff, who will probably be represented by Deputy City Attorney Dave Margulies, must file their objections 45 days later.

The Supreme Court will shortly adjourn, with hearings to renew in October. Because the writ was granted late in the court's current session, it will probably be one of the last hearing's calendared.

When the exact date of the hearing is set, principals in both sides and possible friends of the court will assemble before the court in a one-day hearing. Both sides are normally limited to 30 minutes of discussion each.

The Supreme Court's decision would not only affect the California anti-piracy law, but similar laws passed in Tennessee, Arkan-

(Continued on page 78)

Virginia Law Vs. Pirates

NEW YORK—The state of Virginia has passed an antipiracy statute.

The new Virginia law makes it unlawful to manufacture, distribute or wholesale any recording with knowledge that the sounds have been transferred without the owner's consent as well as to retail or possess, for the purpose of retailing, any recorded device that has been produced, manufactured, distributed or acquired at wholesale in violation of the statute.

The statute further provides for the true name of the manufacturer to be placed on the package of every recorded device sold, transferred or possessed for the purpose of sale. In cases of violation it calls for the confiscation of all recorded devices that do not conform to the provisions of the statute.

Virginia is the 10th state to enact antipiracy legislation. The other states already having antipiracy laws are New York, California, Arizona, Arkansas, Tennessee, Florida, Texas, Washington and Pennsylvania.

Executive Turntable



ALES



KEANE

Barney Ales, executive president of Motown Records, has resigned effective immediately to devote full time to his investment portfolio. . . . Also leaving Motown are **Chuck Young, Al Valenti, Gene Scurty, Kevin Cummings** and several others. . . . **J. K. (Mike) Maitland** has been elected a vice president on the Board of Directors of MCA Inc., the parent firm of MCA Records. Maitland is president of the record company. . . . **Col. Tom A. Parker** has been named assistant to the president, **Barron Hilton**, as promotion and talent consultant for the entire Hilton hotel chain. Parker will headquarter on the fourth floor of the Las Vegas Hilton and will not keep specific office hours. . . . **Samuel Burger**, former vice president, tape manufacturing for Columbia Records, has been promoted to vice president, and will direct all record and tape manufacturing. **John Ryan**, vice president, disk manufacturing, will direct disk manufacturing operations at the Pitman, Terre Haute and Santa Maria plants. **Bruno Fontana** has been promoted to director, administration and planning. He will be responsible for planning, budgets and capital project control for disk and tape. **Richard Billiar**, formerly manager, plastics engineering and injection molding, has been promoted to director, plant engineering. **Stanley Nimiroski** becomes director, national quality control, and will be responsible for product assurance programs at all manufacturing locations. **Charles Giambalvo** has been named manager, industrial engineering.

★ ★ ★

William (Bill) Keane has been appointed director, marketing development and planning, for RCA Records. In the newly created position, he will have direct charge of merchandising, planning, advertising, sales promotion, editorial services, product art and photography. Keane comes to RCA from CBS and Columbia Records, where he was most recently director, product management. . . . **Bill Heard** has been promoted to regional promotion manager, Southern region, Epic/Columbia Labels. He was formerly the Dallas branch promotion manager for Columbia and Epic/Columbia Custom Labels, and was cited as Promotion Man of the Year in the South by both Columbia and Epic/Columbia Custom Labels. Before joining the company, Heard was a musician and vocalist with the **New Christy Minstrels**. . . . **Bob Krasnow**, of Blue Thumb Records, has been appointed vice president of a&r for the Famous Music complex; **Sal Licata** has been named vice president of marketing and general manager; **Chuck Gregory** becomes vice president of marketing; **Carmen La Rosa** is director of sales. (See separate story.) **Marty Thau** has resigned as vice president of a&r and operations for Famous Music. He will announce his plans in September.

★ ★ ★

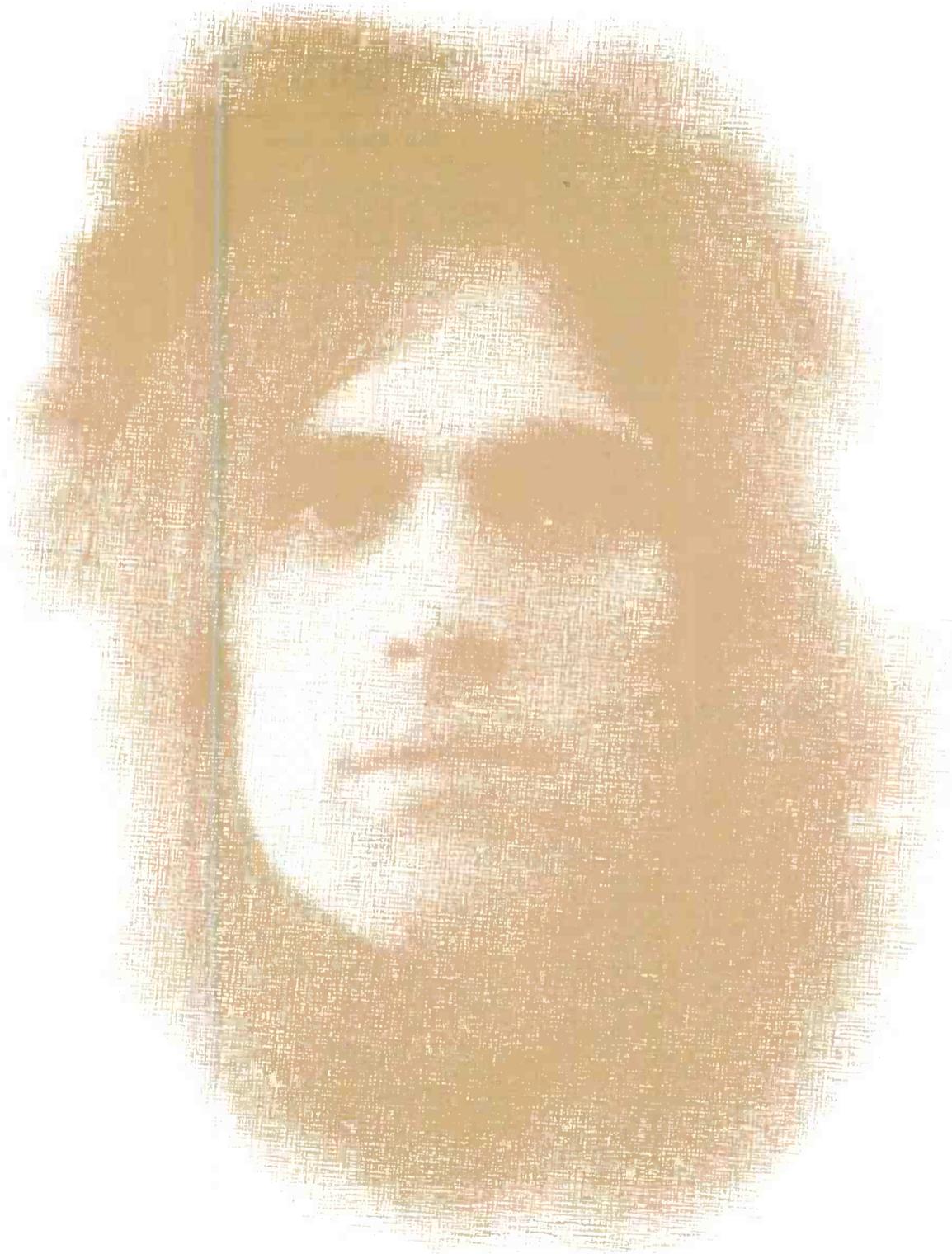
Phil Rauls, previously Southwest regional promotion manager for Atlantic Records, has been promoted to Southeast regional promotion manager and artist relations manager for the South. **Stanley Chaisson**, formerly the Warner-Elektra-Atlantic promotional representative for Memphis and Nashville, has been

(Continued on page 78)

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New Eric Andersen.
"Blue River"^{KC 31062}
On Columbia Records 
and Tapes

The first review is in:

"You could tell from the way Eric Andersen walks, talks and carries himself lately that he has finally gotten his butt together. Yes he has! His forthcoming album is astoundingly beautiful and infectious. Not since the likes of James Taylor's 'Sweet Baby James,' and Carole King's 'Tapestry' does an album hit that perfect balance between the commercial and the real like Eric's new one. It is a warm joy to listen to it."

—rock critic, *Al Aronowitz*

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Vol. 84 No. 25

General News

UA Forging Strong Black Talent Image

LOS ANGELES—United Artists Records has never been particularly known as a soul label, but under its current administration UA has become a force in marketing black artists.

The proof was on last week's Billboard Hot 100 chart, with War's "Slippin' Into Darkness," Cornelius Brothers and Sister Rose's "Too Late to Turn Back," and Bobby Womack's "Woman's Gotta Have It" all represented. Monk Higgins is also Bubbling Under with "Gotta Be Funky." Each of these releases is prominent on Billboard's Soul charts too.

"Aside from having been fortunate enough to sign some great black artists, I think the reason for UA's breakout in this field is that we don't have any r&b department," said Mike Stewart, president of the label. "UA has been going out of the way to hire more minority staffers, but we don't assign blacks to working exclusively in the soul market or anything like that. Our main Los Angeles promotion man is a black woman, Gerri Miller, and some of our most effective promotion people at dealing with black stations are white."

FM Assistance

UA doesn't have any "hard r&b" product, according to Stewart. And all the label's black artists are marketed exactly as any other progressive rock acts. UA has achieved more breakouts for its black artists on FM than on soul stations, Stewart said.

Ike & Tina Turner got the first gold record in their long career on the UA release of "Proud Mary," the label claims. And Rick Hall, the Muscle Shoals producer who pioneered the city's success as a recording center with a series of black artist hits backed by country session musicians, states flatly that a main reason he chose UA to distribute his own Fame label is their track record with black artists. The first Fame-UA release features

Rushing, Jazz Singer, Dead

NEW YORK — Jazz singer Jimmy Rushing died here Thursday (8) after a brief illness. He was 68. He started his singing career in California in 1925 before returning to his hometown, Oklahoma City, to join Walter Page's Blue Devils. With Page he met up with the band's pianist, Count Basie and (after a brief period with Bennie Moten) became singer with Basie's first band in 1935 in Kansas City. He remained with Basie until 1950, led his own seven-piece band at the Savoy Ballroom in New York for two years, then worked as a single.

Rushing's hard-driving singing, touched with much blues, was recorded by Decca, Columbia, Vanguard, Colpix, Master Jazz, Impulse Bluesway, and RCA. His last album was released earlier this year by RCA. Material closely associated with Rushing—"Mr. Five with Five" was his nickname—included the classic "Sent for You Yesterday" and "Goin' to Chicago."

Audio Fidelity In Expansion

NEW YORK — Audio Fidelity Records, a division of Audiofidelity Enterprises, Inc., is expanding its custom producing and premium department.

Under the supervision of Harold Drayson, executive vice president, Audio Fidelity will utilize its catalog of over 500 records to increase the sale of custom record and tape packages.

Candi Staton and is beginning to pick up airplay.

"Earlier in my career I ran a Harlem record store and managed black artists," Mike Stewart said. "I'm convinced that the black market is going the same way as the rest of the music business, with a trend toward writer-artists who have something to say. Most of the people we're signing have a track record as writers or producers, even if they never recorded as artists before."

Among the new black artists signed by UA with upcoming product are Leon Ware and Z.Z. Hill, both mainly known as soul writer-producers, songstresses Gerrie Granger and Lea Roberts, and West Coast Revival.

London Bows 'Them' Park

NEW YORK—London Records has released a 2 LP bonus-Pak by "Them" featuring Van Morrison.

With increasing the sales of their entire bonus-pak in mind, London is planning a promotional campaign which will include covers for window display, print and radio spots and newly-designed catalogs for trade and consumer use.

The bonus-pak line, which has a suggested list price of \$7.98, includes: "Stan Kenton Today" (Phase 4 Stereo), John Mayall's "Through the Years" (London), "Spectacular Les Reed" (Chapter One) Frank Chacksfield's "Ebb Tide and Other Million Sellers" (Phase 4 Stereo), Roland Shaw's "The Return of James Bond" (London) and "The Best of Willie Mitchell" (Hi).

Letters To The Editor

'Live' Monitor Music

Dear Sir:

Sincere appreciation for the front page article. I am convinced of the concept and believe it a new form of entertainment for network radio.

I can certainly attest to the impact of Billboard. Since the article appeared, I have received offers from a 24-hour rock concert to engineering services to our own affiliated stations wanting more information.

Since we talked, we have now sold, to Buick, two three-hour MONITOR segments, Saturday and Sunday, July 8 and 9, from 7 to 10 p.m., for the Newport Jazz Festival in New York.

Thank you for the accurate report of our doings.

With best regards,

Cordially,

Robert Wogan
Vice-President, Programs
NBC Radio Div., New York City

Birmingham Boost

Dear Sir:

I just finished reading the letter from Rick Davis of WAJF, Decatur, Alabama, in which he condemns radio in north Alabama. In the first place, it sounds as if Mr. Davis is either a beginner, amateur, or a man who nurses sour grapes. I have left several stations under adverse conditions, but not once have I written a derogatory letter about those stations to a national columnist, complaining about pay, working conditions, or professionalism. On the contrary, I have gone out of my way to praise even the worst of stations. One never knows when he may need a reference or some help from a former employer.

As to Mr. Davis' second point regarding the "sound" of stations in north Alabama: I disagree. Birmingham radio has undergone many wholesome changes in the past year, and is about to undergo more. We are awaiting FCC approval of our sale to Screen Gems Stations and WBRC is about to be sold to Mooney Broadcasting from Nashville. When these changes become effective, I think Birmingham will be on its way to the front of the radio ranks in the South!

Other markets sound remarkably competent, taking into account their small size: Anniston, Tuscaloosa, Gadsden, and Huntsville. I think Mr. Davis should get in his car some weekend, drive through the northern part of the state, take the cotton out of his ears, and turn the volume on his car radio up as loud as he can stand it. In the meantime, I hope he is happy in Decatur, a city with a population of 38,044, which is located in a county with a population of 77,306—according to the last U.S. Census.

Sincerely,
Greg Prymak
WYDE Country
Birmingham, Ala.

Classics And Jazz

Dear Sir:

On behalf of a station which seems to have grabbed hold of a stick with two short ends, I'd like to add a postscript to the response to George Simon's letter on promotion of Jazz records. WFBF has broadcast 100% classical music until quite recently when we introduced six hours of primarily black jazz, six nights a week. I must say, I was astounded at the response which Roger Brock, the jazz announcer, got to his pleas for records to form a basic library. Compared to our classical librarian, he was swamped! And he was getting just about the sort of response which George Simon complained about! This should give you some idea of the tough time any classical station has getting records. There are exceptions. They know who they are, and the consequent exposure is given just because theirs are all we have to play.

Let's hope that classical revivals spurred by "Clockwork Orange's" Beethoven, Emerson, Lake & Palmer and some of the others will lead to some promotion to show the record buyers what an untapped resource the field of classical music is!

Sincerely,
Simon Pontin
WFBF, Philadelphia, Pa.

NARAS Meet Honors Dizzy

NEW YORK—NARAS honored trumpet player Dizzy Gillespie during a combination membership and fund-raising meeting at the A&R Studios, June 5.

George Simon produced a "Pictorial Roast" of Gillespie who performed with Bobby Hackett, Bobby Brown, Poland Kirk and Jimmy Owens.

The Gillespie function is one of a series to foster membership interest and aid the NARAS scholarship. Father Norman O'Connor presented a plaque to the musician and chapter president Phil Ramone gave a short speech.

WB Pub Gets NFL Song

NEW YORK — Warner Bros. Music Publishing has acquired the official song of the National Football League.

Ed Silvers, WB president, said that the song will be played during half-times of all NFL games and that copies will be mailed to music directors of high school and college marching bands. WB also plans a commercial record release by one of the NFL teams.

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Weston Activates Label

LOS ANGELES—Doug Weston is activating his Troubadour label, formed two years ago and distributed by Capitol.

Weston has obtained his first LP featuring Bob Lind and is now remixing the tapes. He has also recorded a group and plans having an initial release of from three to five albums by fall. He claims six labels are talking distribution deals with him and has not made any commitments.

Weston plans to sign other acts to the label, using his club as a means of showcasing artists. The Troubadour's Monday night hosts will provide one outlet for the de-

velopment of artists for the roster.

The club recently firmed up a recording equipment deal with Far Out Productions, whereby Weston can use their remote 16-track equipment.

Memphis Awards

• Continued from page 3

Cymarron, followed by the Staple Singers, Al Green, Jose Feliciano, Jackie De Shannon and Isaac Hayes. The Memphis Music Orchestra, under the direction of Ernie Bernhardt, did the show.

Direction of the show was handled by Marty Lacker, president of Mempro and executive director of Memphis Music, Inc. From lighting effects to pacing, the show came off without a hitch. Next year, Lacker indicated, the show would have to move to larger quarters, to accommodate hundreds who were turned away.

One of the more touching moments of the evening occurred when Sam Phillips, introducing Billboard's executive editor, Lee Zhitto, paid a special tribute to Music Editor Paul Ackerman.

Phillips Opens Tupelo Studio

• Continued from page 4

Black Combo and Jerry Jayne at Hi.

The new studio will be located at the Natchez Trace Inn. It will be self contained and will utilize musicians from the Tupelo area, including the Tupelo Symphony for string sessions. No name for the studio has been selected yet.

Sonny & Cher

• Continued from page 3

to Amarillo," sold more than a million copies overseas, but didn't happen here. Musso has faith though that his "Don't Go Down to Reno" will establish him as a major U.S. act. In the meanwhile, catalog product of Freddie Hart, Bob Wills, the Waikikis, Mel Tillis, Roger Williams, and others continue to sell.

Studio Track

By SAM SUTHERLAND

Since Parrish and Gurvitz, the British composing and performing duo, were in New York for a date at the Bitter End, their producer decided to fly in for the first night's performance.

That producer is George Martin, former A&R director at EMI's Parlophone, formerly producer for a well-known English quartet, and, more recently, the guiding force at AIR Studios in London. Since the inception of AIR, Martin has devoted most of his energies to the studio, but his production work has included the last two albums by Seatrain and work with the Paul Winter Consort.

While Martin's visit was brief, he agreed to talk about his recent activities, his experiences in producing the Beatles, and his overall approach to record production, and, while he was certainly not suffered from a dearth of exposure in recent years, his comments remained relaxed and informative.

Martin's current production activities reflect his attitude toward music: there are a variety of styles, artists and commercial possibilities inherent in the projects he has been involved with recently, and he will be the first to concede that some of those works aren't in the mainstream of pop. He still produces old friends Gilla Black and Matt Monro, pop vocalists who still have an English audience but are rarely heard from over here. And the Paul Winter Consort, an instrumental ensemble whose A&M albums have freely drawn from many different periods and styles, has defied popularity because their style "is not compartmentalized," in Martin's words.

Martin has also recently completed the score for "Pulp," a new film with Michael Caine and Mickey Rooney. Which, together with his other projects and his continued involvement with Parrish and Gurvitz, represents something of a spread for a man who claims he doesn't have that much time for production.

"I don't have any boundaries, really," Martin stated. "I don't want to sound too facile, but the only real boundaries are between good and bad. I find, if I listen to too much of the same music, I begin to get very tired." Which, in turn, pushes Martin from Leon Russell to the Berlin Philharmonic.

For Martin, "Pop music doesn't have any single force." The lack of any single, globally dominant artist is, he feels, a reflection of the extent to which rock music, and pop music in general, has become far more technically competent. "We've become blase, because the music has gotten incredibly good."

Like most producers, Martin varies his production techniques to suit the artist, but he does see his contributions to their work as anything but passive. "You have to listen to what they have to offer, and see how you can bend it to what your own tastes are," he explained. "Often you can't bend it, because they won't accept it, and, in those instances, you don't. But you have your influence while they're in the studio, and, after the first few sessions, you learn how to work with one another."

Martin does not view such an approach as tyrannical, "I think you should do what you feel is right," he stated, and, while he recognizes the possible liabilities of changing a musician's style, he feels his own orientation toward recording production enables him to choose responsibly. "You can't be dictatorial," he summarized.

Martin cited his initial production work with spoken word (the infamous Goon Shows, which anticipated much of the free-form sensibilities and media-orientation of Firesign Theatre), his background in classical music, and, of course, his involvement in pop music as essential to the develop-

ment of his "perspective," that being his subjective awareness of the mix as a whole. Martin described that approach in terms of an aural picture, and, if that approach seems theoretical, his success with it, particularly in his more ambitious projects, does lend support.

At present, Martin is looking toward the production of "a family of medieval and renaissance instrumentalists," the second Parrish and Gurvitz album, and an album of his own which, he modestly admits, will probably touch many bases.

As for AIR, Martin is encouraged by the studio's recent activities, conceding that studio business in London, as elsewhere, has felt the impact of tighter budgets. Still, with testimonials from folk like Marc Bolan, who brings most of his mixing there (he records outside England for tax reasons), Martin is pleased.

★ ★ ★

From Silver Springs, Md., Track Recorders has noted activities there. That studio was D. C.'s only 8-track facility when it opened two years ago, and, last November, they became Washington's first 16-track facility. A custom-designed board built and designed by the studio's personnel, uses API and Suburban Sound components. The 16-track machine is 3M, and both the main studio (there are two rooms, but the second is incomplete) and the control room have been redesigned acoustically, with modifications now underway.

Founders Cotter Wells, Bill Tate and Jim Jermott have been aiming the studio at the area's local musicians, but they are now broadening their work to include outside artists, and in-house productions are also being considered. Chief engineer and "small owner" (his words) Cory Pearson reported sessions by the Masked Man, produced for Musicor Records by Jim Burston; Carr-Cee Productions recording the Soul Searchers for Sussex; Van McCoy's productions for Whitehouse Productions and Mike Aldridge, working on a Takoma album.

★ ★ ★

Eastern Sound, in Toronto, has reported sessions there that reflect the continued expansion of Canadian music. Capitol's Anne Murray has been in, produced by Brian Ahern for Happy Sack Productions, with Chris Skene engineering. Ahern has also brought in John Allan Cameron and Paul Grady, with Skene again engineering those dates. Eddie Cevasco has been producing Miles & Lenny for Taktus Records, with John Stewart engineering.

Stewart himself has been handling productions for J. J. Stewart Enterprises, and has booked sessions for September, Rose, and Em. Stewart himself engineered the sessions for September and Em, with Tom Brennan handling the Rose dates.

Also at Eastern: Midnight Special, produced for Columbia by Jim McHarg, David Stock engineering; and Hagood Hardy, with Hardy producing and Stock engineering.

★ ★ ★

Short shot: One of the more interesting unsolicited testimonials for a studio man has originated with John Lennon. Lennon has been using Sam Feldman at Viewlex/Bell Sound Studios for all of his mastering, beginning shortly after Lennon's departure from that other band.

Lennon's choice of Feldman for exclusive mastering was neatly encapsulated by the artist when he described Feldman as a "genius." Considering Lennon's considerable weight as a recording artist, that's quite a feather in Feldman's cap.

A&M PICNIC DIAMOND TIFF

LOS ANGELES—A&M Records will have its annual staff and artists picnic June 25 at Calamigos Ranch in the Malibu Mountains. Highlight will be the fourth yearly softball contest between A&M East and A&M West. A strong eastern contingent is on hand, due to the label's national promotion convention which also takes place that week.

GE Requests FCC Review Of 'Quadcast'

• Continued from page 3

said its system is compatible with present monaural and stereo receivers. Although the system cannot use the normal SCA frequencies of either 41 or 67 KHz, "theoretical investigation indicates these (SCA) communications may be carried on below 100 KHz."

G.E. also claimed the system's distortion factor is "well within" the existing FCC requirements for broadcast equipment. Due to the additional information transmitted in the 4-channel mode, there is a loss of seven db in signal-to-noise ratio. G.E. said this may be compared with a 23 db loss incurred when going from monaural to 2-channel stereo transmission.

Another feature claimed for the G.E. system is automatic switching in 4-channel receiving equipment, which is provided by a low-level pilot signal.

M.C. NARAS Renews Jones

NASHVILLE — Frank Jones, producer and sales executive for Columbia Records here, was re-elected president of the local NARAS chapter by acclamation.

The board also named three new governors to fill vacancies existing: Roger Sovine, BMI; Chuck Glaser, Glaser Brothers; and Terry Woodford, Muscle Shoals Sound.

Other officers elected were: John Sturdivant, first vice president; Joe Talbot, second vice president; Don Gant, third vice president; Mary Reeves Davis, secretary, and Bill Denny, treasurer.

Mercury Chief at Inter. Meeting

CHICAGO — Mercury Records' growing ties with the parent European firm were reviewed during the trip to Stockholm last week by Irwin Steinberg, Mercury president, for the Phonogram International Advisory Committee meeting. Steinberg, expected back this week, was the only U. S. representative.

Areas of discussion included a summary of U. S. development and activity and a catalog review of master deals with small European labels that have no U. S. distribution ties. Steinberg was met in Sweden by Billy Gaff, manager of Rod Stewart and several Mercury acts.

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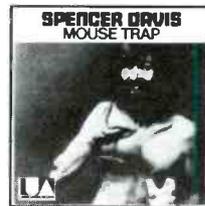
FROM UNITED ARTISTS FOR JUNE

CHARLIE CHAPLIN



MODERN TIMES. This is the score Charlie Chaplin wrote for the last film in which he played "the little tramp." It contains the original version of "Smile" and comes during a great popular revival of his works. LP UAS-5222, 8 TRK U-3068

SPENCER DAVIS



MOUSETRAP. This album firmly establishes a new direction for Spencer's music. The man who made "Gimme Some Lovin'" now makes clean, simple, and mostly acoustic music, with help from producer, Sneaky Pete. LP UAS-5580, 8 TRK U-8413, CASS K-0413

FINAL COMEDOWN



THE FINAL COMEDOWN. This is the first film track for jazz guitarist Grant Green, and the first soundtrack album ever released by Blue Note Records. It's strong music from a strong film, soon to be seen and heard all over. LP BST-84415, 8 TRK 9177

SUGAR



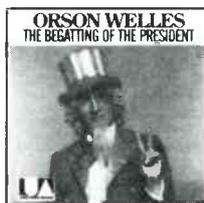
SUGAR. The uproarious, captivating, engaging, and old-fashioned musical romp is back on Broadway. It's "Sugar," the musical version of "Some Like It Hot" and this is the original cast album, for those who like it sweet. LP UAS-9905, 8 TRK U-3066, CASS K-9066

IKE TURNER



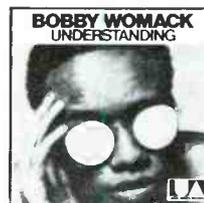
BLUE ROOTS. This is the album Ike Turner didn't want released. It's Ike with time on his hands, playing with his past, not thinking about making an album. The tapes were so personal we had to talk him into letting them out. LP UAS-5576, 8 TRK U-8380

ORSON WELLES



THE BEGATTING OF THE PRESIDENT. Mr. Orson Welles, as a Biblical newscaster, narrates the events leading up to our last presidential election. We're making it available in this election year so that people may profit from the past. LP UAS-5521, 8 TRK U-8305, CASS K-0305

BOBBY WOMACK



UNDERSTANDING. Bobby Womack's newest album follows his very successful last release, "Communication." "Woman's Gotta Have It", one of the songs from the album, is already climbing the charts. "Understanding" comes easy after "Communication." LP UAS-5577, 8 TRK U-8381, CASS K-0381

...AND FROM POPPY FOR JUNE

ERIC VON SCHMIDT



2ND RIGHT 3RD ROW. "Here is a man who can sing the bird off the wire and the rubber off the tire. He can separate the men from the boys and the note from the noise!" —Bob Dylan LP PYS-5705, 8 TRK 11105, CASS 12505



Contact your UDC representative.

Market Quotations

As of closing, Thursday, June 8, 1972

| NAME | 1972 High | 1972 Low | Week's Vol. in 100's | Week's High | Week's Low | Week's Close | Net Change |
|---------------------------|-----------|----------|----------------------|-------------|------------|--------------|------------|
| Admiral | 27 | 8 | 285 | 21 1/2 | 18 | 18 3/4 | - 2 3/4 |
| A&E Plastik Pak Co. | 127 1/8 | 35 1/2 | 153 | 6 1/2 | 6 1/4 | 6 3/8 | - 1/8 |
| American Auto Vending | 153 1/8 | 67 1/2 | 18 | 12 1/2 | 11 1/2 | 11 1/2 | - 3/4 |
| ABC | 76 1/4 | 25 | 327 | 72 3/4 | 67 3/4 | 68 | - 3 3/4 |
| Ampex | 257 1/8 | 7 | 569 | 77 1/2 | 7 1/2 | 7 1/2 | - 1/4 |
| Automatic Radio | 14 1/4 | 5 | 346 | 8 1/2 | 6 3/4 | 8 | + 1 1/4 |
| ARA | 178 | 117 | 371 | 169 1/4 | 162 | 162 3/4 | - 6 1/2 |
| Avco Corp. | 207 1/8 | 12 1/2 | 485 | 16 | 14 5/8 | 14 5/8 | - 1 1/8 |
| Avnet | 15 5/8 | 8 1/4 | 650 | 127 1/2 | 121 1/4 | 123 1/4 | + 1/4 |
| Bell & Howell | 70 1/4 | 32 1/8 | 135 | 67 1/4 | 65 7/8 | 66 3/8 | + 3/8 |
| Capitol Ind. | 217 1/8 | 6 1/4 | 165 | 7 3/4 | 6 3/4 | 6 3/4 | - 3/8 |
| Certron | 8 3/8 | 2 1/8 | 249 | 4 | 3 3/8 | 3 3/8 | - 5/8 |
| CBS | 57 7/8 | 30 1/8 | 845 | 54 7/8 | 50 3/4 | 52 | - 3 |
| Columbia Pictures | 17 3/8 | 6 5/8 | 912 | 12 3/4 | 11 5/8 | 11 7/8 | + 1/4 |
| Craig Corp. | 9 | 2 5/8 | 66 | 4 5/8 | 4 3/8 | 4 1/2 | + 1/8 |
| Creative Management | 17 3/4 | 7 5/8 | 87 | 14 3/4 | 14 1/8 | 14 1/2 | - 1/8 |
| Disney, Walt | 196 | 77 | 474 | 188 3/4 | 183 3/4 | 183 3/4 | - 1/2 |
| EMI | 6 | 3 | 194 | 4 7/8 | 4 1/4 | 4 1/2 | - 1/4 |
| General Electric | 70 1/4 | 52 7/8 | 2344 | 69 5/8 | 66 5/8 | 66 5/8 | - 2 3/4 |
| Gulf + Western | 44 3/4 | 19 | 792 | 41 7/8 | 40 | 40 1/4 | - 1 |
| Hammond Corp. | 13 7/8 | 8 1/2 | 256 | 9 7/8 | 8 7/8 | 9 3/4 | + 7/8 |
| Handleman | 47 | 29 | 129 | 31 7/8 | 29 1/2 | 29 1/2 | - 2 1/4 |
| Harvey Group | 8 7/8 | 3 1/8 | 68 | 6 1/4 | 5 1/4 | 5 1/4 | - 1 |
| Instruments Systems Corp. | 12 | 4 5/8 | 2159 | 5 3/4 | 5 | 5 1/4 | Unch. |
| ITT | 67 3/8 | 45 7/8 | 2113 | 58 7/8 | 57 1/2 | 57 7/8 | - 3/4 |
| Interstate United | 13 1/2 | 6 | 623 | 9 | 7 1/2 | 7 3/4 | - 1 |
| Macke | 16 1/2 | 8 3/8 | 99 | 15 5/8 | 15 1/4 | 15 1/4 | - 1/4 |
| Matsushita Electric Ind. | 28 5/8 | 16 1/4 | 3324 | 28 3/8 | 26 1/2 | 26 1/2 | + 6 1/8 |
| Mattel Inc. | 52 1/4 | 18 5/8 | 960 | 25 5/8 | 24 3/8 | 24 3/8 | - 7/8 |
| MCA | 35 3/4 | 17 3/4 | 350 | 29 3/4 | 28 1/4 | 28 3/4 | - 7/8 |
| Memorex | 79 1/2 | 19 1/4 | 1082 | 31 5/8 | 29 | 29 1/4 | - 2 1/8 |
| MGM | 26 7/8 | 15 1/2 | 66 | 18 3/4 | 17 7/8 | 17 7/8 | - 1/2 |
| Metromedia | 39 | 17 3/4 | 220 | 39 | 37 1/8 | 37 1/8 | - 1 7/8 |
| 3M | 158 1/2 | 95 1/8 | 497 | 155 3/8 | 149 3/4 | 150 | - 3 1/4 |
| Motorola | 114 1/2 | 51 1/2 | 1151 | 115 | 108 | 109 1/2 | - 3 1/2 |
| No. American Philips | 39 3/4 | 21 7/8 | 197 | 37 1/4 | 35 1/4 | 36 | - 1 1/8 |
| Pickwick International | 51 1/2 | 32 | 159 | 50 1/2 | 48 1/8 | 50 | - 1/2 |
| Playboy Enterprises | 25 1/8 | 16 3/4 | 194 | 22 1/4 | 20 5/8 | 20 5/8 | - 1 3/8 |
| RCA | 45 | 26 | 2696 | 36 7/8 | 35 | 35 | - 1 5/8 |
| Servmat | 40 1/4 | 25 1/2 | 1281 | 31 3/4 | 28 3/4 | 31 1/2 | + 2 1/2 |
| Sony Corp. | 44 1/4 | 14 1/4 | 1856 | 41 | 37 1/4 | 37 7/8 | - 1 5/8 |
| Superscope | 32 5/8 | 9 1/8 | 306 | 16 3/8 | 14 7/8 | 15 3/8 | + 1/2 |
| Tandy Corp. | 49 | 30 3/8 | 1182 | 41 | 37 1/4 | 37 3/4 | - 2 1/2 |
| Telex | 22 3/8 | 7 3/4 | 2945 | 11 1/2 | 9 5/8 | 10 | - 3/8 |
| Tenna Corp. | 11 1/2 | 4 1/4 | 117 | 8 7/8 | 8 3/8 | 8 3/4 | + 1/8 |
| Transamerica | 23 1/2 | 14 3/8 | 1783 | 20 1/2 | 19 3/4 | 19 1/4 | - 1 1/4 |
| Triangle | 22 3/4 | 14 3/8 | 130 | 17 1/2 | 16 3/8 | 16 3/8 | - 2 5/8 |
| 20th Century-Fox | 17 | 7 5/8 | 2939 | 12 1/2 | 10 1/2 | 10 7/8 | - 1 1/4 |
| Vendo | 18 1/8 | 9 7/8 | 123 | 17 5/8 | 17 | 17 1/2 | + 1/4 |
| Viewlex | 12 7/8 | 5 5/8 | 226 | 8 7/8 | 8 1/8 | 8 1/8 | + 1/8 |
| Warner Communications | 47 5/8 | 25 7/8 | 1077 | 47 1/4 | 46 1/4 | 46 5/8 | + 3/8 |
| Wurlitzer | 20 1/4 | 10 1/8 | 136 | 15 1/4 | 14 3/8 | 15 | - 1/4 |
| Zenith | 54 7/8 | 36 3/8 | 624 | 46 | 44 3/4 | 45 | - 5/8 |

As of closing, Thursday, June 8, 1972

| OVER THE COUNTER* | Week's High | Week's Low | Week's Close | OVER THE COUNTER* | Week's High | Week's Low | Week's Close |
|-------------------|-------------|------------|--------------|----------------------|-------------|------------|--------------|
| ABKCO Ind. | 7 | 6 1/8 | 6 1/8 | Magnetic Tape Eng. | 8 | 7 1/4 | 7 3/4 |
| Bally Mfg. Corp. | 55 1/4 | 51 3/4 | 52 1/8 | M. Josephson Assoc. | 15 1/8 | 14 3/4 | 15 1/8 |
| Cartridge TV | 35 | 33 3/8 | 35 | Mills Music | 11 1/2 | 11 1/8 | 11 1/8 |
| Data Packaging | 8 3/8 | 8 1/8 | 8 1/8 | Perception Ventures | 3 3/4 | 2 1/2 | 3 3/4 |
| GRT Corp. | 5 | 4 1/8 | 4 1/8 | Recoton | 3 7/8 | 3 3/4 | 3 3/4 |
| Gates Learjet | 155 5/8 | 151 1/4 | 151 1/4 | Telecor, Inc. | 34 1/2 | 32 | 32 |
| Goody, Sam | 7 7/8 | 7 1/8 | 7 1/8 | Teletronics Int. | 14 1/2 | 13 1/2 | 13 1/2 |
| Integrity Enter. | 8 1/2 | 7 | 7 | United Record & Tape | 3 1/4 | 2 3/4 | 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.

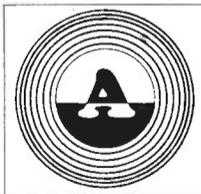
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MCA Earnings Increase 20%

LOS ANGELES—MCA Inc., which includes MCA Records and its various labels, achieved 20 percent higher earnings in the first quarter of 1972 as compared with a year ago, according to corporation president Lew R. Wasserman.

Mike Maitland is president of MCA Records.

Net income for the three months ended March 31 was \$5,318,000; gross revenues were \$80,227,000. For a similar period in 1971, net income was \$4,444,000 and gross revenues were \$78,868,000.



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'High Voltage' Infringement

LOS ANGELES—Robert Elston, Russel Harding, John Baker and Greg Gellman, all members of a group, founded in Portland in May, 1970, and still based there, filed suit in superior court here against Columbia records and seven named defendants, seeking an injunction against the defendants, forbidding them to use the group name, "High Voltage."

In their complaint, the Portland quartet list engagements from May, 1970, through May, 1972, wherein they worked as "High Voltage." It is charged that Columbia has entered into an agreement with defendants Fred Allen, Lalomie Robbins, Bobby Watson, Tony Maider, Billy McPherson, Mark Williams and Jerry Rush, calling for an album wherein defendants would be billed as "High Voltage," which would also be the album name. Suit charges that prior to May 15, 1972, Columbia had knowledge of the plaintiff's prior usage, but continued on the album project.

Suit asks damages in excess of \$5,000 to be determined by the court and the injunction. Burton I. Rosenberg of Cohen and Rosenberg represents the plaintiffs.

WCI Files Stock Notice

WASHINGTON—SEC has reported filing by Warner Communications, Inc. of a registration statement May 22, seeking registration of 525,691 outstanding shares of common stock, and 50,268 shares of common issuable upon conversion of certain outstanding convertible indebtedness. These shares may be offered for sale from time to time by the holders or recipients at prices current at the time of sale (\$43.13 per share maximum, as estimated for purpose of computing the registration fee).

SEC also reported filing by Teleprompter Corp., seeking registration of 1,700,000 shares of common to be offered for public sale (at \$35 per share maximum, as estimated for purpose of computing the registration fee). The company, which is principally in CATV, plans to use \$12.5 million of the net proceeds of its stock sale to repay a note due June 30, and the rest for cable TV construction, program origination plans, and additional working capital.

In another area, the RCA Corp. has been awarded a Defense Supply Agency firm-fixed-price \$1,851,196 contract for the supply installation and acceptance test of a color TV production and distribution system, following a two-step formal advertising. DOD said the work will be performed in Camden, N.J., and West Point, N.Y., and contract is being issued by the Sacramento Army Depot, Sacramento, Cal.

Reading Sues Frank Zappa

LOS ANGELES—Noel Redding, former Jimi Hendrix bassist, has filed suit against Frank Zappa for \$25,000 and medical expenses in Superior Court here. The suit stems from a fall Redding took on an exterior staircase at Zappa's home while a guest there in Sept. 1971.

Redding's claim alleges that Zappa and his household negligently maintained a hazardous condition on an improperly lit staircase with an insufficient hand-rail. The suit states that Redding has been unable to work since the injuries from his fall.

Insiders Report

WASHINGTON—The Securities and Exchange Commission's April summary of insider transactions reports trading by officers and directors and other holders of stock in the following companies of direct or related interest to Billboard subscribers. Unless otherwise noted, transactions are in common stock, and exchange stocks are reported first, followed by over-the-counter.

ABC—E. H. Erlick sold 3,000 shares, leaving him 1,024. L. H. Goldenson exercised option to buy 37,500 shares, giving him 130,937. In an exchange transaction, R. H. Rule acquired 611 shares of common, giving him 14,865, and disposed of \$26,500 in 5 percent convertible subordinated debentures, leaving none in this category.

ARA Services—D. J. Davidson sold 11,000 shares, leaving him 46,456.

Bell & Howell—W. B. Graham bought 4,000 shares, giving him 8,000. D. N. Frey bought 2,000 shares, giving him 2,100.

Disney, Walt—The following exercised option to acquire stock: W. H. Anderson 510 shares, giving him 24,512; M. L. Bagnall 2,899 shares, giving him 3,328; R. W. Miller 9,667 shares, giving him 29,890; D. B. Tatum 9,667 shares, giving him 11,723.

Gulf & Western—O. G. Carmichael Jr. disposed of \$735,000 in 5 1/2 percent convertible subordinated debentures, held as trust, leaving him \$5,502,400 in the debentures as trust, \$2,020,000 held by wife, and \$364,500 of the debentures held personally, with \$460,000 held as charitable fund & foundation.

Metromedia—A. L. Schwartz exercised option to buy 1,040 shares, giving him 1,488 held personally and 500 by wife.

3M—W. L. McKnight reported holdings of 2,440,712 shares personally, sale of 9,600 shares by wife, leaving her 1,607,782 shares.

M. H. Patterson sold 2,750 shares, leaving him 10,000 shares. R. L. Sheppard bought 1,000 shares, giving him 7,540.

Motorola Inc.—E. P. Vanderwicken sold 4,000 shares, leaving him 2,000.

Playboy Enterprises—J. Mastro exercised option to buy 14,000 shares, and sold 3,500 shares, leaving him 14,000.

RCA—W. D. Scott sold 6,000 shares, leaving him 4,047. M. B. Sereteau sold 13,500 shares, leaving him 1,363,103 shares held personally, 4,000 by wife, and 65,536 shares held by wife and parents as co-trustees. R. L. Werner sold 13,170 shares, leaving him 16,830.

Telex—J. L. Quick bought 57,100 shares, giving him 114,500 shares held personally and 24,550 held by family, and 7,030 by wife.

Warner Communications—W. V. Frankel reported holdings of 171,114 shares owned personally, 51,386 as co-trustees and 8,000 as foundation.

In over-the-counter stocks: Bally Manufacturing—I. Kaye sold (not on the open market) 6,100 shares, leaving him 221,556 shares, and S. W. Klein similarly disposed of 1,100 shares, leaving him 293,800 shares held personally and 226,650 as trustee. W. T. O'Donnell, also disposed of 2,600 shares (not on open market), leaving him 336,205 shares.

Cartridge TV—T. Kollé Jr. reported no personal holdings, but holdings of 34,404 shares by Hornblower & Weeks Hemphill Noyes Trading account, after sales of 169,382 shares and buys of 188,163 shares, in February.

Data Packaging—F. Burgess bought 1,688 shares, giving him 6,750. E. Morningstar bought 1,000 shares, giving him 11,950.

Telecor—H. Greenberg sold 2,000 shares, leaving him 238,772 shares. H. A. Haytin sold 2,300 shares, leaving him 159,210.

Merc Samples Coast Talent

LOS ANGELES—Mercury Records is lading talent from the burgeoning talent pot on the Coast through recently appointed local manager Denny Rosencrantz.

He has signed three acts in his short stint here and sees the office blossoming into a creative center as busy as the label's Chicago home office.

"Flash Cadillac and the Continental Kids were signed because I feel their sound has great appeal and, equally important, they are a veteran group, who right now are booked consistently five months in advance. I feel they can sell records with their oldies' audience and have an excellent chance of coming up with a single of their own," Rosencrantz said. The deal was made with Peter Rochman, their manager here. Kim Fowley will probably produce the quintet.

In another negotiation like the Rod Stewart Mercury affiliation, while his back-up group, Faces, is on Warner Bros., Dominic Troiano, lead singer-guitarist with the James Gang, who record for ABC-Dunhill, was signed. Both labels will release product by the two talents, with the two labels combining in their marketing effort behind the talents, especially at the concert level. Troiano produced his own LP, with members of the James Gang and Geronimo Black backing.

Jerry Peters, black writer-producer-singer who wrote "You've Got Me Going in Circles" and other hits, is currently working on his first Mercury session, with backing by Stevie Wonder and Donny Hathaway. Peters was brought to Rosencrantz by Jerry Butler.

Rosencrantz is also working with Buddy Miles and Stewart. The Stewart album, due in July, will contain primarily self-written songs, plus "Angel" and a first-

time-ever-released song by Bob Dylan. Rosencrantz has also worked out a deal with Joe Sarano, local producer, to do the Pepsi commercial, "You've Got A Lot To Give," which has been rewritten as "Love Is A Way of Life," with a new group, Michaels. The beverage firm is working out a national promotion with Rosencrantz.

Gordy Labels To Coast HQ

• Continued from page 3
the publishing firm will stay in Detroit, where a skeletal staff will also be maintained in the record division. Another spokesman for the record firm said that sales and other promotional activities of the record labels would be headquartered in Los Angeles where Motown president Berry Gordy has made a home for some while.

Mike Roshkind, Motown vice president, said at press time that it was true that "expanding motion picture activities and other West Coast interests will draw some of our manpower from Detroit. But any move is absolutely rumor at this time. I'm not sure myself what the details of the move will be." He felt that personnel changes would be announced in a week or so. It is already known that Barney Ales, executive vice president and general manager of Motown Records, is resigning to pursue other interests. Gordon Prince, head of record promotion, will be transferring to the West Coast in the near future, as will Joe Summers. Leaving the firm are such record men as Chuck Young, Al Valenti, Gene Scurty and Kevin Cummings.

They continue
to hit the charts
for more years
than any other group
in music
the GrassRoots
new single already
on all national charts
the Runway D 4316
and their new album



Move Along DSX 50112
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Isaac Hayes



Jerry Wexler



Don Burt



Rufus Thomas



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Willie Mitchell



Marty Lacker



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and 30 seconds of "breaking up"
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Talent

Merchandising, Contests In Cooper Promotion

NEW YORK — Warner Bros. Records is mounting an extensive month-long marketing, merchandising and promotional campaign for "School's Out," the newest album release by Alice Cooper. In forming the campaign, the company is concentrating on the group's theatrical approach to performance, following the success of recent live concerts and RIAA certification of their previous album.

Working in conjunction with the band, Hal Halverstadt, director of merchandising, has prepared a variety of merchandising and promotional tools for the campaign. Following the theme "School's Out," the album package will simulate a school desk, and an edible press kit with penny candy on the cover will be included, containing a report card for grading the album. Stickers, Alice Cooper tattoos and T-shirts will also be used, along with a car antenna slip-on, panties that are also used as the album's inner sleeve.

In-store displays comprising a giant suspended pencil will be utilized, and roadside billboards, print and radio advertising will push both album and single on both the national and local levels.

Alice Cooper "School's Out" contests are being conducted throughout the country via selected radio stations, with stations asking for listener participation and winners receiving cassette recorders and all Warner/Reprise album releases for one year. The national winner, along with ten friends and chaperones, will be flown to Los Angeles to attend the Hollywood Bowl concert by Alice Cooper July 23.

The national winner will also win the First Annual Warner/Reprise Radio Scholarship Award, with local stations expected to give smaller scholarship awards to their own winners. These awards represent a first for the record and radio industries, and Warner/Reprise plans to schedule such scholarships annually.

From The Music Capitals of the World

DOMESTIC

NEW YORK

Three Dog Night's "Tour of Tours" kicks off on Friday (16) at the Rubber Bowl in Akron, Ohio. Other dates for the Dunhill group include the Boston Gardens, Saturday (17); the Spectrum, Philadelphia, Sunday (18); the Forum, Inglewood, Calif., July 14; return engagements at the Dallas Cotton Bowl and Atlanta Braves Stadium, Aug. 19-20. . . . **Billy Preston** and **It's a Beautiful Day** appear at Blossom Music Center, Cuyahoga Falls, Ohio, on Wednesday (21). **Leon Russell**, originally scheduled for that date, cancelled due to recording conflicts.

Evolution group **Lighthouse** drew a "reply: negative" from the U.S. Coast Guard in answer to its bid to purchase the Point Fermin lighthouse in San Pedro, Calif. A Lighthouse representative had made a formal bid of \$25,000 for the property. "We thought it might be nice to have our own lighthouse and save the historical structure from being torn down," a Lighthouse spokesman said. He added that the group is now considering an appeal to the Coast Guard's parent agency, the Department of Transportation. . . . **Stan Getz** will appear on the Monsanto television special devoted to the music of **Michel Legrand**. Also on the program, now taping in Hollywood, are **Lena Horne** and **Jack Jones**. Getz flies East after taping the show to tape a segment

of the Mike Douglas Show on Monday (12). He will be at the Celler Door in Washington, D.C., from Monday-Saturday (12-17).

Faces will tour again with the World's First Rock and Roll Circus package. **Badfinger** and **Razmataz** will join the tour as opening acts. Circus includes jugglers, aerialists, clowns, high-wire acts, trapeze artists, balancing acts, and a round of three-ring attractions. The itinerary includes Boston Gardens, July; the Spectrum, Philadelphia (2); Rubber Bowl, Akron, Ohio (3); Chrysler Arena, Ann Arbor, Mich. (5); War Memorial, Syracuse (6); Mt. Pocono Raceway, Mt. Pocono, Pa. (8); Civic Arena, Pittsburgh (9); and Dillon Stadium, Hartford, Conn. (10). . . . Another Mercury act, **Uriah Heep**, will tour, coincident with the release this month of their latest LP, "Demons & Wizards." Stops include Pittsburgh, Friday (23); Toronto, Saturday (24); London, Ontario, June 25; Asbury Park, N. J., (26); Long Beach, Calif. (30-July 1); San Diego, July 2; Edmonton, Alberta, Canada (7); Vancouver (8); Wichita, Kan. (9); Oklahoma City (10); Grand Rapids, Mich. (11); Virginia Beach, Va. (13); Orlando, Fla. (14); Hollywood, Fla. (15); Jacksonville, Fla. (16); Atlanta (19); Louisville (21); Chicago (22); New York City (26); Canton, Ohio (28); Staten Island (29).

The **Mills Brothers** are at the Maisonette in New York's St. Regis-Sheraton until Saturday (17). . . . Vocalist **Juanita Ellington** and pianist **Prince Cooper** are at Skips Pub in Chicago until June 29. . . . **Charisma** will perform on Friday (16), at the Pick-Congress in Chicago for the National Association of Music Manufacturers, when their sponsor, C. G. Conn Ltd., introduces a new line of guitars. . . . The **White Wine** group are at the Chateau Louise restaurant in Chicago until Monday (19). . . . **Steve Reinhardt** is in San Francisco, rehearsing music for the upcoming production there of "Godspell," opening at the Geary Theatre on Sunday (18). . . . Scepter's **Beverly Bremers** married producer-manager **David Lipton** on June 3 in Dobbs Ferry, N. Y. . . . **Al Ham** will be the music supervisor of "Stop the War," a filmed rock concert set in Miami. . . . Two radio commercials for Drain, a septic tank cleaner, were recently recorded at Ultra-Sonic Recording Studios. **DAN BOTTSTEIN**

(Continued on page 16)

Signings

Peter Cofield has signed with Metromedia. His first single for the label, "What Exactly Is a Friend" b/w "Taking Some Time With a Bottle of Wine," will be released shortly. An album, "What Exactly Is a Friend," produced by **King James** for Golden Bough Productions, is also upcoming. . . . **McKendree Spring** has signed for personal management with American Talent International. . . . **Isaac Hayes** has signed to create the overall theme music for the new ABC Television Network trilogy, "The Men," which premieres Sept. 21. . . . **Art Blakey and his Jazz Messengers** have signed with Prestige. The veteran jazz drummer's debut LP for the label is now in production at **Rudy Van Gelder's** New Jersey studio. . . . **Bev Spaulding**, writer-singer-flutist, has signed with independent producer **Ron Kramer**. She is managed by **Joe X. Price**. . . . The **Heywoods**, currently touring with the **Osmonds**, have signed a three-year contract with Family Productions. Their first single is "Special Someone." . . . **Eddie Holman** has signed with GSF Records. The singer's initial single for the company is "I'll Call You Joy" b/w "My Mind Keeps Telling Me That I Really Love You Girl." . . . The **Mighty Shafts of Soul**, an instrumental group, has signed with Tahiti Records International. They have completed their first Tahiti single with **Anita La Shon**, recently signed to the label. . . . **Flaming-Embers** has signed with Wee-Two Management Co. of Detroit.

Funky Qtrs A Hot Club

SAN DIEGO—Funky Quarters has become this area's leading talent showcase. The nearly two-year old club books top names in the rock, blues and jazz fields, cooperates with KDEO on a weekly stereo broadcast, and plans having a TV series aired this fall.

The TV series is called "Funky Quarters Live" with England's Mark/Almond videotaping the initial program.

Cal Tjader's next Fantasy LP was cut in the room which seats 100 persons at tables and booths and another 75 on pillows.

Since December, management has invested around \$40,000 in renovations, with the desired mood of being in someone's home not a nightclub.

This month's bookings include **Seals and Crofts**, **J. J. Cale**, **Cheech and Chong**, the **Mahavishnu Orchestra**, **Les McCann**, **Dr. Hook**, **Weather Report**, and **Albert King**.

Initially, the club booked local acts, but in January of 1971, the name policy began with **Jimmy Smith** launching that program. Among the acts who have played the room are **T-Bone Walker**, **Muddy Waters**, **Lightnin' Hopkins**, **Shelly Manne**, **Gabor Szabo**, **Harvey Mandel**, **Sugar Cane Harris**, **John Klemmer**, **John Fahey**, **Bole Sete**, **Willie Bobo**, **Buckwheat**, **Ballin' K Jack**, **Elvin Bishop**, **Mose Allison**, **Merry Clayton**, and **Loggins/Messina**.

'Fillmore' to Open June 14

NEW YORK — "Fillmore," a 20th Century-Fox filmed record of the final week at Bill Graham's Fillmore West is now scheduled for opening on Wednesday (14) at the Plaza Theater here.

Directed by **Richard T. Heffron** and produced by **Herbert F. Decker**, "Fillmore," originally slated for a May premiere, had been delayed in the opening pending an appeal of its "R" rating with the MPAA.

Talent In Action

NASHVILLE AT THE GARDEN

Madison Square Garden, N.Y.

Country music came to the city for its second visit and was greeted affectionately by an audience hungry for the sounds of rural America.

Conway Twitty (Decca), resplendent in a kelly green suit with a white stripe and white patent leather shoes, opened the program. Accompanying himself on electric guitar, he sang "Fifteen Years Ago," "Proud Mary," "Hello Darling" and "It's Only Make Believe," and the crowd responded with appreciative recognition.

Jim Ed Brown (RCA), singing smoothly to his own acoustic guitar accompaniment, delighted the assemblage with velvety, caressing vocals, which included "Pop a Top Again," "The Old Lamplighter" and an uptempo "I Was Looking Back at You and You Were Looking Back at Me."

Loretta Lynn's appearance stirred the crowd to euphoric heights. The Decca artist, in such selections as "Coal Miner's Daughter," one of her big hits, displayed the urgent, resonant voice that is the very essence of country soul. She teamed with Twitty on her new single, "Here I Am Again," and "God Bless America Again," and was superb in the 1971 Grammy winner, "After the Fire Is Gone," for which she shared a Grammy with Twitty in 1971.

Decca's Jack Greene and **Jeanie Seely** presented some choice country favors, including "Don't Touch Me If You Don't Love Me, Sweetheart," for which Seely won a 1966 Grammy for Best Female Country Performance, and "Much Obligated." Seely closed the duo's segment with a feelingful rendition of "An American Trilogy."

Lynn Anderson (Columbia) seems the epitome of the country girl next door. Her vocals are pert and perky, and she was pleasing in two of her huge singles, "If I Kiss You, Will You Go Away" and "I Never Promised You a Rose Garden."

Sonny James (Capitol), fondly known as the Southern Gentleman, borrowed a page from hard rock theater by having his fiddle explode, and was professional enough to have his act take off from that high point. "Running Bear," "Only Love Can Break Your Heart" and "It Takes a Worried Man" were just a few of the songs that James flavored with his honeysuckle charm.

Country music found New York a nice place to visit and, to its fierce admirers, it even lives here. **DAN BOTTSTEIN**

BILL WITHERS

Troubadour, Los Angeles

Bill Withers is still telling us about the differences in his life since he stopped working in a factory and became a recording artist. But once he tires of this, I'm sure he won't have any difficulty finding more themes to rap about between his songs. Withers is one of the most charming and personable singers on the contemporary scene.

His second Troubadour engagement was notable for being one of the first public showcases for a live performance of "Lean On Me," with Withers on piano, displaying the simple but telling technique he has learned on his new second instrument. His driving, back-up band, staffed by alumni of the Watts 103rd Street Rhythm Band, also deserves high praise.

The show opened with a gamely effective set by **Billy Joel**, reviewed in Billboard March 4, who was pulled out of the club on doctor's orders due to post-surgical complications several nights later. **NAT FREEDLAND**

MANDRILL, ELLEN McILWAINE

Carnegie Hall, N.Y.

The challenge is to extract beautiful music from two instruments while touching only one. To answer this challenge is **Ellen McIlwaine**, who uses her fantastically-ranged voice as an accompanying instrument to her adeptly-fingered guitar. They join to issue sounds which delight the mind as well as the senses. The melding of the two to become a sitar was the evening's climax to **Miss McIlwaine's** guest set at Carnegie Hall. Her brief performance, although it included such moving numbers as "Wade in the Water" and "We the People," was not enough for the audience, whose pleas for more went unanswered.

Had the promoters been wiser, they would have encouraged their guest to continue. The main attraction, **Mandrill**, began jamming only after an unduly long delay, and then it was without **Lou Wilson**, conga and trumpet player, and **Ric Wilson**, saxophone, both of whom arrived on the scene shortly thereafter. Enthusiastic and personable as they were, these instrumentally diversified musicians amended their error by producing some Latin rhythms that had listeners rocking to "Ape Is High," "Rollin' On" and others.

A good balance of brass and drums was complemented by keyboards and three guitars. Sometimes, four members of **Mandrill** played musical instruments as if playing musical chairs. The fleetly-fingered bongo player, **Carlos Wilson**, also used the flute, trumpet, trombone and guitar. **Claude Cave** even worked in some tamborine shaking, as in "Git It All," when he wasn't on his organ, piano or vibes. **Fudgie Kae** was good on bass, and **Omar Mesa**, the lead guitarist, deservedly had his own cheering section. They and the drummer, **Charles Padro**, are the cohesive core in this group, highlighted by the varied talents of their remaining members. **ABIGAIL LEWIS**

WILLIE BOBO

Donte's, Los Angeles

With the great success of **Santana** and **Malo** in reviving Latin music with slight rock overtones, one wonders if the root masters of this music are going to get their deserved place back in the spotlight—as the giants of 1950's rock 'n' roll are now finding.

Willie Bobo has been playing the timbales and leading bands that combine jazz, Latino and pop in almost the same way as today's hot Latin-rock groups for nearly 20 years. He is a great showman, with fantastic followings in Los Angeles, his home for the past eight years, and at his former base of New York.

Willie sings in an offbeat whistery voice and always has top young horn men in his groups. He is now packing them in every Wednesday at **Donte's**, doubling with a weekend gig at the **Pasta House** in East L.A. **Bobo** is making fine music, highly pleasurable and as relevant as ever. He's abetted by sax, trumpet, guitar, electric bass and piano plus a drum trio featuring Cuban conga master **Orlando Lopez**, who also leads his own Latin band around California. Far more people should be turned on to **Willie Bobo's** delightful sound. **NAT FREEDLAND**

GLADYS KNIGHT & THE PIPS

Royal Box, New York

It isn't until you see **Gladys Knight** in person that you realize what an incredible talent she is. Backed by her family in soul, the **Pips**, the Soul artist unloosed her (Continued on page 17)

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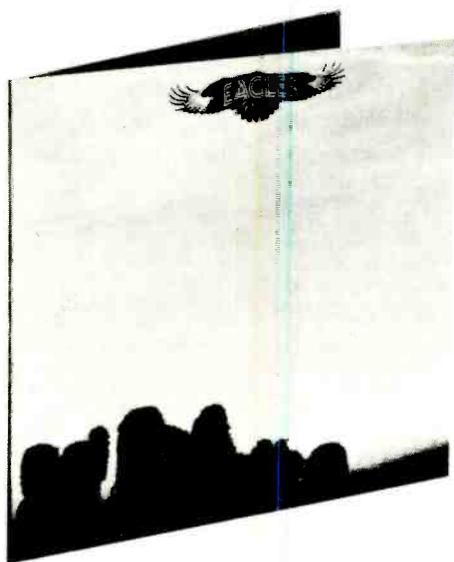
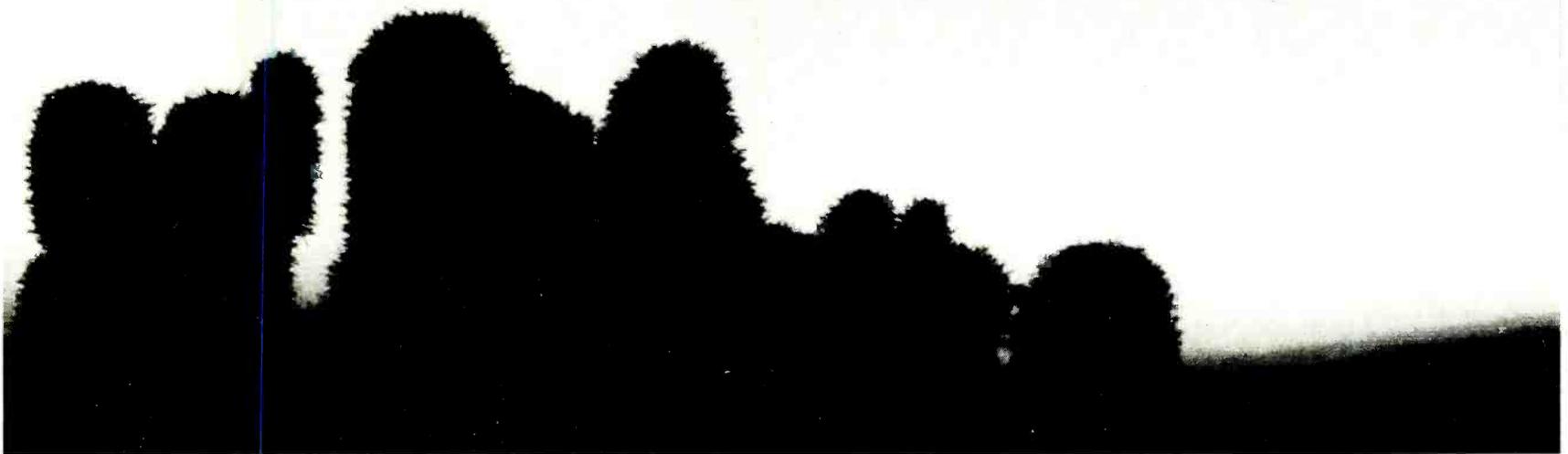
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"The Eagles 'Take It Easy' is simply the best sounding rock single to come out so far this year."

Bud Scoppa, *Rolling Stone*

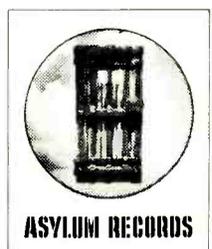


Bernie Leadon, Randy Meisner, Don Henley and Glenn Frey are Eagles. Four veterans of the L.A. country-rock scene who play the cleanest, tightest, most life-affirming music around today.

Their debut album has prompted *Rolling Stone* reviewer Bud Scoppa to comment, "they'll stand proudly right next to the best recordings of the Byrds, the Buffalo Springfield, Burrito Bros. and the other premiere Los Angeles groups."

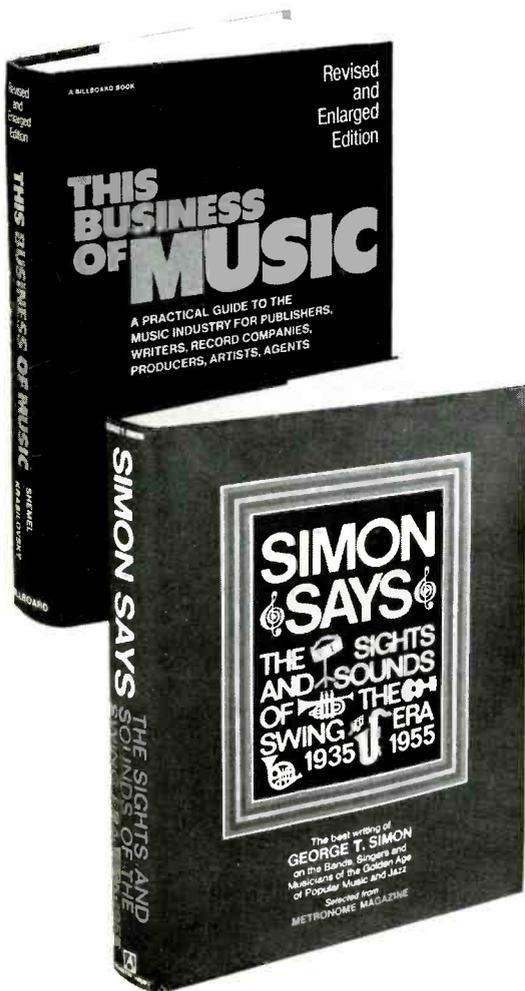
Their debut single, "Take It Easy," has received chart comments like these:
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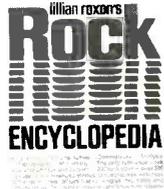
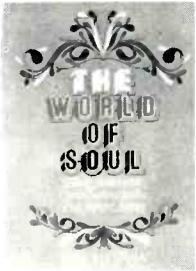
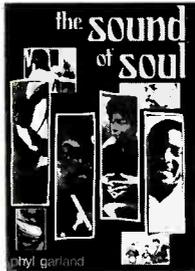
THIS BUSINESS OF MUSIC

Revised and Enlarged Edition

By Sidney Shemel and William Krasilovsky. Edited by Paul Ackerman. A practical guide to the music industry for publishers, writers, producers, record companies, artists, and agents which *The New York Times* calls "a bill of rights." This new edition has been updated to include all facets of the contemporary music scene with eight new chapters and fully one third more material. "A magnificent job in presenting the body of knowledge of such a dynamic industry as music and recording."—David Lease, National Administrator, National Academy of Recording Arts & Sciences (NARAS). "A veritable gold mine of information."—John K. Maitland, Vice President, MCA, Inc. 544 pages. 6 1/8 x 9 1/4. 180 pages of appendices. (Federal and International laws, statutes, contracts, agreements, etc.). **\$15.00**

SIMON SAYS

The Sights and Sounds of the Swing Era 1935-1955. By George T. Simon. Selected from *Metronome* magazine, this book contains the best writing of George T. Simon on the bands, singers, and musicians of the Golden Age of popular music and jazz. Included in this volume are over 225 rare photos; in-depth portraits and interviews with the greatest singers, leaders, arrangers, and musicians; orchestra reviews and histories; Records of the Year, 1936-40; a massive index of 4,000 people, songs, and recordings; and much, much more. 492 pages. 9 1/4 x 12 1/8. 225 photographs. **\$19.95**



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Talent

From The Music Capitals of the World

• Continued from page 14

LAS VEGAS

Diana Ross makes her Caesars Palace debut plus **Shipstads & Johnson** Ice Follies '73 opening Thursday (15). . . . **Liberace's** Hilton debut opening Thursday (22) will be his 38th local engagement.

Johnny Carson and **Phyllis McGuire** appearing at the Sahara.

Russ Morgan Orchestra with **Jack Morgan** returned to the Dunes on Friday (23). . . . **Jack Jones** at the Flamingo beginning Thursday (22) while the same date has **Bob Newhart** and **Jerry Vale** opening at the Frontier. . . . **Roy Clark** opened Wednesday (14) at the Landmark. . . . Wednesday (21) will be **Carroll O'Connor** opening the Riviera.

Judy Lynn scheduled to play her first engagement of this year at the Flamingo opening Oct. 12 for four weeks. . . . **Sidro and the Armada** will be back for another four weeks in the Sahara's Casbar Theater starting Aug. 15. . . . **Curly Morrison** vice president of Trans-American Video flew in to confer with **Pete Barbutti** about the TV pilots written by the Sahara lounge star.

Landmark's **Florence Henderson** starting filming Friday (16) The Brady Bunch series in Hawaii where the series will be located for three episodes. . . . **Marty Robbins** leaves the Fremont for the Landmark opening Nov. 22. . . . **Liza Minnelli** and **Joel Gray** open at the Riviera Oct. 18.

TAHOE TOPICS: **Bobby Vinton** into Reno Harrah's with **Jerry Lewis** June 26. . . . **Jan Murray** will co-star with **Steve Lawrence & Eydie Gorme** at the Sahara Tahoe July 25-Aug. 7. . . . **Rita Tanner** and her quartet are at Harolds Club Reno through July 10.

LAURA DENI

LOS ANGELES

Jackson Browne is forming a travel band and will forgo the solo acoustic route in future live appearances. . . . **Lou Rawls** played a special high school matinee for 200 at the Century Plaza Westside Room Wednesday (7).

Ed Thrasher's WB art department is in for a sure Grammy nomination with the new **Alice Cooper** "School's Out" album. It's a near-lifelike school desk. . . . Young **John Cowsill** back on the road after a month with mono. Big brother **Bob Cowsill** parented a boy meantime.

David Bromberg sounded so good at his Malibu Colony party that the rock press even broke up their beach volleyball game to listen. . . . **Bob Royer**, former Bread member and Oscar-winning lyricist of "For All We Know," co-scripting "The Black Angel" for American-International.

Uni is sending out 5,000 talking biographies for in-store retailer promotion of the "Geronimo Black" album. . . . **Stan Kenton's** Orchestra headlines the 15th Monterey Jazz Festival this year for the first time. Scheduling conflicts always prevented Kenton's appearance at the fest in the past.

Neil Diamond donated \$3,000 apiece to the L.A. Free Clinic and New York's Phoenix House. . . . **Jose Feliciano** was able to bring his banned Playboy Mag into South Africa because it's in Braille. . . . **Albert King's** two-hour "I'll Play the Blues for You" show touring the West.

Captain Beefheart's free concert at the Santa Monica Civic Auditorium had every seat filled. **Elton John** has returned to Norm Winter's Totem Pole publicity office. English group **Icarus** has an album about the Marvel Comics heroes, such as "Spiderman" and "The Hulk."

Leon Russell takes to the road this summer. . . . **Osmonds** off the concert trail as Alan and Merrill

are down with virus. . . . **Cheech & Chong** playing Chino Prison. . . . **Lighthouse** had its \$25,000 bid for the Los Angeles port lighthouse turned down by the Coast Guard.

A subsidiary of Capitol Records, Tower Pictures, is marketing a new 3-D movie process called Space Vision. . . . **Marty Paich** is music director of the 19-hour Democratic Telethon set for July 8-9 on ABC. The Nashville segment will be produced by "Hee-Haw's" **Frank Peppiatt** and **John Aylesworth**.

Isaac Hayes writing theme for three-part TV series, "The Men." . . . **Jack Ritzsche** penned soundtrack for "Greaser's Palace" by **Robert Downey**. . . . **Spirit In Flesh** appears on "60 Minutes" Sunday (18). . . . **Jimmy Haskell** comes back as "Doris Day Show" musical director for another season. . . . **Fanny** touring Japan and Australia with **Grand Funk RR** in July. . . . **Judee Sill** and the Association double at Troubadour. . . . **Jethro Tull** moves on from U.S. tour to Far East. . . . **Chicago** is already down thataway. . . . **Wilson Pickett** headlines the Lindy Theater June 23-24.

NAT FREEDLAND

MEMPHIS

The **Jeff Beck** group wound up its latest tour in Memphis and recorded its newest Epic album at Trans-Maximus, Inc., with **Steve Cropper** producing. Beck appears to have found a recording home at TMI. . . . Singer-guitarist **Jose Feliciano**, a surprise guest at the Memphis Music Awards, is at TMI for a two-week session. The Puerto Rican-born singer will have Cropper as his producer and **Ronnie Capone** as engineer. He will use studio staff musicians on the session. . . . A highlight of Memphis State University's homecoming weekend will be an Oct. 13 Coliseum show by **Don McLean**. "Sitting on the Dock of the Bay," the song co-written by **Steve Cropper** and the late **Otis Redding**, became the first Memphis-originated tune to receive a BMI certificate for one million radio broadcasts. . . . **Leo Le Blanc**, the steel guitarist from Waltham, Mass., who signed a contract with TMI in April, is now working at the studio. **Jerry Williams**, president of TMI, says his steel guitar is so vocal, it's hard to call the sides cut on Leo instrumental. . . . **Al Green** of Hi records has opened at New York's Copacabana. . . . **Kris Kristofferson** appears at the Auditorium June 16. . . . **ZZ Top**, a blues-rock band from Texas, shared the Coliseum stage with **Bo Diddley** last week.

The music of **W.C. Handy**, **Elvis Presley** and **Isaac Hayes** was featured in a trilogy of ballets put on by Creative Arts Ballet Co. in a "Concert for Everyone" at Memphis State University. The ballet is a rock, hot buttered, bluesy, ballet tribute to the three Memphis artists.

WOLA Radio will pay tribute to its own at the station's Starlite Revue at the Coliseum July 1. The goodwill show, to raise funds for various community projects, will feature **Isaac Hayes**, **B.B. King**, **Soul Children** and **Rufus Thomas**. . . . **Edgar Winter** brought his rock-jazz-blues band to the Overton Park Shell for a gig. . . . A gospel singing conclave billed as a Summer Quartet Spectacular and as the **Blackwood Brothers** Homecoming, occupied two nights and a matinee at the Auditorium. . . . **Bobby Doyle** is working on an album at **Sam Phillips Studio** for Bell Records. Also working at Phillips is **Eddie Banks**, a new R&B artist trying for a single with **Juddy Phillips** producing. . . . **Jerry Lee Lewis** plans to perform

(Continued on page 17)

Granz Bows Twin Bill: Disks and Jam Session

LOS ANGELES — Impresario Norman Granz provided two shockers at his Friday (2) concert starring Ella Fitzgerald and Count Basie. One, he announced he was going back into the record business with new and repackaged albums. And secondly, he surprised the Santa Monica Civic Auditorium crowd with close to 90 minutes of jamming by nine unannounced all stars in a happy recreation of the famous Jazz At The Philharmonic open blowing concept.

Granz, who normally lives in

Geneva, acted as host for the concert, and stated he was recording Miss Fitzgerald (whom he manages) for a new label he will develop. She last recorded for Reprise.

Then after the Basie Band had played an opening 25 minutes, Granz thanked the adults for supporting the concert and stated he had a "few surprises" for them. Out came drummer Ed Thigpen, bassist Ray Brown, guitarist Freddie Green, tenormen Stan Getz and Eddie (Lockjaw) Davis, trumpeters Harry (Sweets) Edison and Roy Eldridge and trombonist Al Gray.

The audience which had been foot tapping with the Basie Band's smoothly flowing bag of standards, shouted and cheered each of the guests.

The jam session took these individual stylists through "In A Mellow Tone" and "Cottontail," with Eldridge playing strongly and reaching and hitting high C's and D's. Suddenly Oscar Peterson appeared and added his firebrand style of piano playing on "Makin' Whoopie."

The 70-minute set produced the first of three standing ovations. After the intermission, Granz offered an "apertif" to precede Miss Fitzgerald—Oscar Peterson and Ray Brown jamming on "You Are My Sunshine."

And then Ella came out with the Tommy Flanagan Trio fitting in with the Basie Band and for one hour, Ella showed how to interpret lyrics, those written 20 years ago and those written eight months ago. The slant was decidedly in favor of a nostalgic trip ("Begin the Beguine," "Indian Summer," "Night and Day"), but she also shocked—literally shocked the stilled audience with "You've Got a Friend" and "What's Going On."

Her skillful scat singing punctuated each song. She sang 14 tunes, chatting and appearing less nervous and uncomfortable than we have seen her in the past.

And then the all stars came back and Ella traded fours with them on "C Jam Blues," hitting the high notes and going down to the rock bottom low ones. She scatted fast and sure and it broke up the musicians and crowd alike.

Three hours later it was obvious that the all star jam session was a resounding crowd-pleaser. The artistry of Basie and Ella also proved there is a loyal audience for these veteran entertainers.

ELIOT TIEGEL

Linda Ronstadt In N.Y. Date

NEW YORK—Linda Ronstadt, recently signed by Asylum Records, will play her first New York club date in over three years when she returns to the Bitter End, July 19-23.

Miss Ronstadt, signed by International Famous Artists for television and films, will begin work on her first LP for Asylum later this month. East West Talent continues to represent her for concerts and club dates.

Stax Hits With In-Person Dates

NEW YORK—Stax Records, with more than 30 of the company's major recording solo performers and groups engaged from coast to coast, is experiencing the heaviest concert and night club bookings in the company's history, said Al Bell, Stax vice president.

Among the 30 performers on the road are: Isaac Hayes on a 21-city tour, starting June 11 in Saratoga, N.Y.; Ben Atkins, the Emotions with Sons of Slums, Albert King on a nine-city tour ending June 26-30 in San Diego; the Staple Singers on a 30-city tour ending at the Fairgrounds, Richmond, Va.; Frederick Knight on an eight-city tour ending June 23-24 in Jacksonville, Fla.; and Billy Eckstine at the Persian Room, N.Y., with a July 21-30 date at the Loser's Club, Dallas, Tex.

Stax is providing special merchandising and marketing programs to promoters for press, radio and TV coverage.

Spark in Rush On Michell LP

NEW YORK — Spark Records has mounted a major promotion campaign in support of Keith Michell's album, "Keith Michell Songs of My Time/Henry VIII Songs of His Time."

Under the direction of Israel Diamond, manager-administration for the label, the effort focuses on Michell's 1972 Emmy Award for Outstanding Actor in "The Six Wives of Henry VIII." All Spark distributors have been informed of the promotion and have been sent stickers.

To tie in the point-of-sale campaign with television exposure, Spark is forwarding to distributors the call letters of stations which are airing the Henry VIII series locally. The number of stations showing the syndicated series is snowballing. Twelve outlets have added the program for a current total of 34. Easel back displays, featuring Michell in Henry VIII costume, are being made up for retailers.

Michell is recording another album in London for Spark, and is completing a feature film on Henry VIII for theater exhibition.

New Phoenix Theater

PHOENIX — The Celebrity Theater will open in October here as a year-round concert theater. The facility will seat 2,700 in the round and no seat is more than 80

Banner Talent to Give Rock Revival

NEW YORK — Banner Talent Association will present a "rock revival" at the Stardust Inn in Waldorf, Md.

The eight-day engagement (June 23 through July 1), will feature the Five Satins, the Dovells, the Crystals and the Vegas Wildcats.

JUNE 17, 1972, BILLBOARD

Talent In Action

• Continued from page 14

irrepressible spirit through songs of reverberating joy.

"If I Were Your Woman (and You Were My Man)," Gladys sang, and if you were her man, you would be lucky indeed. Following that opening number, she turned to a dramatic interpretation of "He Ain't Heavy (He's My Brother)," from which she segued into "Bridge Over Troubled Water," bringing an emotional resonance to the song that lent it sparkling freshness no matter how often you heard it.

"Help Me Make It Through the Night," a single from the group's latest Soul album, "Gladys Knight & the Pips—Standing Ovation," was given a soft-slow treatment which approached heroic metaphor. Gladys infused "Friendship Train" with pulsating down home gospel rhythms. And a reprise of "If I Were Your Woman" re-emphasized the strength of the artist's astonishing voice, which rang like a bell pealing tones of timeless longing.

"I Don't Wanna Do Wrong," written by Gladys and the Pips, and their powerhouse hit, "I Heard It Through the Grapevine," exemplified the group's perfect blending of song with stage movement.

DAN BOTTSTEIN

DAVE MASON MICHAEL GATELY

Academy of Music, N.Y.

Dave Mason (Blue Thumb) is undoubtedly one of the most innovative blues/rock guitarists on the pop music circuit today. Refusing to fall prey to mediocrity, Mason is constantly reaching beyond the perimeters of his own format.

His is the derring-do of the genuinely talented. The same power of positive thinking which lead him from Traffic to the production of "Alone Together," his first solo album for Blue Thumb, and later to a brief gig with Cass Elliott.

Mason is still the innovator, working, on some numbers with a chorus of voices, on others with congas and acoustic guitars; and always with a dramatic and pleasing effect.

Sharing the bill with Mason at the Academy of Music was Michael Gately, a Janus Records act that is witty, cool and entertaining, despite a tendency toward blandness at times. In spite of his apparent rapport with the restive Saturday night crowd, his set was too long, and created the constant danger of a loss of audience interest.

Jade Warrior, a British group also billed to appear, did not show up. No explanation for their non-arrival was given.

RADCLIFFE JOE

PAUL ANKA

Persian Room, New York

A short history of pop music was sung by Buddah artist Paul Anka, from his own compositions, including "Diana," "Put Your Head on My Shoulder" and "You Are My Destiny," to Kris Kristofferson's "Help Me Make It Through the Night" and Anka's "My Way," which Frank Sinatra made into a classic.

Other performers have taken Anka's material to the bank. Tom Jones scored with "She's a Lady." Engelbert Humperdinck hit with "Do I Love You?" But his prolific songwriting should not obscure the fact that Anka is a scintillating showman in his own right. His act flourishes in the ambience of a

(Continued on page 66)

From The Music Capitals of the World

DOMESTIC

• Continued from page 16

at least one night a week at the Night Lighters, the club he owns with Billy Hill. He played two nights last week to packed houses.

Stax has released a number of LP's: Melvin Van Peebles on Stax; the Rev. Maceo Woods on Gospel Truth, another by the Rev. Woods and the Christian Tabernacle Choir in Concert, and one by Howard Lemon Singer. Stax also has singles just released by the Emotions on Volt and Luther Ingram on Koko. Ingram is now touring Europe. In Stax studios working are Albert King, David Porter, Newcomers and Soul Children.

Mike Curb, president of MGM, and Clive Fox and Eddie Ray were in Sounds of Memphis Studio during the Memphis Music Awards. The studio is cutting on the Minits, with Dan Greer producing. The studio also is getting together material for Sammy Davis and the Osmond Brothers, although no decision has been made on where it will be recorded.

JAMES CORTESE

ATLANTA

Columbia's Billy Joe Royal, whose current single is Carol King's "Child of Mine," has been set for a June 20-July 30 engagement at Lake Tahoe. In addition to engineering sessions, Rodney Mills will now manage Studio One for owners Bill Lowery, Buddy Buie, Paul Cochran and J.R. Cobb. Producer Buie is using the facility for a Dennis Yost and the Classics IV session while Deep Purple has reportedly booked several weeks of July studio time.

The Atlanta Brass Quintet and Martin Sausser's String Quartet were the featured entertainers at a recent Atlanta NARAS membership social that also included a panel on "Contemporary Radio Programming" or "Why Aren't You Playing My Record?" WSB Radio vice president Elmo Ellis has been named the 1972 recipient of the Pioneer Broadcasting Award by the University of Georgia chapter of DiGamma Kappa.

Capricorn Records will release new albums during the summer months from Captain Beyond, Marty Mull & the Mighty Midget Band, Wet Willie and Eric Quincy Tate. Chalice recording artist Turner Rice, who has a new release called "Shelter," became Mrs. David Lawton at recent Belton, S.C., ceremonies. Eric Sutoria has joined the staff of Bang Records. And, in what may be a record, Chips Moman shut down his American Studios in Memphis on a Friday and was functioning in Atlanta the following Monday. SHELLY PISANI

SAN FRANCISCO

Bill Graham has announced that all four Rolling Stones concerts have been completely sold out. S.F.'s Cow Palace is the site of Smokey Robinson & The Miracles'

farewell appearance on the (16). Sergio Franchi the Circle Star Theatre, San Carlos, attraction (13 thru 18). The Temptations follow (20 through 25). The Everly Brothers at the Masonic Auditorium for one night (17). The Steppenwolf in Berkeley is the latest Bay Area rock club to switch to an all jazz policy.

Polydor's Lily Tomlin into the Venetian Room of the Fairmont Hotel for three weeks. Frankie Laine heads the bill at the plush supper club June 29 through July 19. All proceeds from the Joy of Cooking and Youngbloods concert at Pepperland, San Rafael, went to the McGovern campaign for the Presidency fund. Ode Records comics Cheech & Chong make their only Bay Area appearance this season at the Berkeley Community Theatre (18). A & M's David T. Walker set for the North Beach Revival (22 through 24).

Merry Clayton, a co-headliner at the recent S.F. McGovern concert, into Chuck's Cellar, Los Altos, June 27 through July 1 and the Boarding House, July 4 through 9. Drummer Art Blakey and his Jazz Messengers have been signed to a long-term contract by Prestige Records. Fantasy shipping new albums by Duke Ellington, Jim Post, Redwing and Rudy Ramos. Merl Saunders joining Paul Butterfield for a series of concert tours on the East and West Coasts. Kris Kristofferson at Berkeley's Community Theatre (22). Phyllis Diller with guest conductor Skitch Henderson at S.F.'s Opera House (29). Local BMI representative Neil Anderson back at his desk after meetings in New York. PAUL JAULUS

NASHVILLE

Following two successful dates on a bill with B.J. Thomas in Little Rock and Shreveport, Natchez Trace drew over 7,000 people to Nashville's Centennial Park in a show sponsored by WKDA-FM. Also on the bill was Diane Davidson. Natchez Trace has finished recording its first album for Elektra, and now is set for another B.J. Thomas tour which takes them to Columbus, O., Louisville, Ky., and Knoxville, Tenn. The group is managed by Bert Bogash.

Andy Anderson has joined Gambit Records as national promotion director. The announcement was made by Arnold Thies, president of the label. Andy already has assumed his duties, and will handle promotion of pop for Gambit and Gramm Records. Bud Howell and Freddie North of Nashboro Records, along with Bob Tubert, who handles their publishing, were conspicuous visitors at the Memphis Music Awards show. Same for Frances Preston and Roger Sovine of BMI and Ed Shea of ASCAP. Nashville's Music Row refurbishing got final approval of city council, and the go-ahead will now take place.

BILL WILLIAMS



Lover, Not A Fool

polydor

Campus News

PERSONALS

WGSU-FM Puts on a Showing On a 'Local' Blues Artist

The following article was contributed by John Davlin, Station Manager at WGSU-FM, New York State University College at Geneseo. Davlin is a full-time college radio professional, and, while his station programs more popular forms of contemporary music, Davlin and his associates have also tried to open inroads for other kinds of music.

By JOHN A. DAVLIN

Some three-and-a-half years ago, I put together a series of radio programs on the subject of the Blues. Eleven in number, and each an hour in length, the programs traced the history of the idiom from its origins to the present day. While in the process of compiling the materials for that radio series, the name "Son" House turned up frequently.

House, a contemporary of Robert Johnson, Charlie Patton and other seminal figures, was, himself, an important figure in the history of the Blues. Although recorded in the '30's, "Son" House was nearly unknown outside America's Black culture until 1964 when Al Wilson of Canned Heat backed him on a session released on Columbia as "The Legendary Son House, Father of Folk Blues" (CS 9217). For those unfamiliar with the man's music, his are country blues sung strongly and accompanied by slide guitar. House's blues frequently are ex-

tended lamentations, running as long as ten minutes.

The Columbia album revealed a Rochester, N.Y. address but, partly because I was in a hurry, and partly because I simply assumed he was no longer among us, I remember mentally filing the information away under interesting-but-probably-useless data while I returned to my research a mere thirty miles away from that Rochester address.

At Benefit

Then, about a month ago, I read in a Rochester paper that "Son" was, incredibly, performing that weekend at a local benefit. A telephone call confirmed that, indeed, House was, at age 72, performing. Yes, he would love to come to WGSU for an interview and "informal" performance. A date was agreed upon and I got busy with promotion for the event.

On May 12, then, I picked up "Son" House from his home in Rochester and drove him back to Geneseo. The afternoon was spent in WGSU's studios in informal conversation, with the subject matter ranging from his association with Robert Johnson to his year spent in Parchman Farm for homicide. That lasted two hours, preserved on tape so I would later be able to compile programs (Ed. note: Davlin will be making these tapes available free of charge to those interested. He can be reached through the station, c/o S. U. C. Geneseo, N.Y. 14454). After the

recording was completed, students swarmed into the studio to meet the man, to get his autograph on their guitars, to simply be close to his gentle, always polite presence.

SRD

After dinner at a local restaurant, "Son" House returned to the campus with me for an informal performance in a room meant to accommodate some 100 persons comfortably. By the time of the performance, over a hundred students and townspeople were crowded into that room and standing outside. The only publicity had been spots run on WGSU-FM that previous week, and the turnout was dramatic evidence of the scope and diversity of WGSU's signal and audience.

The performance consisted of an informal talk by "Son" House about the blues, followed by a few examples of his work. While the students jammed into the room and sat on the cushioned floor, house carried on a running narration punctuated by some of the most incredibly moving music I've ever experienced. "Son" House, at 72, is no longer the guitarist he was even eight years ago when the Columbia recording was made. His voice, however, is still as rich and expressive an instrument as it ever was, and with it he wrung wave after wave of emotional response from that room full of young people.

By the half-way point in the
(Continued on page 66)

5 Students Get Job Grants at WB Films

LOS ANGELES—Five students have been named as job scholarship participants for the 1972 film training program sponsored by Warner Brothers, Inc., in cooperation with the National Entertainment Conference. Held at the Warners' studios, the program provides participants with travel expenses and a weekly salary.

Winners were announced by Bruce Carlson, Chairman of the NEC Film Committee, and John Whitesell, National Sales Manager for Warner Bros. Non-Theatrical Division. Participants in the program are Linda Ozag, a senior directing and editing major from North Eastern in Chicago; Philip L. Jordan Jr., a senior advertising major from Oklahoma State University, Stillwater; Otho P. Rink, a doctoral graduate student in audio-visual education at East Texas State University, Commerce; Douglas A. Taylor, a junior English major from Western Illinois University, Macomb; and Geoffrey M. Davis, a junior filmmaking major at Grand Valley State College in Allendale, Mich.

Scholarships are awarded to students enrolled in universities or colleges which are participants in the Warner Bros.-NEC Film Project. The session, which will be held from Monday (19) to Aug. 11, is designed to permit students to observe film production at the studio. While active participation is not expected of the students, the program stresses the educational value of the experience, with students rotated through various phases of filmmaking to provide

them with a broad knowledge of the film industry in general. Allowance for areas of specialization is also made.

Warner Bros. and NEC also sponsor a Film Production Workshop during the summer, at which 12 selected students produce a 30-minute sound and color film. Those participants are to be announced at a later date.

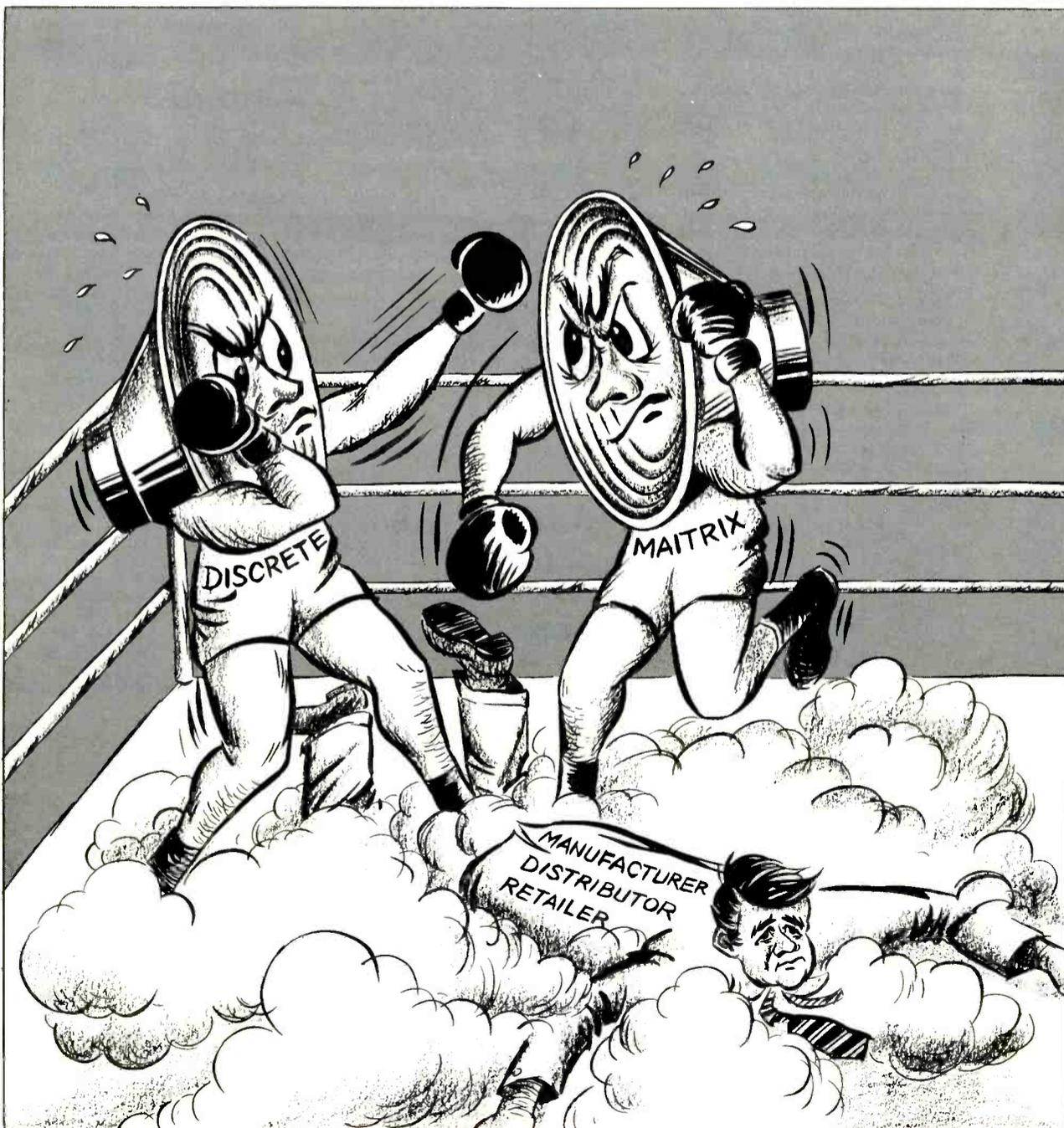
NEC Picks 6 New Directors

COLUMBIA, S. C.—The National Entertainment Conference has elected four students and two staff members to its Board of Directors.

Students elected to serve for the 1972-73 fiscal year are: Glenn Cassis, University of Connecticut in Storrs; Sandy Kieser, Lenoir Rhyne College, Hickory, N. C.; August Napoli, Jr., College of Steubenville, Steubenville, Ohio, and Richard Miller, East Texas State University, Commerce, Texas.

The two staff members named are Gus Geil and Duane Truex, III. Geil is the director of the Union at Wittenberg University, Springfield, Ohio, and most recently has chaired the NEC National Travel Committee. Truex is assistant director of Student Activities at Oklahoma State University in

(Continued on page 66)



The Quadrasonic Issue DISCRETE VS. MAITRIX

A battle is shaping up between the two main Quadrasonic systems. Read about the "Quadrasonic Issue" coming soon in Billboard's Quadrasonic issue.

Tape/Audio/Video

4-Channel Units in Spotlight But...

By EARL PAIGE & RADCLIFFE JOE

The dominant trend in four-channel equipment is the sheer abundance of it. Very few hardware firms are waiting. And while some companies have one or two models, others have as many as 10 new quadrasonic machines.

Another dominant trend, though, is the battle between the disk player manufacturers—those pushing the CBS' SQ, Sansui, Electro-Voice type matrix system and those going with the discrete "Quadra-disc" system developed by JVC, Panasonic and RCA.

While CBS has been lining up SQ licensees for months, at least 12 hardware companies have committed to make discrete phonograph equipment: Harman-Kardon, Toshiba, Hitachi, Nippon Columbia trio (Kenwood in U.S.), Onkyo, Sanyo, Sharp, Pioneer, RCA, JVC and Mitsushita (Panasonic).

One more area of intense activity is in four-channel adapters, decoders and systems for converting two-channel to four-channel.

Tape equipment is not so affected by the matrix vs discrete

contest, because two-channel 8-track was established and had the capability for four-channel; more important, perhaps, dealers selling huge amounts of 8-track pre-recorded cartridges did not hesitate to stock four-channel cartridges too.

In other words, where 8-track four-channel is concerned, the software was set (though it is still not in great abundance).

In fact, 8-track, never really embraced by audiophiles, now blossoms forth in hi-fi magazine specials on four-channel.

Compatibility also helped; most 8-track machines are described as combination two- and four-channel units.

Virtually every manufacturer seriously involved in automotive tape players has four-channel in their line.

There are of course, many open reel machines. But software, long a problem in two-channel open reel.

(Continued on page 22)

Big Software Merchandisers Wait For More 'Q' Hardware

By JOHN SIPPEL

LOS ANGELES—The classic complaint about not stocking blades because of the unavailability of razors is manifest in a survey of mass users of records and tapes in the early stages of quadrasonic.

John Kaplan, vice president and director of marketing for the Handelman Co., Detroit, summed it all up with: "It's under one percent of our total volume. The CES show next week could turn it all

around if our people see that manufacturers of software and hardware are getting it together." Kaplan said that Handelman is stocking 4-channel records and tape primarily as a concession to some of their mass merchandise customers who need the software to back up early inventorying of hardware in their stores.

Al Franklin and Tony Birelli of the four Franklin Music stores operated by Raymond Rosen Co., Philadelphia, said they are "demonstrating quadrasonic, but finding it difficult." They noted the lack of standardization has stymied their hardware buying. "It's difficult to demonstrate because of the need for greater space for the four speaker placement. We've had only limited success. We are stocking mostly Panasonic."

Edward Yalowitz of All-Tapes, Chicago, the national wholesaler who is slowly going into free standing stores, said they do not and will probably not handle quadrasonic playback, but will continue to pio-

(Continued on page 24)

Headset New Audio Staple

By ANNE DUSTON

CHICAGO, Ill.—Headsets, formerly considered an accessory, are fast becoming an essential part of audio systems, according to Marvin Paris, director of marketing, Superex Electronics, N.Y.

That sales are expanding rapidly from audio shops into the mass merchandising and retail department stores was supported by Russ Molloy, director of marketing and product planning for Koss Corp., Milwaukee, which developed stereo phones in 1958 and pioneered the electrostatic headphone.

In merchandising headphones, it is imperative to have audio active displays tied into components. "Listening through phones is a whole new emotional experience, superior to listening to speakers," Molloy said. "Dealers are using headphones to demonstrate four-channel sound, because it's much easier than setting up four speakers in the store display area," he added.

Superex has store displays with five or six basic price points, and varies the mix between electrostatic and dynamic, depending on type of retailer and geographic location.

"People are trading up into the

(Continued on page 23)

Marketers Rushing Into Carrying, Storage Cases

By SAM SUTHERLAND

NEW YORK—As the cartridge and cassette industry continues to make new inroads, the field of carrying and storage case manufacture offers evidence of startling growth; the number of manufacturers and distributors has grown enormously, and the question of their continued coexistence has risen, prompted by the conflicting claims of small, independent distributors who profess confidence for the future and the belief of larger firms that detect an oversupply.

In discussing the case industry, many company representatives offered differing views on just how so many operations can survive. Certain basic facts do emerge: Arnold Kaminer, general manager for ARA Sound Distributing, Inc., a case and tape accessories firm situated in Cherry Hill, N.J., described the market as controlled by just a few manufacturers and many sellers.

Kaminer noted that his own firm, formerly known as Action Tapes, has diversified into pre-recorded tapes, partially because, "On the street today, the business is soft." What tends to perpetuate the business at present is a combination of factors: high shipping ex-

(Continued on page 26)

Retail Buyers to Stock Up at CES

By BOB KIRSCH

CHICAGO—Tape and audio buyers from major retail outlets are at Consumer Electronics Show (CES) this week with an open-to-buy attitude—and in contrast to past years, most retailers are planning to do the majority of their buying during or immediately following the show.

Four-channel is the major factor behind this change in tactics, with buyers feeling that as the dominant, but at the same time the most confusing item in the show, the configuration bears special attention.

While buyers do not feel any of the confusion revolving around the lack of standardization will be resolved in Chicago, they do feel four-channel will be stronger than ever in the fall. For this reason, they want to look at all available product and try to spot some sort of trend.

Other tape/audio configurations will also play important roles at the show, particularly components, cassette decks, cassette blank tape and 8-track equipment.

Buyers will be looking to components which can be converted to four-channel at a later date, adapters which can ease consumers into the four-channel market. 8-track equipment with four-channel capability and record feature and cassette decks with more sophisticated features such as Dolby system and bias switches.

In these categories, buyers say they are looking for quality merchandise but are also going to be watching for deals—which they expect to find in abundance.

Four-Channel

"Four-channel will dominate the show," said the audio buyer for a

(Continued on page 27)

COATINGS NO WORRY

Blank Tape Market Extensive

CHICAGO—As many will attest, the market direction for blank tape seems up, up and away.

The controversy over coating formulations (high energy vs. chromium dioxide) and grades (promotional vs. super quality) isn't likely to persuade dealers to keep blank tape off their store shelves nor consumers from purchasing product in record amounts.

With casual nonchalance, many of the major blank tape producers are shrugging off the general economic slowdown that has been vexing other phases of the tape industry. It is indeed a bull market for tape manufacturers, and it could well climb to peak highs before the year is over.

At least, that's the overwhelming consensus right now in most companies flirting with blank tape.

The reason is the recession has had little impact

on their own business pace. So unanimously optimistic are the industry's majors that a consensus opinion from 3M, Audio Magnetics, TDK, Maxell, Memorex, BASF, Ampex and Norelco best sums up the state of the business:

"We don't see any reason to pull in our horns," they maintain. "We in blank tape, the majors at least, are pretty recession-proof."

Sales figures from blank tape manufacturers lend support to that statement. Most companies immersed in blank tape, or at least, diversified firms with blank tape divisions, have outperformed the tape industry in general.

This is not to say that all blank tape producers have escaped the business doldrums. Some, like Certron, which diversified into the music and rack

(Continued on page 20)

... 2-Channel Hardware Still Viable

While four-channel grabs the attention of the industry there is still business out there in ordinary two channel, and for that matter, in monaural, in the case of cassette portables and even some 8-track units.

Some trends:

- More competition in the automotive market as giants such as Panasonic, Pioneer and others expand their car lines. Some auto-oriented manufacturers such as Tenna, however, are expanding into home products. But Muntz and some other primarily car stereo firms have pulled out of home units.

- More sophistication in cassette units. For example, Mikado's

Model 2020 stereo unit features tuner/amplifier, stereo cassette recorder and digital clock with timer that allows the user to record radio material at a pre-set time without anyone present.

- More convenience in portables, a case in point being Bell & Howell's Model 4500 TPS 8-track adaptable for the home. Another



FRAN STONE, one of a dozen hostesses will welcome more than 30,000 trade people to the 6th Annual Consumer Electronics Show, McCormick Place, Chicago. More than 300 exhibitors will show over 25,000 products at the four-day event.

Video Software Product Ready; List 5,000 Titles

By KEN WINSLOW

Video producers, packagers and distributors are pulling together a great variety of special interest programs for release as they watch closely the movement of video player hardware into the hands of program users. For the three systems currently being delivered—Motorola EVR film, Sony 3/4-inch U-Matic tape and Sears 1/2-inch Cartridge Television tape—well over 5,000 individual titles can be found aimed mainly at the present institutional market of schools,

(Continued on page 43)

Video Units Arrive

By ELIOT TIEGEL

CHICAGO—Amid the plethora of audio tape players and recorders at CES this year will appear the distant cousin of these electronic instruments, cartridge television player/recorders.

This newly emerging field in the home electronics business, with immediate and concerned applications in the business and educational markets, is still struggling for a breakthrough into the public marketplace.

But 1972 seems to be the year in the United States when cartridge TV systems begin to finally make their appearance in stores selling directly to the public.

During the past two years, the CTV firms have been signing up clients in the non-consumer areas as a footing and indoctrination move to gain some audience which could then be familiar with the concept of instant creativity or instant instruction.

The U.S. market is destined to see the battle of the videotapes

(Continued on page 43)

'All Audio' CES Focus on 'Q'

• Continued from page 1

(288 vs 261 as of last printed list). However, it's still mainly a hardware event. Though software is crucial to four-channel's growth, the mass merchandisers of records-tapes met previously at the National Association of Record Merchandisers (NARM) convention (Billboard, Mar. 18).

Nevertheless, at least one software area will be well represented—blank tape.

Other highlights buyers can expect:

- Modest increases in prices;
- Myriad accessories from carrying cases to "quad" needles;
- Many firms expanding lines; going from compacts into components; from home to auto units.

As for prices, one barometer is the recent introduction of TV sets. Motorola's new line shows list price boosts of \$10-\$25. These pre-CES introductions to distributors/retailers are one reason as well why the big TV set makers pass up CES (though privately some say CES is too dominated by Japanese made product).

Paul Van Orden of GE's audio division said GE's audio items are up from 1 to 4 percent and estimated a general '72 hike of near 5 percent.

Thus, there is reflection of Japanese Yen re-evaluation and other factors boosting prices. Also, the U. S. Treasury announced recently an investigation into possibly setting countervailing duties on Japanese.

(Continued on page 24)



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VIDEXPO SET

NEW YORK—A dozen experts from worldwide firms already investing in television cartridge systems will speak at VidExpo '72 here Aug. 21-24, the first user-oriented TVC conference. Earlybird registrants may use coupon in this issue or write VidExpo '72, 300 Madison Ave., Suite 900, N.Y., N.Y. 10036 or phone (212) 687-5523.

Craig Pushing Car Cassettes

LOS ANGELES — Craig is mounting a drive on the cassette field with five car models. "We see cassette emerging in '72 as a very definite factor," said Loren Davies, Craig's sales manager.

These five units will be shown at CES Consumer Electronics Show along with 11 8-track players ranging in price from \$39.95 to \$139.95.

Davies breaks down the new cassette models thusly:

- Model 3508 — an automatic reversing player with an easy glide quick mounting assembly for under the dash assignment. The price is \$84.95 and there will be a small home unit for \$29.95 which hooks into the speaker as a sister to this auto unit. The unit is so small it can fit into a briefcase.
- Model 3504 — a floor mount unit with automatic reverse at \$129.95.
- Model 3505 — automatic reverse with fast forward in either direction at \$119.95.
- Model 3506 — recorder/player with FM radio at \$79.95.

The fifth model is under wraps at the time of this story and will be shown at the company's booth.

Sylvania in TVC

NEW YORK—Sylvania plans entering cartridge TV next year. The company is studying both the RCA MagTape and Avco Cartrivision systems, prior to making a marketing decision. Both systems have been aggressively seeking licensees. Avco supports 1/2-inch videotape; RCA 3/4-inch tape.

CES SHOWCASE

'Boman-Gibbs Competing' Sparks Car Unit Jostling

By EARL PAIGE

CHICAGO — The Consumer Electronics Show (CES) will find several auto stereo hardware giants jostling for competitive positions. That may seem strange for those who think of the McCormick Place extravaganza as other than an automotive products showcase. But what's even more odd is that two of the car stereo firms are really "one" company—Boman Astrosonix and Gibbs Sound Products.

Actually, the industry hasn't heard much about Gibbs since its acquisition by Boman parent organization California Auto Radio, Inc. just prior to last year's CES. And according to Stanley M. Surlow, vice president and general manager of Gibbs, the low profile was more or less deliberate. But now he's ready to talk about the Janesville, Wis., based firm and former Hammond Corp. subsidiary.

As a matter of fact, many in the industry thought Gibbs would be assimilated by Boman. "A lot of Boman reps spread that idea," said Surlow, 40, an outgoing former manager of a television picture tube plant.

"CES didn't even send Gibbs a booth registration form," said Howard Sayre, Gibbs' midwest manager.

However, both firms will be squared off in CES booths directly opposite one another, a pure circumstance both men swear. And since Boman and Gibbs reps butt heads in many stores, things can get a little confusing for buyers.

Surlow, who delights in a little mystification, nevertheless is plain spoken about the marketing strategy of C.A.R. and its dynamic president, Bob Maniaci, who catapulted the California firm from a speedometer and radio installation company 10 years ago into a leading auto stereo marketer with a long range focus on home products as well. Gibbs is part of that long range plan.

Many hardware manufacturers/marketers, of course, have gone

the two brand, two-step and direct route, with varying degrees of success. But Surlow believes C.A.R. may be unique as a company with two separate marketing forces (the only areas of commonality are in certain accessories where even so Boman and Gibbs use different packaging; only one rep organization, Arnold Heltzer Sales Corp. here, handles both brands, that being more a tribute to Heltzer than anything else).

Some aspects of the Boman vs Gibbs rivalry offer obvious advantages. For one thing, that's two marketing organizations out there probing for business. Also, some accounts accepting bids from a number of marketers, may well and sometimes do, end up with Boman and Gibbs, which is just great for C.A.R.

But the distinction is deeper. Surlow sees Boman as a "broad based line, aimed at mass merchandisers as effectively as traditional independent outlets." Gibbs he characterizes as a "short line, a hard-hitting brand, aimed head on at the mass merchandiser." But this isn't all.

Gibbs' other line, Hammond, is designed as a "pure two-step brand" for distributors. "No one has really done a good job with distributors," said Surlow, "and there's an awfully lot of good distributors out there. They deserve a protected brand."

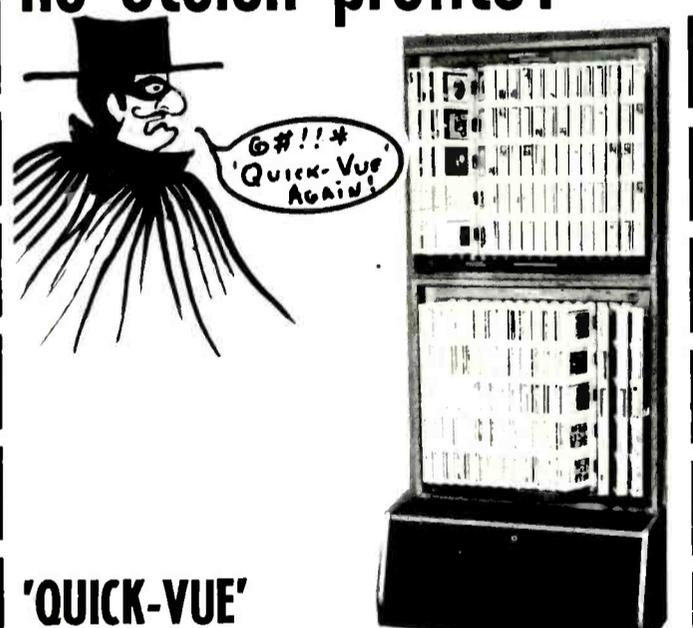
As an indication that C.A.R. (Continued on page 32)

Teldec Cassettes

HAMBURG — Teldec has launched a special campaign to draw more attention to the varied repertoire available on musicassettes. Special display cases which hold up to 12 musicassettes are being delivered to retailers.

For months now Teldec has been issuing musicassettes simultaneously with important LP-releases.

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CONSUMER ELECTRONICS SHOW, JUNE 11-14

Blank Tape Market Up, Up and Away

• Continued from page 19

jobbing-distribution areas, were adversely affected by the recession. Other were too small to survive the industry financial shakeout.

Forecast

To prove the marketplace is burgeoning for blank tape, Ed Smulders, manager of Norelco's cassette department, said:

"We expect an industry-wide blank tape market in cassettes of 90 million units this year, an 18-20 percent gain over 1970. The cassette market is likely to expand 18 percent annually for the next five years, with blanks remaining at about the same proportion of the total. This means by 1976 the industry will have a blank cassette market of over 220 million units with retail value at approximately \$350 million."

Carl Frederick, marketing director of Audio Magnetics, sees it this way:

"Blank cassette sales in the U.S. have increased almost 600 percent in the last four years and are expected to more than double again in the next three years.

"The sales rise can be best described by looking at our figures and projections for the industry. From a start of 21.5 million units in 1968, we see the industry barreling ahead to new advances like this:

"1969, 47 million units; 1970, 82 million; 1971, 126 million; 1972, 172 million; 1973, 222 million; 1974, 265 million."

Europe

On the international level, blank tape is ready to explode.

"The European market today is where the U.S. market was three years ago," said Bob Harris, vice president and director of Audio's export division. "By 1975 the market in Europe could reach staggering numbers in both blank and prerecorded tape.

"When the cassette explosion arrives in Europe, and it's still in its infancy, it could become a very substantial segment of the industry's business," Harris said.

Audio Magnetics markets in more than 70 nations, including several behind the Iron Curtain, and recently opened a manufacturing facility in Portugal and a sales-marketing headquarters in Geneva.

"The worldwide cassette explosion is just beginning," many contend. "It's just beginning in new ave-

nues, too, like education, business, government and industry."

On the theory that a healthy economy is bound to heighten sales even more, a few companies have been quick to introduce revolutionary tape products and marketing concepts.

Catching the eye of industry executives are the following revolutionary developments, both technical and marketing-wise:

—A new high energy tape aimed at cassettes for the consumer market, where cutting down recording speed means using less tape and, therefore, reducing the expense.

—A new particle called Cobaloy that will permit more than three times as much information to be crammed onto a roll of magnetic tape as currently used particles allow.

—A formula called chromium dioxide with the potential of greatly improving high frequency response of any tape recorder modified to accommodate it (with a bias switch).

Minnesota Mining & Manufacturing Co. (3M) announced its high energy tape which will permit audio (and video) recorders to operate at slow speeds without any loss in quality.

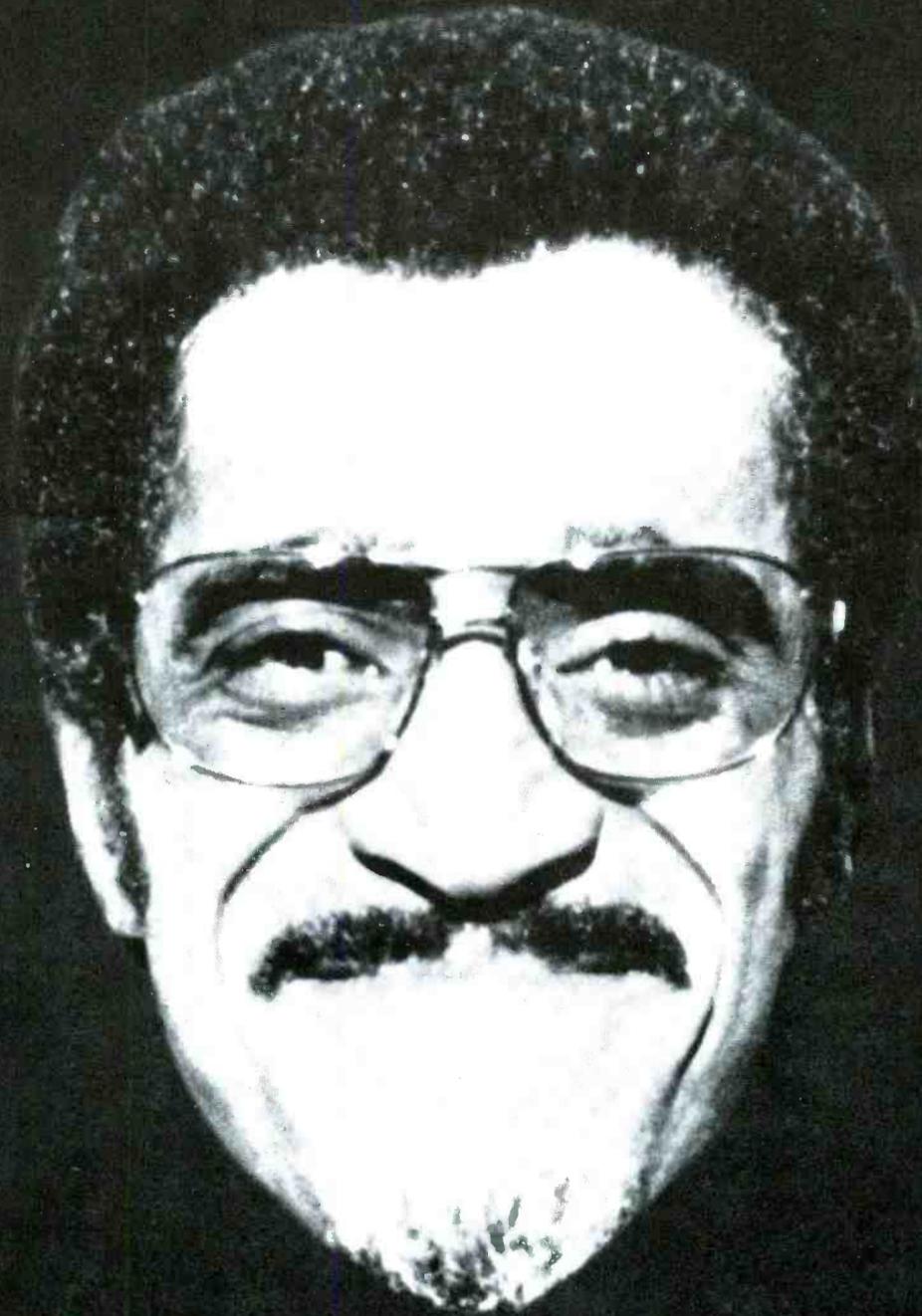
The new tape contains a small amount of cobalt in each particle of the iron oxide coating that retains the coded magnetic impulses, said Daniel E. Denham, vice president of 3M's magnetics division. "The high energy tape could be used to gain twice the playing time or to reduce the size of the cassette itself."

Two manufacturers—3M and Audio Magnetics—are putting their influence in the high energy corner. Others are either straddling the fence or throwing their dollars into chromium.

"Our position will be in the direction of cobalt-doped high energy magnetic tape," said Scott Conover, sales vice president of Audio Magnetics. "At this point," he said, "we feel there is more stability in that product and it can be used in existing hardware with no special bias switches required."

Supporters of chromium-coated tape feel their formula has a dramatic advantage in helping cassettes achieve high quality sound because of better high frequency and noise specifications than any iron oxide tape (even though special bias switches are required on equipment).

(Continued on page 30)



The great entertainer's done it again.

Number 1 on the charts with "The Candy Man" is now selling for GE—number 1 in Audio Electronics.

As Sammy's recording of "The Candy Man"* soars to the top of Billboard's Hot 100, General Electric signs him to sell radios, tape recorders and components. Sammy will sing out for the Great Entertainers from GE on coast-to-coast TV

all through Fall. Tie-in and get your store's name on television free of charge. Contact your GE Audio Electronics Sales Counselor for details.

THE GREAT ENTERTAINER

GENERAL  ELECTRIC

*TARADEM, BMI
MIKE CURB & DON COSTA, MGM 13320



New Catalog Released

SAN RAFAEL, Calif.—Tele-Cartridge Inc. has developed a library of 450 programs which it lists in a newly published catalog. The catalog lists entertainment, instruction, training, education, mu-

sic and information shows. Included are 75 films from Sweden. The local firm plans to distribute and produce programs for the new medium. E. M. Kettenhofen is its president.

4-Channel Units in Spotlight But . . .

• Continued from page 19

looms very large in quadrasonic. Thus, Toyo's offer to provide 40 tape selections from Ovation, Capitol, Project 3 and Alshire Presents.

One area where four-channel has not been a factor, naturally, is in cassette. Compatibility with two-channel is one problem, but again, software retailers would be less inclined to handle a double pre-

recorded cassette inventory, experts point out.

One more area of rapid four-channel growth however is in receivers and amplifiers. Some firms stress the "all systems" theme; Lafayette, for example, advertises its LR-440 \$369.95 receiver as handling "all the new four-channel program sources." Of course, discrete FM broadcasts are still experimental and await FCC sanction; Lafayette has provided a detector output for this contingency.

Still another area where four-channel will be promoted is in consoles. Motorola, which has announced it will push the console market, has introduced a unit with four-channel sound from one cabinet—five cabinet designs are available.

There are more sophisticated combination units too. Philco's component system at \$739.95 (M5780DWA) features four channel systems AM/FM stereo and built-in cassette recorder.

A number of hardware manufacturers are constructing special store displays and demonstration promotions. Among them is Motorola, which initially had a four-channel player equipped automobile at various shows and conventions. The firm now has a "sound paddle" allowing retail salesmen to demonstrate everything from monaural to four-channel.

Teledyne, for example, is offering dealers two four-channel displays, one eight foot tall and the other see-over height.

Car Units

Pioneer, Bowman Astrosonix and Afco are among those showing four-channel auto stereo units. Pioneer's QT-444E is a two/four channel machine at \$119.95. Bowman's BM-950 combines four-channel and burglar alarm at \$79.95 and BM-1950 has AM/FM stereo radio at \$99.95. Afco Electronics is introducing a four-channel adaptor at \$20.

Other auto units include JVC's 4AE1352, also a two/four channel unit with burglar alarm at \$149.95.

Craig is confining its 4-channel representation to one 8-track car unit and is holding back from any home models. The company plans to have some new 4-channel hardware at the midwinter CES show in January.

For the time being, however, Craig's one tape unit is the 3129, which is offered with a Columbia Records demonstration tape and four speakers at \$129.95.

This car unit which has been available for the past year, has been a "steady item," according to Loren Davies, the company's sales director. "We're finding the movement right on a predictable curve. It still is a new concept and right now we're filling the supply lines. "Quadrasonic sound is still a conversation topic. Four-channel sound in the 8-track market is still down the road and we do see it as a potential market."

In the car field, Toyo has the 721 and 722 8-tracks both below the dash installations at \$139.95. Already available as a home unit is the 707 with input functions for a QC decoder and phonograph and tape decks at \$179.95. Speakers are additional.

C.T.I., Inc. (nee Car Tapes, Inc.), will bow a four-channel 40-watt 8-track car unit with automatic head cleaner, slide controls, program lights, fine tuning and 28-watt peak power, according to E. Holtz, projects director. List is \$89.95.

Dyn Electronics, a pioneer with innovations such as remote controlled car units will only show one model in four-channel: DS905 at \$89.95.

Sparkomatic is among dozens of firms with adaptors for cars; it's "quad-sonic" matrix adaptors range \$12-\$16.

Home Equipment

In home equipment, one of the largest entries in four-channel is Sanyo's line that includes 10 units. Highlight items are DXL-5485 with AM/FM stereo, four amps, two- and four-channel 8-track deck, four

(Continued on page 28)

THE JAM SESSION IS DEAD.

The tape cassette has always had its obvious advantages.

Unfortunately, it's always had one, very not-so-obvious disadvantage.

Jamming.

After all, what good is a super-sensitive, super-faithful tape if it's going to get stuck on you just when you need it most?

Introducing the BASF jamproof cassette. The first tape cassette that's actually guaranteed against

jamming or we'll replace it any time, free of charge.

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also forget about things like wow and flutter.

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Write BASF Systems, Inc., Bedford, Massachusetts 01730.



Audio/Video Products



Ampex Music Div. Reconstruction Set

By RADCLIFFE JOE

NEW YORK — Ampex Music Division has launched a massive reconstruction drive, stretching from new marketing concepts to advanced sound duplication techniques, in an effort to regain lost footing in the business and financial world.

The company now under the direction of William Slover, vice president of Ampex Corp., and general manager of Ampex Music, is utilizing a specially allocated budget to restructure its entire marketing network, as well as bringing the latest in sound reproduction techniques to its customers and the consumer.

The new marketing and merchandising thrust addresses itself to involvement in the premium tape business. Already Ampex is servicing such accounts as Kraft products and Bonus Photo.

The latter of the two agreements ties in a special Ampex tape promotion with the popularly known Bonus Photo idea. Under the agreement, Bonus Photo will offer, along with its regular picture merchandising concept, a full-length prerecorded Ampex 8-track or cassette tape, and a four-tune cassette. Price tag on the special tape bonus is \$8.95, and Bonus Photo anticipates such favorable consumer reaction that it has ordered an initial supply of \$250,000 cassettes and cartridges from Ampex.

4-Tune Cassette

Slover is especially pleased with this arrangement as it creates a new market for the four-tune cassette which never succeeded in getting off the ground on its own in the consumer marketplace.

Ampex Music is also paying special attention to gas station and truck stop sales, which Slover sees as having tremendous potential for development. At present the company is negotiating with major gas

suppliers with the hope of using their cross-country network of stations to sell its prerecorded music.

Slover further disclosed that Ampex Music was zeroing in on direct-to-the-consumer sales, via direct mail. This marketing concept was test marketed last year with open reel Ampex product, and proved to be highly successful, according to Slover.

The Ampex executive said his company had already developed a mailing list of 50,000 classical product buyers, 400,000 pop tape buyers.

Dolby 8-Track

Catching the market's trend toward Dolbyized cassettes, and quadrasonic tapes, the company is expanding its catalog in both these areas, with product being released at a rate that keeps pace with market demands.

Slover said that although there was, at this time, a relatively insignificant demand for Dolbyized 8-track product, cassette and open-reel releases featuring this innovation are finding ready markets.

Another area into which Ampex Music is putting much time and effort is budget product. Slover said a recent Ampex market survey showed that there was a significant market for budget lines.

"Budget product," said Slover, "does not have to be old or mediocre material hashed out to the consumer. We are convinced that much more could be done to make budget lines attractive and successful, and we intend to develop our strategy along these lines."

Ampex Music has also established a distributor relations division headed by Marvin Harvey Urman. Urman is the key liaison man between the company and its distributors.

Custom

Moving beyond the perimeters of Ampex Music's involvement with prerecorded tapes, Slover said the company was heavily involving itself with custom duplication and the manufacture of non-music tape products.

Slover said demands in these areas were growing, and Ampex tape duplicating facilities at Elk Grove Village, Ill., were vast, sophisticated and operating way below their maximum capacity.

Despite Slover's optimism about the market, and his confidence in his company's rebuilding, the Ampex executive admits that his activities are still restricted by the bootleg problem, and the absence of an industry-wide decision to merchandise tape as effectively as it does records without the shackles of locks, keys, and other psychologically restrictive safety devices.

"Until we have licked these problems, tape will continue to under-achieve its potential in the marketplace," he said.

Headset New Audio Staple

• Continued from page 19

audiophile, superior sound quality product," Paris said, noting an increase in sales of electrophonic phones.

Superex makes two dozen different models of headsets, mostly stereo hi-fi. The line includes a wireless mono and wired mono for communications and audio-visual education.

People buy headsets for one of three reasons, Molloy noted: to listen in the privacy of the home at any hour without disturbing neighbors, to keep from disturbing other household members, and to appreciate the truer source sound possible from headphones.

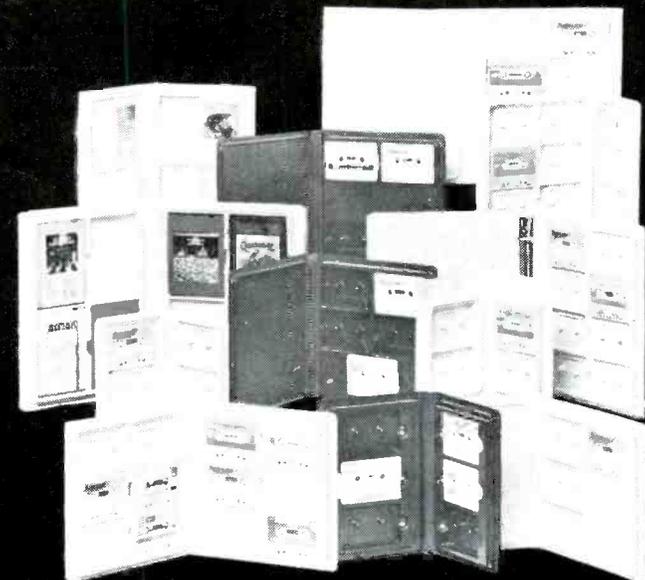
A lightweight stereo headphone with foam cushion is being introduced by Koss. Model HV-1 has a high velocity driver and lists for \$39.95. It weighs 9 oz.

Also being introduced are three quadraphones for either discrete or matrix, with switch for 2-channel. Each phone has two drivers in each cup and volume control on front pair of drivers. Model PRO-5Q replaces the popular PRO-4AA and lists for \$70; model KO-747Q lists at \$55, and model K-61CQ lists at \$39.95.

Superex Corporation, New York, will show three new models at the CES, the PRO-6, a dynamic headphone, lists for \$60; model PEP 79, an electrostatic model with control console, lists for \$85; and Model STV, a dynamic headphone with volume control, lists at \$30.

Superex is now developing car passenger mono and stereo headsets.

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Sparkomatic

MILFORD, Pa.—Sparkomatic is introducing clear plastic overwrap packaging for their line of stereo and rear seat speakers. "It cuts down pilferage and adds to shelf life," Dick Sable, vice president, secretary, said. The company is trying cube-shape packaging in the stereo speaker line.

Sparkomatic will again show a "quad-sonic" matrix adaptor for car use, ranging from a basic \$12 to \$16 with speakers. "The consumer needs a lot of education before the quad concept becomes a household word," he stated.

New for the Consumer Electronic Show is a line of home and car tape cabinets for cartridges and cassettes. The home style units are vinyl wood-grain composition in the \$17-20 range have flopped plastic shelves with smoked plexiglass door. Car cases resemble valises, and range from \$8 to \$15-16 for the deluxe model.

Brother Intl. Large Line

NEW YORK, N.Y.—Brother International Corp.'s entry into consumer electronics will encompass a number of products according to consumer electronics division chief Falcon Davis, formerly with Westinghouse product development for 20 years.

A series of AM/FM tuner-amplifier-receiver components with built-in 8-track and synthesized 4-dimensional ("Quadtrix") sound will be ready for September delivery, Davis said. List price and packaging details are not set.

The Domino and Encore series (Models VX 70, 71, 72, and Models VX 73, 74, 75) have slide rule dials and 25-watt peak power. The Encore models have a mini-changer with dust cover.

JUNE 17, 1972, BILLBOARD

The 25-watt Primus series (Models VX 76, 77) and the 60-watt Charisma series (Models VX 78, 79) offer radar-style tuning dials and acoustic air suspension speaker systems. The Charisma series has full-size automatic record changer.

Eye-appeal models directed to the youth market include a free-form plastic AM/FM stereo tuner-amplifier-receiver (Model VX 33) with built-in 8-track and self-contained speakers, suggested list, \$149; an AM portable radio in an abstract owl design, with suggested list of \$12.95; and a portable cassette tape recorder (Model VX 50) with push button controls and AC power adaptor, with suggested list of \$31.95.

We're masters of tape duplication.

We can produce 12,000 cartridges in one day. Ready to ship. Even at that speed, we're setting top standards of quality for the recording industry.

Because we still take time for exacting quality checks. In duplicating. In manufacturing blank 8-track cartridges and cassettes. In producing tapes under our own label, CONTOUR. Every step of the way.

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'Sound Enhancer' Design Reaches Average Buyer

NEW YORK—Robins Industries has developed a line of "sound enhancers" designed to put professional sound shaping capabilities within the reach of the average consumer.

The six unit line, to be unveiled at the 1972 Consumer Electronics Show in Chicago, was developed out of technology and equipment acquired by Robins through the recent purchase of the Fairchild Sound Equipment Corp.

Top of the new Robins "Dynamic Sound Enhancer" line is the Model R46002, for stereo phonograph or tape playback. The unit, according to Jack Friedland, vice-

president of Robins Industries, will offer up to 8 db of dynamic expansion, and will serve to restore dynamic range usually compressed during the recording process.

The unit which carries a \$30 list price, works on a system similar to the Dolby system expander, according to Friedland.

Number two item on the list is a solid-state stereo speaker protector powered by a small amount of current from the speaker itself.

This unit is designed to protect costly hi-fi speakers from overload with an electronic fuse which automatically limits the output of an amplifier without sacrificing tonal quality.

The stereo headphone sound enhancer is a \$20 gadget that adjusts presence of individual phones to suit personal tastes and improve sound quality and listening enjoyment.

Another of the sound enhancers is a quadrasonic synthesizer which, according to Friedland, derives two additional speaker channels from the existing recorded material by making use of the differential phase relationships. The adapter, model no. R47010, retails for \$6.95, and must be used with two additional speakers for the full, synthesized four channel effect.

Model no. R47011 is a deluxe version Model no. R47010. It retails for \$9.95, and features an individual control for each of the two speakers.

The Robins "De-Esser," also included in the sound enhancers group, is designed to eradicate hiss in recorded speech and other sibilant high frequency annoyances. The unit, Model R47003, is self-powered and lists for \$20.

Rounding out the line is the stereo signal test generator with a \$25 price tag. This unit, according to Friedland generates a low distortion steady tone in two ranges. "It can be used for balancing, aligning and trouble shooting stereo systems," he added.

To ensure that the line of sound enhancers, along with the vast catalog of other accessories manufactured and distributed by the company, get the best possible exposure on the market, Robins has devised the SAM (sound after-market) promotion program.

The program concentrates on what Friedland sees as the essential audio aftermarket, which to his mind, is as important as the automotive, camera and other aftermarket.

Pegboards, colorful blister packs, flyers, stickers and other promotion aids are being utilized to launch and maintain this project.

Meanwhile, Robins new Overseas Corp. is moving its activities into top gear with the emphasis on sale and distribution of Robins products on the international market.

The company's new sales muscle is a direct result of a major expansion program begun earlier this year, with the acquisition of a new 50,000 square foot operating plant, and the Fairchild Sound Equipment Corp.

Meanwhile Robins has appointed the Wes Alderson Co. of Culver City, Cal., as the factory sales representative for Southern California, Southern Nevada and Arizona. Wes Alderson will also provide Robins with warehousing facilities to serve customers anywhere within the three-state area.

Longines Bows Blank Tape Line

NEW YORK—Longines Symphonette Society has entered the blank tape field offering both cassette and 8-track blanks in three categories: music, voice and all purpose. The tape, aimed at the mass merchandiser, is all calendared. Cassette length: C-40, 60, 90 and 120; 8-track, 40-80. Price was described as "competitive."

Audio Magnetics Tape Line

CHICAGO—Audio Magnetics will bow a nationally advertised line of blank tape products called Tracs aimed principally at high school age and young adult consumers. The company heretofore was chiefly a private label manufacturer.

Tracs standard line is being marketed in cassette, 8-track cartridge and open reel configurations, and a professional step-up line, Tracs Plus, is available in cassette and reel-to-reel.

The Tracs brand will be advertised nationally in virtually every major market, with emphasis in radio and both consumer and trade publications. A heavy frequency of 60-second commercials will be aimed at Top 40 radio, and full page ads will appear in Playboy, Sports Illustrated and Rolling Stone.

Dealers are receiving merchandising aids and in-store promotions, including counter carousels, racks, posters, window streamers, etc.

The Tracs standard cassette line is available in C-40, C-60, C-90 and C-120 minute lengths and will be merchandised in a poly box for easy storing or mailing, in blister-carded format for impulse selling, and poly-bagged in twos and threes for multiple sales.

Tracs extends to the rapidly-growing 8-track market, with 40 and 80-minute cartridges, and open reel in a variety of sizes and lengths. All tape is calendared to reduce head wear, provide low noise and high output.

Tracs Plus is cobalt energized (high energy) in cassette format for extended frequency without requiring any special bias switches and has a lifetime lubrication to increase tape life and reduce head wear.

The step-up cassette line is being marketed in a Philips box or in a Philips box carded on a blister pak in C-40, C-60, C-90 and C-120 minute lengths. Tracs Plus is also available in a variety of reel-to-reel sizes and lengths.

Youth Market

Why Audio Magnetics introduced its own consumer line of

products is summed up by Carl Frederick, marketing director:

"A look at where cassette sales are tells you why we developed Tracs. It's aimed where the action is—teenagers and young adults."

"Too many tape manufacturers are missing the mass consumer market by positioning and pricing their product lines out of the marketing target zone," he said. "Tracs is aimed at 75 percent of the blank cassette market and is the first nationally advertised brand name product at mass merchandised prices."

To support the company's marketing strategy, Frederick named four reasons why Tracs is aimed at the youth-oriented market:

—Three out of four blank cassettes are bought either by or for teenagers and young adults—those under 25 years old.

—Three out of four sell for less than \$1.50, with the average price well under \$1.

—Almost nine out of 10 cassette players are portable and sell for under \$100.

—The average consumer buys 12 blank cassettes a year.

"That's why teenagers and young adults will respond to a popularly-priced cassette that assures quality," Frederick said. "We know the popular-priced cassette market like no one else. We know where it's been, where it is, and where it's going."

Audio Magnetics' credentials in the popular-priced tape business are valid. It supplies over 2 million cassettes per week to the world market from facilities in Gardena, Compton and Irvine, all in Southern California; Indianapolis, Portugal, Mexico and Canada. It has a sales-marketing headquarters in Geneva.

With Tracs, the company is focusing on the consumer market by giving the 15 to 25 age group a quality blank tape, with a popular price, so they can buy in quantity.

"There is no strong consumer loyalty to any branded product in the mass merchandised area," Frederick said. "We intend to move into that void."

Software Merchandisers Wait

Continued from page 19

neer software. He said the firm is attempting to create 4-channel sections in their stores and manned departments. He decried the lack of point-of-purchase display and sign material available from hardware and software makers which would help a store manager pinpoint the 4-channel activity in a particular area. "We'll take all the merchandising graphic material we can get right now," he stated.

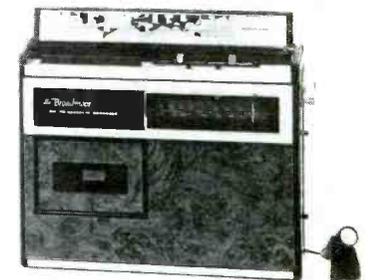
Phil Shannon, general manager, Stark Record Service, N. Canton, O., which operates 14 Camelot stores and mans 30 departments, will not handle hardware and is not handling much 4-channel tape or record inventory. "There's too little product and what is available is not selling much. We're making our own signs. We color code our cassette and 8-track, but there's not enough volume for us to consider the expense of coding Blister-Pak 4-channel right now," he added.

Stuart Schwartz of Harmony Huts, the six-store chain of full-line records/tape/playback inventory, pointed to the store in Seven Corners shopping center, Falls Church, Va., as an example of what can be done. "Manager Mike Stepp there has convinced us that the early quadrasonic fan has an almost insatiable appetite for music. The more inventory of different titles we put in, the more we sell. The industry needs a whole lot more playback equipment to choose from." Bert Schwartz, his brother, noted that District Records, the brothers' rack operation in a seven-state area, was not racking much 4-channel software because of small demand. "The larger the department we are serving, the

greater demand for 4-channel, especially tape," he pointed out.

Forty percent of the accounts in the five-state area being handled by ABC Records & Tape, Seattle, are handling some 4-channel software, according to Bob Bianchi. "Our chains want software to help the sale of hardware in the major appliance departments. We have been publishing a special list of available 4-channel tapes and records on a monthly basis for the past three months. Our sales people demanded it because of the many questions they were getting from their accounts. We are forced to make our own in-store displays and signs for quadrasonic."

Bianchi said that he and a buyer from the Des Moines ABC branch will attend the CES show to appraise new playback equipment. Bianchi too felt that the show must provide the springboard to make national retailing excited about 4-channel fall prospects.



BURLED WALNUT speaker grille and world time map under control lid stylize Broadmoor's new AM-FM portable cassette, model 1258, that can record directly off the radio onto the cassette. List, \$79.95.

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... 2-Channel Hardware Still Viable

• Continued from page 19

plex at \$119.95; TP-8000E 8-track with AM/FM stereo at \$144.95; KP-333 auto cassette with automatic reverse at \$84.95; TP-6000 in-dash 8-track with AM/FM stereo at \$144.95; CS-300 auto/boat 8-track unit at \$49.95.

Typifying another continuing trend in automotive, the home and auto unit, is Boman Astrosonix's Model HA-808, which includes a player, cabinet, two speaker boxes, two purpose car speakers and a car bracket at \$109.95.

Boman has also recently introduced other car units as promotional Model SP-88 at \$29.95; SP-92 at \$39.95; BM-909 at \$49.95 and such deluxe units as BM-1950 with AM/FM stereo at \$99.95.

Afco Electronics' new models include Model J-1000 mini 8-track at \$59.95 and Model J-200 AFX in-dash 8-track with AM/FM stereo at \$159.95. The firm has only one home unit.

There will be four new Hammond brand auto 8-tracks from Gibbs, div. Boman Astrosonix. They are HD575, deluxe slim line with FM stereo, matrix switch and tape lamp at \$119.95 list; HD555, micro mini with fine tuning and burglar alarm at \$59.95; HD525 deluxe slim line with slide controls, fast forward, motor stop, program repeat, matrix switch and tape lamp at \$79.95; HD501 slim line with slide controls, at \$54.95.

There are more car cassette players with automatic reverse. Sony's TC-30 at \$149.95 is an example. It features "Instaload" loading, locking fast forward and rewind, automatic eject at end of tape in fast forward and rewind modes, and arrows that light up to indicate direction of tape travel.

JVC's auto entries include Model 1310 8-track at \$59.95; AC1380 cassette player with automatic reverse and burglar alarm at \$99.95; Model 1350 combination four- and two-channel 8-track with burglar alarm at \$119.95; 4AE1353 four- and two-channel 8-track with burglar alarm at \$129.95 and 4AE-1352 four- and two-channel 8-track also with alarm at \$149.95.

CASSETTE:

The sophistication of cassette equipment is everywhere manifest. Of course, a dominate example is the number of machines with Dolby adaption (see separate story). Equally important, are those with switches for various new tape coatings such as chromium dioxide. Other sophistication reflects the needs of professionals in the education/industrial markets where cassette dominates.

Among those equipped with bias switch for the new chromium dioxide tapes are two units from Akai, Model GXC-40 and Model GXC-400. The first, a recorder, lists for around \$240. The other, a deck, is equipped with crystal ferrite head and lists for \$190.

Typifying some of the sophistication in professional usage demands are such examples as Crown Radio (Japan) with a three-way powered cassette recorder that houses still another mini cassette memory unit repeater. The machine lists at \$129.95.

Toshiba's Model KT-270, for example, is a portable featuring an edit system which permits fast forward or reverse option without stopping the tape first. It lists at \$59.95.

Sony's Model TC-95L Learning Laboratory cassette is a quarter-track machine which allows two people to participate at different times. It lists for \$142.95 and is portable.

Cassette recorder/radio combinations continue in many lines. These range all the way from Microtron's ST-3401 compact stereo tape/radio combination with air suspension speakers at \$279.95 to the monaural portables such as General Electric's M8530 with AM/FM at \$84.95 and to even lower priced models.

Many cassette units are shown with an array of accessories and added features. For example, Wolensak's Model 4515 AC/DC re-

recorder with AM/FM has built-in microphone tape counter, recharge-battery circuit and automatic end-of-tape stop and lists for \$99.95.

Typical of increasingly sophisticated features in cassette is Hi-

tachi's TRK-1260 with AM/FM which features a sound intensity balancer. The unit lists at \$69.95. Other Hitachi cassette/radio units include TRK-1240 AM/FM with auto alarm at \$79.95. There is also

TRK-1260, a unit that features pop-up ejector at \$89.95.

Monaural models still account for a large proportion of cassette equipment. Hitachi, for example, has monaural units at nearly every price point including TRQ-267 monaural player/recorder with automatic end-of-tape alarm and

shutoff at \$49.95, TRQ278 player/recorder with auto alarm stop at \$59.95, TRQ-288 player/recorder with built-in condenser mike and a jack for external speaker at \$64.95, TRQ-298 player/recorder with built-in condenser mike and an auto alarm stop at \$89.95 and

(Continued on page 29)

loose window can allow dust to enter

light plastic casing can warp, cause machine damage

fixed plastic guide posts can cause tape wear

welded seal can cause shell distortion

waxed paper slip sheets might cause tape to wind unevenly

tape attached to hub in one place only, can pull out

A COMPOSITE OF LEADING CASSETTE BRANDS

Problems

sonically sealed window locks out dust

precision-molded heavy-duty styrene case keeps its shape

free-running nylon rollers are virtually friction-less

sealed with precision screws for perfect closure

teflon slip sheets keep tape-pack tight and flat

tape anchored at hub in two places, doubly secure

A MAXELL CASSETTE

Solutions

Most cassette manufacturers tell you how great their tape is. What they forget to mention is that the tape is only as good as the "shell" it comes in. Even the best tape can get mangled in a poorly constructed shell. That's why Maxell protects its own superior tape with a uniquely superior shell.

Compare the two cassettes above. On the top, a composite of leading cassette brands. On the bottom, a Maxell cassette. You don't have to be a

technical wizard to see the problems and Maxell's solutions.

As for the tape itself: in the September, 1971, issue of *Stereo Review*, both the Maxell Low Noise and the Maxell Ultra-Dynamic tape cassettes were shown under laboratory conditions to be unsurpassed in their overall quality and consistency.

Like most cassettes, Maxell comes with a lifetime guarantee. Unlike most cassettes, you never have to return Maxell.

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The answer to all your tape needs.

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"SEE US IN BOOTH NO. 310 AT THE CONSUMER ELECTRONIC SHOW."

Disks, Components Lift Trade Deficit

By MILDRED HALL

WASHINGTON — The Commerce Department has announced a trade deficit of approximately \$570 million for this country in communications and electronic products in 1971—more than three times the 1970 deficit of \$181 million. Consumer electronics accounted for most of the fall, but phonograph records and components were ex-

ceptions to the poor electronics trade—both had exports double the imports.

The overall consumer electronics trade produced an unfavorable balance of over \$1.3 billion last year, with \$1.4 billion in imports and only \$173 million in exports. Radios, TV sets and tape recorders accounted for 65 percent of this deficit, and most of the latter imports were Japanese, the Bureau of Domestic Commerce reports.

Phonograph records were imported in the amount of \$8 million, but exports of U.S. records were \$16 million, giving a favorable trade balance of \$8 million. U.S. exports of components were \$684 million, as against \$323 million imports, giving the domestic components trade a plus balance of \$361 million.

For the first time in U.S. history, trade in telephone and telegraph apparatus showed an unfavorable balance, with imports of \$79 million, exports of only \$61 million—and Japan is again the aggressor marketer. Commercial, military and industrial electronic-communications trade balance, however, was in our favor, with \$621 million exports against only \$194 million in imports.

Commerce noted that this country's unfavorable balance with Japan—the largest U.S. trading partner in electronics products—falls just short of offsetting the favorable trade balances with the next largest trading partners: Canada, West Germany, the United Kingdom, Mexico and France.

Commerce said these are the first in a new series of semi-annual foreign trade reports to be issued by the Communications-Electronics Division of the Bureau of Domestic Commerce's of Business Research and Analysis.

Miami Retailer Tells Effort to Cut Bootlegging

By SARA LANE

MIAMI—During the four years Alan's Stereo Tape Center has been in business here owner Alan Benjamin has seen the industry go through various phases. Without a doubt, the worst phase has been the bootlegging disruption, he said.

Early efforts to stem bootlegging here included the cooperative efforts of Benjamin and other dealers in scouting stores selling bogus tape. Such instances were reported to labels and distributors.

He believes the group had a small hand in the adoption of anti-piracy legislation.

Normally mild-mannered and soft-spoken, Benjamin boils over on the subject of bootleg tapes.

"Bootleg tapes and counterfeit tapes almost ruined the tap industry," he stated. "And the average consumer is the one who benefits least. He may think he is getting a good bargain, buying a tape retail at \$2.50 or \$3, but there's no comparison between these bootleg tapes and authentic tapes in the sound quality. What's more you have no guarantee. What it is, essentially, is putting inferior merchandise before the public and milking them for their money and that's no way to do business."

When the problem of bootleg tapes first came about, Benjamin and several other reputable dealers here visited other stores and if they found a bootleg tape they bought it and then would return it to the manufacturer or the local distributor with a note saying where it had been purchased.

"Bootlegging nearly put a lot of dealers out of business."

Benjamin contends that "no

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Marketers Rushing Into Carrying, Storage Cases

• Continued from page 19

penses, which discourage wide-ranging distribution and encourage regional activity different grades of product, ranging from economy models to expensive, "quality oriented" product and the enormous swell of business in recent years.

Martin Sandler of Ess & Ess, Inc., was another manufacturer who has expanded his business. In Sandler's case, this expansion is reflected in the addition of two new lines of cases, but he noted that the recent growth is no longer justified for all operations. Sandler predicted that many of the sales organizations will fall through, particularly in view of the stiff competition that now exists between the case manufacturers. While the increased leisure time of the average American indicates that the electronics and home entertainment fields will experience additional growth, Sandler points out that the entrance of luggage manufacturers into case making, which he anticipates in the near future, might eliminate other competition, since the luggage firms could manufacture cases far more inexpensively.

Sandler also commented on the factors behind case design. Like other manufacturers, he continually monitors new product lines of competitors through the trade papers, both from the music industry and from the handbag and luggage industry. Functional design parameters are balanced by what Sandler calls "eye appeal," which includes various elements of luggage and even book design.

Quick to point out that not all marketers of carrying cases are manufacturers was Paul Hubartt, director of advertising, Amberg File & Index Co., Kankakee, Ill., although he did acknowledge that the number of actual manufacturers is increasing.

"We were at the housewares show in January and noticed nine other manufacturers of carrying cases in our wing of the Conrad Hilton," he said. "Now, looking over the CES registration I recognize 13 manufacturers. But there's a high mortality rate."

"So often, you see a new manufacturer pop up in Minnesota, Michigan or someplace and then the next thing you know it's gone. It may have been someone with an idea to develop a plastic case in a garage with no thought to distribution."

Amberg, one of the first to enter the tape carrying case business following a long period in disk cases, has been re-evaluating its distribution and is looking for new reps. The over 100-year-old company has a new sales manager, Ralph Pina Jr., a veteran of the parent firm.

As regards design, Hubartt noted that black, for some reason, outsells any other color, probably double any other color. "We can't exactly tell why. But our No. 1010, which only comes in black, outsells everything in the line. Design trends, therefore, are toward dark colors and large capacities, he believes.

Amberg's new Ultra 24 will be a 24-capacity 8-track case in red, green, blue and brown, all basically very dark colors. He said the 24-capacity case seems to be the best mover according to manufacturers he checks.

Established case manufacturers are tending to trim down lines, said Jack Scanlan, sales and marketing manager, Casemaker, Inc., Chicago. The firm is basically just introducing two promotional cases (ST1000, a 10-capacity 8-track unit; CAS 1200, a 12-capacity cassette case; both list for \$5.95.

"The consumer is more sophisticated. We're trimming down to the cases that are moving." Another trend: consolidated shipping. "Chain buyers like to buy from one source and we offer camera, cassettes and 8-track cases."

In contrast to those firms specializing in tape accessories, larger firms have already entered the field, with cases comprising only a small part of their business. Rubbermaid, a large manufacturer of housewares and automotive accessories, expanded its activities to include cases largely because of its involvement with automotive products. Their cases are essentially tape caddies designed for automotive use, and their distribution is handled through automotive retail and discount stores. Jim Hamlin, of Rubbermaid's sales force, noted that his firm's position is a stable one, since their customers are already established and the volume of the firm's automotive business in general provides a strong base.

Le-Bo Products, a New York based accessories operation which was among the first manufacturers to build tape cases, is another large firm which has already established national and international distribution networks. Like Rubbermaid and other diversified companies, Le-Bo is able to offset high shipping costs through the relatively large volume of pieces shipped.

Al Alexander, Le-Bo's general manager, added to the list of design features the important consideration of security. While a lock on a case is hardly a crucial security factor, since the whole case may be easily carried, a sturdy lock still attracts buyers. Alexander also noted that floral and abstract designs have been used with some success, but the more conservative luggage look remains the most popular.

Alexander also noted that large-scale marketers like Le-Bo have sustained their business, and will survive any "weeding-out" through carefully maintained distributorships. By protecting the distribution chains, a company can enlist the loyalty and enthusiasm of the distributors.

Another record and tape accessories firm that has entered case manufacture is Recoton, and sales manager Peter Wish was one of the more pessimistic critics of the industry. Wish noted that the market is experiencing an oversupply which will result in the collapse of those companies limited to case manufacturer alone. "If you're sitting on just that one product," Wish stated, "the only alternative you have is lower pricing." Wish went on to note that such pricing can and does reach a level where profit is no longer meaningful.

JUNE 17, 1972, BILLBOARD

Memorex Bows 45-min. Cassette

SANTA CLARA, Calif.—Memorex has added a 45-minute cassette to its line, to make it easier to record albums.

The new length is available in both ferric and chromium dioxide cassettes. The firm also offers cassettes in 30, 60, 90 and 120-minute lengths, 8-track cartridges in 40, 64, and 80-minute lengths and five, seven and 10-in. reels from 600 to 3,600 feet. The company's chromium dioxide tapes come in 60 and 90-minute lengths.

CES Booth 9319

DUOTONE ACCESSORIES ARE EVERYDAY SELLERS



Duotone's complete line of accessories do their own selling! Long time leader in the phonograph needle field, Duotone markets accessories for both phono and tape users. Tape carrying cases... blank cassettes... care & cleaning items... splicers... record cloths and adapters.

With the purchase of pre-packed, self-selling assortments, a free pegboard rack—floor stand is included.

Profits? Duotone accessory sales average a hefty 60%.

With audio fans needing all these items for everyday use, why not stock them for everyday sales?

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IN CANADA:

Capitol Records Ltd. Malton, Ontario

Sylvania Audio Push

LAS VEGAS, Nev.—Three AM-FM stereo receivers, three component systems, two tape compact systems, four tuner compact systems and three automatic turntables highlight the 1973 tape/audio line from GTE Sylvania.

Among the receivers are: the CR2741N, carrying a suggested list price of \$159.95 and featuring vertical drum dial and weighted fly-wheel tuning; the CR2743W, featuring lighted tuning dial and carrying a list price of \$269.95; and the CR2742W, selling at \$199.95 and featuring a die-cast control panel. All of the units include phono selector switch jacks to provide Sylvania's Phase Q-4 matrix 4-channel sound; jacks for remote speakers, compensated loudness switch and an AM-FM tuning meter.

The audio component systems include: the ACS16W, with automatic turntable, selling at \$319.95; the ACS14W, featuring a receiver that provides 50 watts total peak music power, PQ-4 matrix circuitry, automatic turntable, air suspension speakers and a suggested list price of \$199.95; and the ACS12WH, selling at \$179.95 and featuring a BSR Micro-Mini changer.

Also shown was a matched phono compact system, selling at \$99.95.

The tape compact systems included: the MST27838W, featuring the CT160W cassette deck and including recording level meters, three-digit tape counter, record safety interlock and pushbutton functions as well as two air suspension speakers, at a total list price of \$399.95; the MST2736W features ET145W 8-track player deck and includes continuous playback, AM-FM radio, two speakers, lighted program indicators and a list price of \$319.95; the CT160W is available at \$139.95 and the ET145W is available separately at \$59.95.

The tuner compact systems include: the MS2728W, selling at \$399.95 and featuring a Dual 1215 turntable; the MS2726W, retailing at \$319.95 and featuring a BSR 510 turntable; and the MS2720W and MS2722W, carrying list prices of \$179.95 and \$249.95 respectively.

New turntables include: the T2705W, retailing at \$139.95; the T2703W at \$79.95; and the T230W, also at \$79.95.

In the console line, 13 models were introduced, seven featuring 8-track players. Prices range from \$229.95 to \$469.95.



Tape & Audio Buyers Expected to Stock Up at CES

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major East Coast discount-department store, "and I'm hoping it will be strong in the fall. But it's going to grow in its own way, taking a chunk this year and a little bit more next year until it's No. 1."

This buyer will go with the SQ matrix system because "the material is already available on disk. We're going to wait and see what kind of product availability RCA and its backers can offer. To me, however, the kids will soak up four-channel like a sponge and Columbia has the kind of material this market wants."

The buyer for a major East Coast audio chain agreed. "I'd like some answers about four-channel, but I'm afraid nothing will be settled as far as standardization is concerned at this show. It boils down to CBS and RCA and the same old crap. We're going to go with the SQ systems because they have the software."

"Everything will be four-channel oriented," said Sam Goody's Jay Schwab. "This is the most important show ever as far as I'm concerned because there's such a state of flux, but we're going to handle both discrete and matrix systems. We'll do 90 percent of our buying at the show and we want to offer the best four-channel we can to the consumer."

"Of course we'll look at four-channel closely," added John Merriam, components buyer for Del Padre's in Springfield, Mass., "but we especially want to look for lower-priced items. We've been building our own systems using the EV decoder and selling them for \$328, and we want quality components to put in these systems."

Four-Channel

"What we're really waiting for," he continued, "is FM four-channel broadcasts. At least the public will be a little more aware of the configuration then. If I had to make a four-channel commitment now, though, it would be for matrix."

"We'll stick with compatible systems," said the audio buyer for a large midwestern department store, "but things are up in the air as far as buying goes. I'll look for deals. But for four-channel, I'm staying away from any of the straight systems until we get some sort of standardization—which won't be at this show."

What about some of the other major tape/audio configurations buyers will be seeing at the show and what are their attitudes towards them?

Components

In components, the trend will be to purchases of systems that can be converted into four-channel in the future, systems with more power, better design and styling, better frequency and packages.

"In order to keep standard stereo moving, you're going to see improvements from the manufacturers," said an eastern buyer. "I'm talking about better receivers with better frequency response."

"I'm looking for better quality components," said Merriam, "because a lot of people are still entering the four-channel field this way. And I think the manufacturer is thinking this way."

Many products, which were audiophile items only until recently will be under careful consideration at the show, especially with many of these involved in the matrix systems. Buyers point out that these are the kind of products they will be ready to buy.

Adaptors

Speakers will also be watched carefully, as retailers look to helping consumers build on present systems as well as moving into four-channel through adaptors and additional speakers.

"There is still a huge market for adaptive devices," said a New York buyer, "with so many people wanting to convert existing equipment to four-channel without a major expense. This is an area I'll be looking hard at."

In cassettes, features will play an all-important role in buying

plans, with bias switches to accommodate chromium dioxide tape and units with Dolby noise reduction system the prime features as far as buyers are concerned. Blank tape will also be important in buying plans, as retailers and consum-

ers move even further away from the "cheapie" cassettes.

"Bias switches are of the highest importance to us," said an eastern buyer. "Chromium dioxide tape is more important to the consumer than ever. Dolby is also a big fac-

tor and I'll be looking for this capability. To me, it's taken over the cassette market."

Dolby

"Dolby is a growing, viable, sweet creature," added Schwab, "and I'll be watching for it. The

same is true with bias switches on cassettes. Chromium dioxide tape is more important than ever to the consumer and is a real advance in sound."

Other cassette features the re-

(Continued on page 57)

YOU CAN'T HEAR OUR TAPE FOR THE MUSIC



When you listen to a TDK tape, all you can hear is the living sound, just the way it reached the tape. No background hiss. No distortion. No dropouts or fluctuations in output level. Nothing added, nothing left out.

Whether your thing is cassette or open-reel recording, TDK has the tape that will give you the best results with your deck or recorder. The only sounds you will hear are the sounds you put on the tape.

Super Dynamic Reels. Gamma ferric (SD) oxide for response beyond 30,000 Hz. 1200' and 1800' lengths on 7" reels; 3600' lengths on 10½" NAB reels.

Deluxe Low-Noise Reels. "Standard" tape superior to most other premiums. Extended range—1200', 1800' and 2400' lengths on 7" reels.

Super Dynamic Cassettes. Gamma ferric (SD) oxide for response to 20,000 Hz. "The tape that turned the cassette into a high-fidelity medium." 30 minute, 60 minute, 90 minute and 120 minute lengths.

Deluxe Low-Noise Cassettes. High-output, extended-range tape in the TDK ultra-reliable cassette. 30 minute, 60 minute, 90 minute and 120 minute lengths.

Maverick Cassettes. Economy plus TDK's ultra-reliable cassette. 30 minute, 60 minute and 90 minute lengths.

World's leader in tape technology.

TDK ELECTRONICS CORP.
LONG ISLAND CITY, NEW YORK 11103



TDK



4-Channel Units in CES Spotlight

• Continued from page 22

speakers, list \$250; GXT-4830 component system with two- and four-channel 8-track deck, record changer, AM/FM receiver, four book shelf speakers, list \$350.

Also: DXR-5111 four channel system with decoder matrix circuitry, four amps, AM/FM stereo receiver, with facility for playing two-channel tapes through the four-channel circuitry, list \$175; DXR-5111P same as DXR-5111 but with turntable at \$225.

Teledyne Packard-Bell, the TV set specialist, is building its audio console line with 12 models, all with matrix 4-channel circuitry and built-in 8-track players. These units will be sold through audio specialty dealers as well as existing accounts.

The price range for these units skyrockets at \$1,200 and drops to \$99.95 for a compact receiver. The top of the line is the RPC 489 series with extension speakers which may be removed from the console.

Open Reel

Teac is introducing two new 4-channel open reel players and eliminating four in its TCA line. The new units are the 2340 (\$759.50) and the 3340 (\$849.50). Both units have a "simulynch" feature which allows the user to record on each of the four individual channels and then play that data back simultaneously in a fixed situation.

The four units being phased out by the Japanese manufacturer are the TCA 40, 41, 42 and 43.

Sony Superscope has 4-channel equipment in open reel and 8-track modes. There is the auto 8-track TC84 at \$169.95 and the home 8-track with AM radio, the TC 248D at \$169.95. In the open reel category, Superscope has the 854-4S with sound synchronization capabilities at \$1,795; the 277-4 at \$339.95; the 366-4 at \$499.95 and 654-4 at \$875.

The company calls its 4-channel open reel machines home audioophile units since they are designed for sound buffs.

Toyo, with three units already available and two home units to be bowed at CES, aims to also provide its dealers with programming. "The biggest problem in the 4-channel field has been software," states Ted Inhara, Toyo's sales chieftain. "So we're coming up with a 40 tape carousel along with our equipment."

Toyo's distributors will be able to reorder the tapes and Inhara feels this will help get the music before the public along with the machines.

Toyo's two CES models for the home are the 730 8-track along with AM/FM stereo at \$279.95. This unit has to use Toyo's QC-2 decoder which sells for \$69.95. The model 740 is a stepup from the 739, with built-in decoder at \$349.95. Speakers are extra for both units.

Toyo has encountered fair sales for its 4-channel equipment, Inhara says.

Other Units

Among the many companies with equipment to convert existing systems for four-channel is Lafayette Radio with its LA-524 auxiliary amplifier and decoder to "convert" standard stereo into discrete and matrix four channel. The unit lists for \$79.95 and features built-in SQ decoding circuitry for Columbia SQ type disks. The 524 and two speakers are add-on units for discrete application. In the unit, Lafayette included its "composer circuitry" for deriving four dimensional sound from normal two-channel sources.

Pioneer is offering its GT-6600 four-channel open reel player/recorder deck at \$599.95 and QC-800 four-channel preamplifier with a "quadralizer" at \$249.95.

Other four-channel open reel decks include JVC's 4RD-1401 at \$449.95, 1400 at \$399.95 and RD-1405 at \$299.95.

Magnavox's 8911 four-channel converter for component and console systems does not require a separate amplifier and produces four-channel from four-channel

sources and simulated four-channel from other sources.

In amplifier/receiver equipment, Kenwood will bow the KR-6140A to be marketed later in the year. It has circuitry for the SQ matrix

broadcasts and capability of playing matrix disks and tapes as well as discrete software.

A KSQ-20 adaptor and KSQ-400 adaptor/amplifier rated 40 watts (IHF) for driving the rear channels

are other units designed to help convert present two-channel set-ups.

Another unit combining matrix and discrete is Admiral's STC981 component system incorporating AM/FM stereo radio, plug-in turntable and 8-track. The unit, which lists for \$269.95, also has four matched speaker enclosures each

containing a 6-in. and a 3½-in. speaker.

As with other manufacturers, Topp is combining discrete and matrix in its two Juliette branded players by offering synthesizer and discrete capability. There is AQS-42 two-channel synthesizer with discrete four-channel; 8TQM-474

(Continued on page 33)

CHROMIUM DIOXIDE, GAMMA FERRIC OXIDE, COBALT ENERGIZING, AND WHAT ON EARTH IT ALL MEANS.

First things first.

Everybody's heard about chromium dioxide, and, although it costs a lot, a lot of the stuff's been sold.

But what is it?

Basically, it's tape, coated with chrome rust.

With special circuitry and equipment, it gives customers higher frequencies.

But it does something else: It works as a slight abrasive on their expensive tape deck heads. Not a lot, but enough to ultimately affect the high frequencies. And on the newer, narrower-gap cassette deck heads, the problem is even more acute.

Also, notice we said "special circuitry and equipment." That means unless the customer's got a special bias recording switch and playback equalization for chromium dioxide tapes, he's got even bigger problems. More hiss and shrillness in playback. And sometimes a problem erasing what he's recorded before.

(Fact. Less than ten percent of all tape recorders are set up to handle CrO₂.)

So why chromium dioxide?

Well, when it began, there really was a need for it. Regular iron oxide tapes simply couldn't cut it. They couldn't produce the high frequencies. 8,000 Hertz was about the limit. And noise was, to educated ears, intolerable.

But in the last two years, ferric oxide, including the more sophisticated gamma ferric oxide, has gotten better and better. 12,000 Hertz — which is beyond the reproduction capability of most cassette recorders — is now commonplace. Noise has been reduced a lot. So, considering the disadvantages of chromium dioxide, price, abrasiveness, need for special circuitry, the advantages today are not as great as they were two years back.

But a few manufacturers have invested heavily in chromium dioxide equipment licensing, and royalties, and still have to promote it to get a decent return. Still, chromium dioxide does have some high frequency advantages over regular or even gamma ferric oxides. And a few people with expensive decks might feel it's worth the extra problems. (After all, when somebody spends a lot of money for equipment, he wants to get the most out of it.) But now, with the arrival of something called "cobalt energizing," even the

2-Channel Hardware Still Important

• Continued from page 25

TRQ-21 mini unit also with built-in condenser mike at \$109.95.

PORTABLES:
Cassette units, of course, still dominate the portable market

though many 8-track units continue in lines. In fact, GE plans to broaden its 8-track line and hold back on cassettes to between seven and nine models ranging from \$27.95 to \$89.95.

Variations on the cassette port-

able theme include GE's M8430 monaural that is DC only, at \$29.95. The built-in condenser microphone is showing up in many units as in JVC's CP1602 at \$49.95. CP1606 at \$39.95 and CP1691 both have built-in mikes; the latter

unit though has tape counter and end of tape alarm at \$99.95.

Sanyo Electric's new line of portables utilize what the firm calls a "stereocast" concept. Four models in cassette, one 8-track player and an 8-track recorder/player unit coupled with AM/FM radio make up the line. These units have stereo heads, stereo balance controls,

stereo preamplifiers and stereo output jacks and range from \$50 to \$90. The three cassette models are M4210, M4420, M8400.

The predominance of cassette in portables is pointed up by Admirals new release which include four cassette units and two 8-track machines. The Holiday STP1111 is a two-unit player offering 8-track and AM/FM stereo radio with main and remote speakers listing at \$99.95. The other 8-track Spartan STP831, is the same but without radio and lists at \$79.95.

The cassettes are CTR878 with push button controls, pop open cassette door and ejector at \$34.95; Instant Replay CTR571 at \$49.95; promotional CTR450 at \$29.95 and ultra compact CTR591 with many accessories and features at \$89.95. Examples of the extras include earphone, remote mike with stand, battery, carrying case, shoulder strap, separate mike carrying case, a blank C-30 cassette, five pushbutton controls, record level meter, built-in charger switch, optional AC adaptor.

Typical of the extras available with some units is Sony's CF-350 AC/DC cassette-corder with AM/FM, built-in condenser, microphone, mike jack for external microphone, automatic shut-off in record/play modes, carrying case, AC Power supply cord, accessory case, batteries and a C-60 blank cassette—list \$139.95.

Though portable, some machines function in a component environment, such as Sony's TC-126, which will work along through its speakers or as a stereo cassette deck and features automatic shut-off in record, play, fast forward and rewind modes. It lists for \$179.95; with speakers for operation as a complete stereo system it lists at \$209.95.

Still other examples of increased convenience in even moderately priced units is Wollensak's 810 AC/DC with phone jack, digital counter, automatic record level circuit, record/battery condition meter, microphone, power cord and shoulder strap all for \$69.96.

Monaural cassettes are still very much in the picture too. Concord's F-21 recorder has pushbutton controls, remote control mike and (with battery or adaptor) can work anywhere.

Even monaural 8-track units are found. Topp Electronic's Juliette branded 8TP-527 at under \$50 and 8TPR-528 with AM radio at \$62.95 are two examples. The former is even available in three colors—red, blue or olive green.

Extras are important in 8-track portables as well. Bell & Howell's 4550 TPF with AM/FM includes batteries and DC power cords, built-in AC cord, retractable carrying handle, up to six feet of separation with detachable speaker, automatic program change and separate volume and master control.

8-TRACK RECORDERS:

Although late in arriving as a record medium, 8-track continues to gain momentum in this sector. Some firms are constantly adding such units to their lines. Akai will show CR-81D, a deck, and CR-81, both with 20 watts of power and featuring automatic stop and continuous playback. The versatility in 8-track recorders is pointed up by Akai's CR-81T which offers all the features of the first two plus AM/FM stereo tuner.

Another more sophisticated machine is the Sony TC-228 8-track playback/recording deck with three-way eject system which automatically ejects the cartridge after its complete run and shuts off the machine. The unit can be set to eject the cartridge after each program, after the total program or manually. The eject system is operable in the recording mode. List is \$169.95.

Decks, of course, bring 8-track record into the popular price category. GE has TA 600 playback/record deck with fast forward and two mikes at \$109.95.

Radio and 8-track combinations are also part of the versatility trend. Toyo's 665 with AM/FM receiver lists at \$209.95 but is available separately (Model 335) at \$99.95.

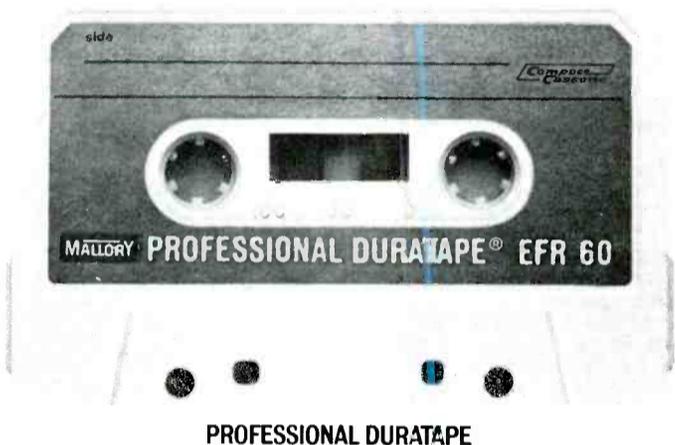
(Continued on page 36)

marginal benefits of chromium dioxide have been eclipsed. With none of the problems.

Mallory, after a great deal of consideration, has chosen to produce a new kind of tape named "Professional Duratape™" which is gamma ferric oxide but cobalt-energized. On industry standard equipment, without any special circuitry or switching, its frequency range is 20 Hertz to 18,000 Hertz.

The complete audible spectrum. Anything you can hear.

This makes it comparable to good reel-to-reel equipment, even running at 15 i.p.s.



All without unusual abrasiveness, unusual circuitry, or unusually high price.

Now, let's discuss noise.

Because this new Professional Duratape has been energized with cobalt, the iron particles in it have been concentrated to an almost incredible density.

Which means it can retain a high level of magnetic energy.

Which, in turn, means the audiophile can record and play back sound at a greater level, and noise at a lesser, more livable level.

Professional Duratape reduces noise to such a drastically low level, further audio processing of the material is usually not indicated.

Two more things.

The smoothness of the actual tape counts for a lot. Professional Duratape has a special "multiple-calendering" process which makes the tape surface smooth as fine crystal.

One thing more.

The extra-fine particles and binding technique used in Professional Duratape create an unusually flexible, elastic tape.

So it literally "hugs" the tape head, giving the best obtainable tape-to-head contact. In short, there's one cassette tape in the world that lives up to its name. Professional Duratape.

For more information, contact your Mallory distributor or representative. Or write to the Mallory Battery Company, South Broadway, Tarrytown, New York 10591, phone (914) 591-7000; or Mallory Distributor Products Company, 101 South Parker Avenue, Indianapolis, Indiana 46206, phone (317) 261-1501.

MALLORY

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Las Vegas Retailer's Jackpot Rock Music Tapes

By LAURA DENI

LAS VEGAS—The leading type of music in prerecorded 8-track tape here is rock, despite the great variety of talent that is showcased. The city's two largest stores and a wholesaler confirmed the popularity of rock. Retailers also said 8-track leads cassette by a wide margin. The healthy state of tape was pointed up by the city's leading soul shop where tape and disks are about even. Most dealers said tape sales are climbing and that bootlegging, once rampant, has subsided (\$1 million worth of tape was seized by authorities recently).

Two years ago Garwood Van's Musicland reported tape sales were 50 percent rock, about 20 percent country, with background, show and classical dividing the remaining 30 percent. Now, Dave Vollmer, Musicland service technician said "80 percent of tape sales are rock, 10 percent country, with all the rest making up the other 10 percent."

The store has a \$60,000 inventory of 8-track and a \$35,000 to \$40,000 stock of cassettes, one of the largest tape stocks in the city.

"The kids like tape better than records because they can play it in cars," Vollmer explained.

Musicland maintains a complete line of hardware too. "Craig used to sell the best," Vollmer reported. "Now more sales are in Panasonic and Sony because they spend more money on ads. You can't pick up an issue of Playboy without seeing a Panasonic ad. Head sets are also big sellers."

For the past two years the store, which has been in business for 14 years, has discounted all records \$1.00 off and cut \$1.00 off all rock tapes, which has resulted in an increase in rock sales.

Located on the Strip the music store promotes artists appearing in Strip hotels. "We papered all the

windows with Sonny and Cher posters and had displays inside the store. We got into a real hassle with Tony Bennett and his manager. We wanted to do a display on Bennett, but all we had were four empty album covers and one big poster. Bennett and his manager came into the store and really got angry because there wasn't a big display. Garwood got mad and ripped everything out that we had up for Bennett. We can only do with what we've got, and Columbia just never gave us anything on Bennett."

Musicland buys tapes directly from the record company distributors but uses one-stops when it needs something fast.

To combat the high rate of vandalism, the store has the employees "stand around and stare at the customers," explained Vollmer.

Vollmer, who has been the ser-

vice technician for four years, said people are suddenly showing concern for keeping equipment in repair. "I get three or four things a day to repair. About 60 percent of the problems are due to customer neglect," Vollmer stated. He said he felt the increase in service calls was due to people "getting loose with their money. The tight money situation is over. Lately people have had the money to spend."

Jax Music

Jax Music Box turns its stock tapes very fast said Tom Davis manager of the store. They stock 400-500 cassettes and 800-900 8-tracks. "The things that sell big in 8-track also sell in cassettes," explained Davis.

They are into four-channel stocking RCA and Columbia. "Yesterday a lady bought seven different ones," said Davis "but it will

take a long time for it to catch on. It depends on how soon a lot of artists are available."

Jax Music stocks heavy on artists appearing on the Strip and sometimes promotes the artists via radio spots. The store also sells artist promotional gimmicks such as posters, sunglasses, key chains and lights. "We always have a big Elvis display and sell hundreds of his posters," Davis said.

In operation for two years, the store buys through distributors and they are happy with the arrangement. Like the other stores they have "a lot of trouble with stealing, so we are always moving things around trying to block the people off," explained Davis.

Sight & Sound

The Sight and Sound Center located in the black westside commu-
(Continued on page 57)

COMPLETE INVENTORY IN STOCK! NO WAITING!

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Blank Tape Market Up, Up and Away

• Continued from page 20

Oftentimes the tape industry has been notoriously slow-starting in jumping on an innovation, and so it is not particularly ominous that tape producers have huffed and puffed and accomplished very little, until this year, that is.

Non-Jom

Now, however, blank tape manufacturers are having far-reaching effect on the dimension of tape at the consumer level, too.

For example:

Clever marketers have a way of

coming up with something to catch the fancy of consumers.

BASF has innovated a new cassette transport system designed to eliminate jamming in its Chromdioxid line. Norelco has followed suit and joined the BASF drive toward innovating a transport system.

The jam-proof feature on chromium dioxide cassettes corrects certain deficiencies in conventional transport systems. "It prevents the tape from sticking and precludes wow and flutter that comes from variable tape tension," said Tom Dempsey, marketing and sales vice president of BASF.

"Among the refinements are a pair of hinged arms within the cassette to guide the tape and keep the 'pancake' of tape on the hubs even and snag-free.

"At the far side of the C-120 cassette—away from the head openings—is a plastic spring that presses gently against the outer edge of each pancake and acts as a holdback device to prevent the tape from slackening and skewing on the feed side.

Still another feature, according to Dempsey, is next to the "knock-out" used to prevent accidental erasure, where there is an extra recess in the cassette shell. This will be used to trigger automatic switching for Chromdioxid bias and equalization in recorders that are yet to appear on the market.

"Insert a standard ferric oxide cassette, without the recess, and the machine will behave normally," Dempsey said. "But drop in Chromdioxid and a microswitch similar to that for erasure prevention will trip and the unit automatically will adjust to the new tape."

Another blank tape innovation, more in the marketing mode, comes from Audio Magnetics, which introduced a 40-minute blank cassette (C-40).

Aimed at the youth market, the C-40 enables consumers to record albums on one cassette without wasting tape time; a C-30 is too short and a C-60 too long.

The company has also introduced the industry's first blank cassette C-90 twin-pack (two 90-minute tapes) in a poly bag. "The twin-pack, three hours of recording time, provides young consumers with a product in a length most suitable for the recording of two LP's," Conover said.

The tape industry is always looking for those magical technical innovations or marketing concepts that provide the conduit to hot, quick profits.

8-Track

For some months now, blank tape manufacturers have been zeroing in on blank 8-track cartridges.

Ever since equipment producers started to introduce 8-track players

with a record feature, there has been a scramble by tape producers to cash in on the new feature.

"Although it will never replace blank cassettes as the fastest growing segment of the business, it will become more meaningful in sales this year," Dempsey said. Admittedly, BASF, and others, are emphasizing cassettes, but "manufacturers are bringing more equipment into the marketplace than ever before," Dempsey said.

"There is reason to believe that this year will show an even more dramatic growth picture for 8-track blanks," Conover said. "Lack of equipment available to consumers for recording cartridge blanks has been a limiting factor in the past, but hardware manufacturers are doing something about improving this situation."

Conover cites industry figures that report sales of 8-track playback/record equipment will be up about 13 percent this year.

Four-Channel

Opening up new vistas for the 8-track blank tape market is the advent of four-channel. Duplicators are even talking of going to high energy tape and perhaps Dolbyization, at least this was hinted at recently by an Ampex Stereo Tapes executive.

George Saddler, TDK Electronics, marketing director, said TDK will introduce an 8-track blank cartridge with a range claimed in the area of 20,000 to 23,000 Hz. "It will make 8-track a hi-fi medium," he declared.

Saddler has been among those warning of the dangers of cheapie cassettes. He said an overlooked danger is that recording heads become scored from rough tape and that in turn rips the oxide from good tape used later.

Promotion

Certainly, blank tape marketers are gearing for summer promotions as never before. 3M's "Sounds of Summer" will be keyed to consumer purchases of two specially carded Scotch brand high energy or extended range cassettes plus a mail-in coupon and \$2 for a 34-by-62-inch beach towel.

The promotion package contains 144 cassettes (two to a card) and a self-contained point-of-purchase floor or counter display. The carded cassettes can also be used on peg-board displays with wall banners and posters which 3M will also supply.

Packaging is being stressed by Ampex which recently redesigned all its blank tape lines, including the 362 (extended frequency), 363 (chromium dioxide) and the new 360 (promotional) series, among others.

A one-package concept, Ampex's formula is based on color keying certain lengths: i.e. C-40 green, C-60 red, C-90 blue and C-120 yellow. The concept will also carry

(Continued on page 38)

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HD 525 — Deluxe 8-track with slide controls, program repeat, fast forward in brushed gold and walnut.



HD 555 — Micro-sized 8-track with burglar alarm, fine tuning in brushed gold and walnut.



HD 575 — Deluxe 8-track FM-FMX radio with program repeat in brushed gold and walnut.



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GS 636 — Micro-sized 8 with track lights in walnut and black.

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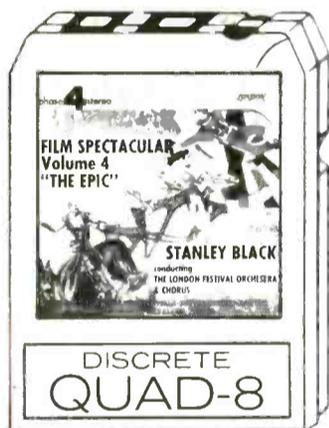
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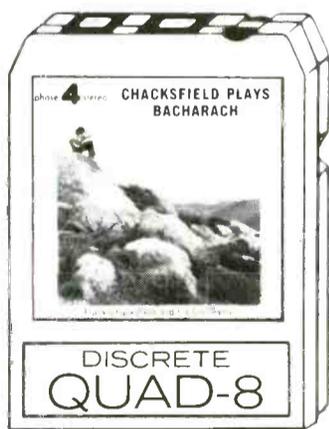
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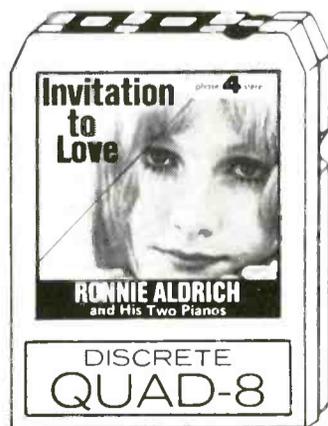


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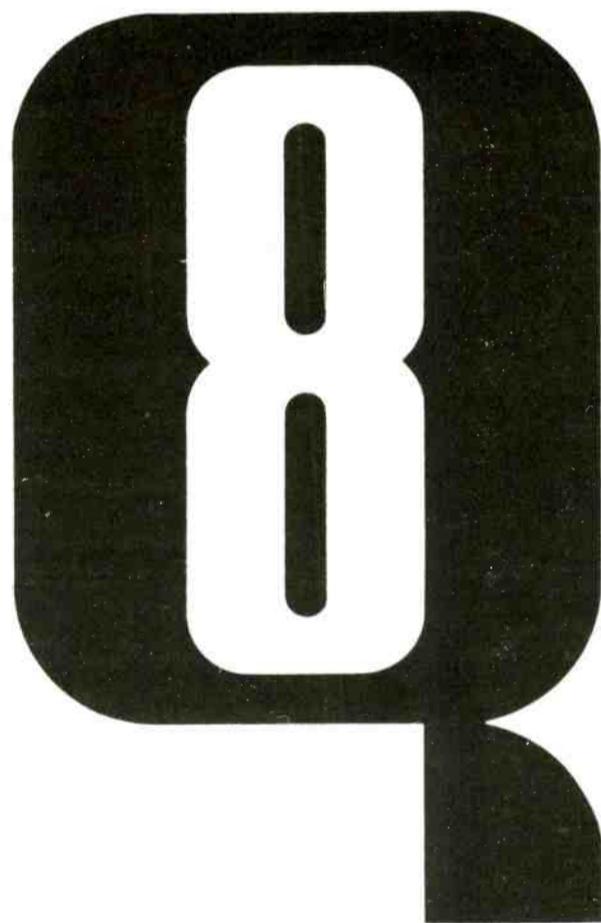


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- B.B. KING/In-London L7730
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Original Broadway Score feat L70101
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Classic Film Themes L71129
- CURTOM
- CURTIS MAYFIELD/Roots L78007
- EVOLUTION
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Quad Musical Sampler L76502
- FAMILY PRODUCTIONS
- MAMA LION/Mama Lion L72702
- OVATION
- DICK SCHORY/Movin' On L7199
- PAUL HORN AND THE
CONCERT ENSEMBLE L7293
- PROJECT 3
- ENOCH LIGHT/
Demo 4 Channel L7700
- TONY MOTTOLA/
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- ENOCH LIGHT/
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AMPEX
STEREO TAPES

8-TRACK • OPEN REEL

Bell & Howell Line

CHICAGO—A matrix four-channel system that can play discrete as well will be among products introduced by Bell & Howell.

The "Quatrix," Model 3555 CST, is an AM-FM stereo with 8-track tape player and four speakers. It has four input jacks, and a matrix decoder switch. A front-mounted headphone jack will convert four-channel sound to two-channel with standard headphones. Suggested list is \$209.95.

Also new are two AM-FM stereo compacts with built-in, full-size record changer and two-way air suspension speaker systems. The 64-watt model 3561 CSP lists at \$239.95; the 120-watt model 3652 lists at \$289.95. Both can be used to play back cassette and reel-to-reel tape from connected players and tape record from radio, record changer or connected tape unit.

Another stereo receiver being shown is the model 3350 CST AM-FM with 8-track tape player, two air-suspension speakers, push-button channel selector, five-position rotary function selector control and auxiliary phono input jacks. Suggested list is \$159.95.

A low cost stereo 8-track player, model 3150 TPD, listing at \$49.95

features pushbutton channel selector, and fine tuning control.

Other units are the model 3801 CST AM-FM stereo with built-in record changer, stereo cassette tape player recorder and two-way air suspension speaker systems, listing at \$399.95; model 3450 CST AM-FM stereo receiver and cassette tape player/recorder with air suspension speaker system, at \$209.95; model 3550 CSF AM-FM stereo receiver with air suspension speaker systems, listing at \$269.95; and model 3250 CSF AM-FM stereo receiver with air suspension speaker system, listing at \$109.95.

All receivers include tuned FR circuitry, FET tuning, integrated circuits, slide controls, lighted peak-reading tuning meters and stereo-FM indicators, and separate tape input and output jacks.

New in cassette player/recorders are model 4555 TRM in black, with tone control, six pushbuttons, automatic shut-off, automatic recording level control defeat, built-in AC adaptor battery/record level meter, listing at \$59.95; model 4400 TRM, in two-tone color, at \$49.95; and model 4350 TRM with 6-volt DC power jack, listing at \$34.95.

Boman vs Gibbs Rivalry Sparks Auto Unit Race

• Continued from page 20

wasn't entirely satisfied with the way Gibbs' introduced Hammond prior to the acquisition, he said: "Hammond will be no carbon copy. We may put the same chip in a machine, but we'll use all new molds, different manufacturing. They won't be machines with just the Gibbs' name marked out and Hammond substituted."

All this sounds pretty exciting from a marketing standpoint, but considering that some fairly aggressive companies have bowed out of auto stereo, or at least regrouped for another run at it, just how promising is the automotive game? Plenty, Surlow believes.

First of all, the original glamour has worn off some. Auto stereo now has to be merchandised just like any other product. But Surlow said "The surface hasn't been scratched." He has heard those who say auto stereo has "plateaued" but he doesn't buy it.

"Our April business was double that of last April." He said saturation is a state of mind, that perhaps only 4 to 5 percent of America's automobiles now have tape players. Though C.A.R. is privately owned, and therefore isn't required to offer sales figures, he hinted at sales of \$10 million annually and said volume has been growing 40 to 50 percent every year.

It's rather obvious why CES figures in the automotive market when Surlow mentions some target areas. With the exception of national accounts and catalog marketers, he sees auto stereo targeted at three fairly even retail levels: the installation centers, the mass merchandisers, the department store.

In fact, though he won't divulge the name, he said a drug store chain is moving impressive amounts of car 8-track players just off one simple display. In another chain, car players are merchandised in the camera department. Sometimes, Boman and Gibbs display machines just at the cash register area in a discount store.

There's just no limit to the merchandising possibilities, he claims.

One other indication of the broad appeal of car stereo is Boman's and Gibbs' sales patterns on players. Surlow said the two largest moving items are a low end \$39.95 unit and an AM/FM stereo radio with 8-track at the high end, \$99.95.

There are some trends. He sees more in-dash models moving. He said one such model introduced a year ago has found the company unable to catch up on production in all this time. He sees more movement to mini 8-tracks for glove compartment and under-seat mounting as theft preventive measures.

As for prices, he sees them inching up. Perhaps 50 to 60 percent of the new models will have at least modest increases. But over all, prices will be "very close to last year," he promises. One factor in C.A.R.'s favor, he indicated, is the fact that Maniaci spends four months a year in Japan, working very closely with Japanese factories and engineers.

C.A.R. is emphasizing international marketing too, primarily in OEM. A man was just in Sweden

negotiating with Saab and Surlow mentioned ties with Honda, Peugeot, Fiat and other foreign car brands. Of course, C.A.R. isn't involved in just stereo players. At least 35 percent of its volume is still in car radios.

The organization, which is now warehousing in New York, Illinois and California, is moving gradually into four-channel. Surlow said a matrix synthesizing model and a discrete model will be added at CES. He promised more "revolutionary" items before fall.

As for Gibbs, it has just added two marketing directors, James Borriello and Larry Pagel. He said Maniaci, 34, has been especially successful in attracting young marketing executives. Eight key marketing people are between 32-42. But while he characterizes C.A.R.

as a young company and auto stereo as a youth oriented product, he said the firm is not forgetting to add AM/FM stereo radio and 8-track combinations for the older consumers as well.

As for when C.A.R. will enter the home market, Surlow was a little evasive. He did say Hammond, as a brand already synonymous with home products, will be a natural vehicle.

Surlow had an appointment and there was one last thing to explain. His name carries after it the term "Zgum," rather than Esquire, or Ph.D. or whatever. What does Zgum mean? "Anything," he said, "it's just a kind of trademark." And with that, he presented Gibbs Sound Products business card with the name Stanley M. Surlow, Zgum.

Philco Introduces 8 Units

LAS VEGAS—Bright component systems, including four with System IV 4-channel sound, highlight the 1973 Philco tape/audio line.

Top of the line is the M570BWA component system featuring FM stereo, AM-FM receiver with built-in cassette, System IV 4-channel and four-speaker air suspension sound system. System IV is the firm's name for its built-in 4-channel feature. Other features on the unit, which carries a suggested retail tag of \$379.95, include FM stereo indicator and flywheel tuning.

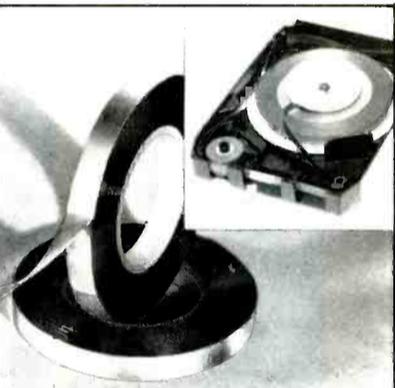
At a suggested list of \$349.95, the M4780BWA features built-in 4-channel, AM-FM receiver with automatic/manual 4-speed turntable, four air suspension speakers and FM stereo indicator.

Other systems included: the M6704BWA, with built-in 4-

channel, built-in 8-track 4-channel player, 4 speaker enclosures, AM-FM receiver and a suggested list of \$269.95; the M4714BWA, selling at \$229.95 and featuring AM-FM receiver, automatic/manual 4-speed turntable, built-in 4-channel and lighted dial pointer; and the M5708BWA at \$229.95, featuring AM-FM receiver, built-in 8-track player, automatic/manual turntable and FM indicator.

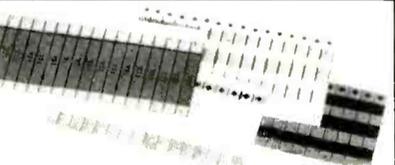
Rounding out the component line are: the M5705BWA, carrying a suggested tag of \$139.95 and featuring AM-FM receiver, 8-track player and black-out tuning dial; the M4705BWA, retailing at \$129.95 and featuring AM-FM receiver, 4-speed automatic/manual turntable and AM-FM slide-rule scale; and the M3704BWA, retailing at \$99.95 and featuring AM-FM receiver, FM indicator and AM-FM slide rule scale.

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Elgin Systems

MASPETH, N.Y.—Elgin Radio will show two home entertainment centers at the Consumer Electronics Show, both featuring AM-FM multiplex, 8-track player and four-speed changer.

Model RM-4392, in addition to the AM-FM, 8-track and the changer, features tape channel program lights, built-in AC line and FM antenna with provision for external FM antenna, cue and pause control, black-out slide-rule dial and function read-out lamp.

Features of the RM-4315 include stereo indicator light, lighted tape channel indicator, auto/manual 8-track switching and built-in AC line and FM antenna.

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4-Channel Units in CES Spotlight

• Continued from page 28

two/four channel automatic compatible player; 8TQM-5920 two-four channel with built-in amplifier and pre-amplifier; PAX-650 entertainment center (contains 8TQD-474 deck, AQS-42 synthesizer, four speakers and stands) which lists for \$350.

Of many with two-four channel decks is Hitachi's TPQ-144 listing at \$129.95. Hitachi also has AA-100 adaptor, \$24.95.

Pioneer has a home two/four channel deck, QH-666K, with four speakers at \$239.95.

Pioneer

Pioneer Electronics is unveiling a broad line of quadrasonic equipment units including two quadrasonic amplifiers, one quadrasonic preamplifier, a quadrizer adapter, an SQ decoder two quadrasonic receivers, an innovate line of new speakers and other accessories.

Pioneer model No. QX-8000A four-channel receiver is a single unit receiver designed to decode the majority of regular matrix-type records, as well as the less conventional SQ system sources.

Officials of the company also claim that Model QX-8000A is equally compatible with discrete four-channel recordings, as well as regular two-channel records and tapes. List price is \$549.95.

Also in the line of new Pioneer four-channel receivers is model No. QX-4000. This is a unit that lists for \$349.99. Its features include AM/FM reception, two kinds of matrix decoders for the reproduction of all matrix encoded sound sources available today.

Leading the line of Pioneer four-channel amplifiers is the model QA-800A. Described as a total capability unit, it provides up to

204 watts of musical power at four ohms.

This brand new system is completely integrated with four amplifiers and matrix decoding circuitry. The unit is compatible with all existing matrix four-channel sources, as well as discrete four-channel sources and conventional two-channel records and tapes. It carries a price tag of \$369.95.

Pioneer's model No. QM-800A is designed for use as the power unit incorporated into a professional four-channel stereo system.

It has a power bandwidth of 10 to 50,000 Hz, with 30 watts per channel of continuous power at 8 ohms. According to Pioneer officials, QM-800A is recommended for use with the identically sized and styled four-channel preamplifier, the Pioneer model QC-800A.

The unit can also be used in a two-channel two-way multi-amplifier system, in conjunction with an electronic crossover network. Its signal-to-noise ratio is 90db or more, distortion is low and the power output is stable. List price on this unit is \$329.95.

Further down the line is the Pioneer model No. QC-800A, a single unit, four-channel preamplifier with self-contained SQ decoder and regular matrix decoder, will create four-channel sound from any existing two-channel source. The QC-800A is fair traded at \$269.95.

Pioneer's QL-600A is a decoding amplifier designed for use with four speakers and an existing stereo amplifier. The unit affords the listener a choice of two types of decoding circuits—a regular matrix circuit for sound reproduction of most four-channel program sources now available, and the other an SQ matrix for reproduction of SQ four-channel sources.

The QL-600A also provides terminals for discrete four-channel, as well as conventional two-channel stereo. It carries a list price of \$229.95.

Pioneer's QD-210, an SQ decoder, features a low-noise, low distortion decoder circuit with a high signal-to-noise ratio. The unit which also features solid state circuitry, weighs six pounds-13 ounces and is fair traded at \$99.95.

Rounding out the line are the QT-6600, a four-channel tape deck with record and playback features; and the QT-2100 a four-channel 8-track tape deck with a list price of \$249.95.

Sansui

The Sansui Electric Co., will thrust into four-channel with several sophisticated pieces of equipment.

Top of the line is the Sansui model No. QR-6500, a four-channel AM/FM stereo receiver, that works as a decoder for matrixed four-channel recordings and broadcasts, plus a synthesizer for two-channel sources.

This unit offers 37 watts of continuous power per channel at 8 ohms, has a stabilized power supply, is capable of tape to tape copying, and has a power bandwidth of 20 to 30,000 Hz.

Sansui's model No. QR4500 is another four-channel AM/FM stereo receiver with most of the features of model No. QR6500. This unit is driven by 27 watts of continuous power per channel at 8 ohms, with power bandwidth of 20 to 30,000 Hz.

Also incorporated into this piece of equipment are a discrete four-channel input mode, four- and two-channel tape recording outputs and monitors, headphone jacks for front

(Continued on page 57)

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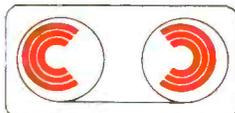
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Open Display, Home Trial Boost Calif. Chain's Tape Sales

By JAY EHLER

LOS ANGELES—Open display of pre-recorded tape and a liberal home trial policy have increased tape sales 20 percent at Tower Records' Sunset Strip store here. In addition to the two-day "take it

home and try it" offer, the store guarantees defectives if returned in five-days, said Dave Topley, assistant manager. Although thefts and "private bootlegging" have been a problem, these difficulties are less-

ening. He noted that not only have pre-recorded tape sales surged, but that action on pre-recorded cassettes is even with 8-track, 45 to 45 percent.

Billed as "the largest record store in the known world," the outlet is one of six in the state. The stores originated in 1970 out of Tower Drugs, Books and Records in Sacramento, still corporate headquarters. There are two stores as well in Berkeley and two in San Francisco, said Topley, one of the store's 26 employees and four assistant managers, average age 21-22.

Russ Solomon, president, recognized as an industry leader and is an enthusiastic booster of the National Record Merchandisers Association (NARM).

Topley indicated that there are probably several reasons for the success of pre-recorded cassettes, aside from the fact that salesmen characterize the store as "unique." He said he has heard the Tower's sales of pre-recorded cassettes run six times the national average.

He said heavy rock sells better in 8-track but that easy rock, easy listening and classical hold up cassette. He said the market is probably cassette prone because "Californians are gimmick oriented."

1.5 Mil. Titles

Of course, one reason for the success of not only cassette but all configurations, including disks, is that the store maintains an incredible inventory of 1.5 million titles. Disks, however, constitute 85 percent of volume with the remainder tape and accessories.

Pre-recorded 8-track and cassettes retail for an average \$5.88. New rock releases sell for \$4.99 usually and new open reel releases

for \$4.88. He said tape prices are relatively high because of the extra costs in maintaining security.

The whole back wall tape display is open so people can examine merchandise, unlike most outlets where cassettes particularly are kept in locked security cases.

The design of the store, the immensity of the number of tapes and the financial limitations for security make total control difficult, he said. In addition, Tower is open seven days a week, 365 days a year from 9 a.m.-midnight and on Fridays-Saturdays to 1 a.m. The store hasn't closed once since it opened in November, 1970.

Theft

"Thefts were very bad when we first opened but they seem to be dwindling now due to our preventive methods. We have four or five full-time sales people that work specifically in the tape area. There's also a full-time guard on duty. This does run up expenses. If we could keep thefts down, we could probably lower the average price of our tapes by 50- or 60-cents.

Most shoplifters are age 15-20. The bulk of the clientel is in the same age bracket. "But we catch people over 50 years old too."

Other preventive measures include two-way mirrors and signs that proclaim: "Please don't steal" and "Please don't conceal tapes." He said, "Theoretically, we catch about one in four thieves. The average is slightly better now. We don't always call in the police because that doesn't enhance the low-key, cool atmosphere we try to maintain. But sometimes we must call the police."

While the open display does have its drawbacks, he said tape

sales increased 20 percent as a result. People are relaxed and take their time examining tapes. They also discover items they ordinarily might not be looking for or might not know about, he indicated.

The home trial policy fits in too. Often, at home, a customer will decide on some tape that he would never otherwise consider.

Topley and other personnel indicated that the music that is being played in the store is a vital factor. One employee said that perhaps it's a mistake to play too much hard rock. It can discourage people looking for MOR or EL music.

'Bootleg'

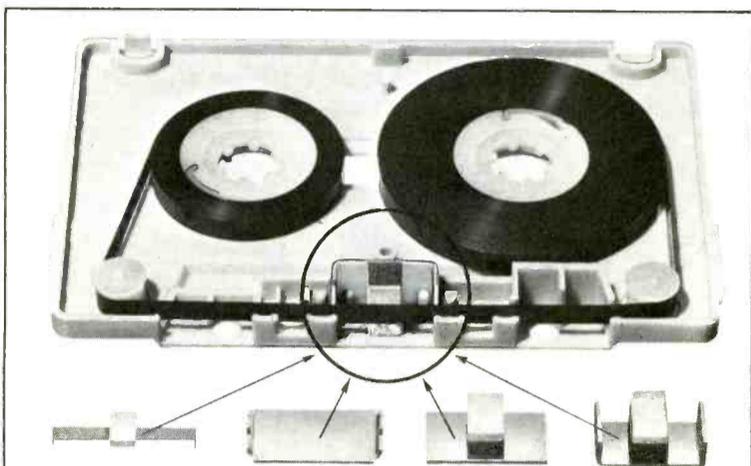
"With this home trial policy, we have set up a situation where people take home tapes and re-record them (private bootlegging). But this problem seems to be dwindling. The positive aspect is that we have eliminated the need for audition in the store and added to the whole relaxed atmosphere of shopping at Tower."

The store doesn't allow cash refunds, but allows exchange for new and different tapes (many retailers, of course, require the customer to exchange a tape for the exact same title).

Tower's major problem with customers, other than theft, is mishandling of merchandise. They also take the tapes from the proper place on the shelves. "We arrange stock by type of music, then alphabetically by artist within the categories. The 8-track and cassettes are separate from open reel because open reel is different, more limited for us."

Rock tapes are the biggest sellers and reflect LP sales. "There seem

(Continued on page 57)



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Miami Retailers Tells Effort to Cut Bootlegging

• Continued from page 26

dealer could ever tell me he didn't know the difference between counterfeit and authentic." He feels that if a dealer were going to sell either counterfeit or bootleg he would be better off selling counterfeit since the difference, to the untrained eye at any rate, is negligible. "But, people who buy and sell tapes for a living certainly can tell the difference."

Benjamin knows all sides of the story since his father works for Warner/Elektra/Atlantic and he has heard the problem discussed frequently.

Good Service

Benjamin's store is located on the main thoroughfare in North Miami Beach, a heavily travelled road leading to Miami Beach. He became the owner in 1968 after serving with the Army. At the time he opened his doors, there was only one other tape store in Miami. It is now out of business, but a dozen others have sprung up in the meantime.

"My philosophy is to give my customers the best quality equipment at the best price and to give complete service so they'll keep coming back again and again. I started out with this policy and it hasn't changed in the four years I've had the center," Benjamin explained.

Alan's Stereo Tape Center is a complete center stocking televisions, tape recorders, compact systems, components, receivers, home speakers, auto units, car speakers, head phones and accessories.

He breaks down his prerecorded tape sales as 75 percent 8-tracks; 15 percent cassettes, 5 percent records and 5 percent reel to reel. Cartridges list for \$6.95 and sell for \$5.59. To induce customers to trade at his store he offers a lifetime guarantee on 8-track, in fact a lifetime guarantee on all tapes, plus special sales every couple of months, selling tapes at \$4.99.

Only about 5 percent are defective tapes. "I believe that most defects in tapes are caused by the consumer. I've had tapes since 1965 and am still playing many of those I got years ago. Out of the 500 to 1,000 I've used, I can't remember more than three poor ones. If they're not abused, they can last forever."

Open Display

There are racks of tapes along two walls of Benjamin's red carpeted store, categorized into nine sections: rock; vocals (Andy Williams, Johnny Mathis and other such artists) country; folk; jazz; comedy; instrumental; show tunes; classical. They are further indexed by label, all Atlantic tapes in one section, all Columbia and so on.

"I feel displaying tapes in this manner is most effective," explained Benjamin. "People can pick them up, look at the covers and titles and read the story on the back."

Because he or one of his two employees immediately replenish the stock as soon as a tape is bought, Benjamin suffers very little pilferage.

"We've caught 85 to 90 percent of the thieves because as soon as we see a blank space and the tape isn't brought to the front of the store to the cash register, we keep an eye out for whoever might be stealing." Actually, your worst enemy is your help. You can stand pilfering from your customers because it is limited, but you can't stand it from your help."

Sales of rock tapes constitute 75 percent of the total sales. He was not only speaking of "heavy" rock tapes, but also included such artists as The Carpenters, Roberta Flack and Blood, Sweat and Tears.

Buying Pattern

He receives requests for ethnic tapes; Italian tapes by Jimmy Roselli, Jerry Vale and Sergio Franchi; some Jewish and an occasional call for a Spanish or German tape.

"Lawrence Welk leads the list in the polka department," Benjamin said, grinning.

Sales reflect Billboard's "Top LP's & Tape" chart and Benjamin studies the charts each week to determine which tapes and records are on the move.

"I also study the new releases

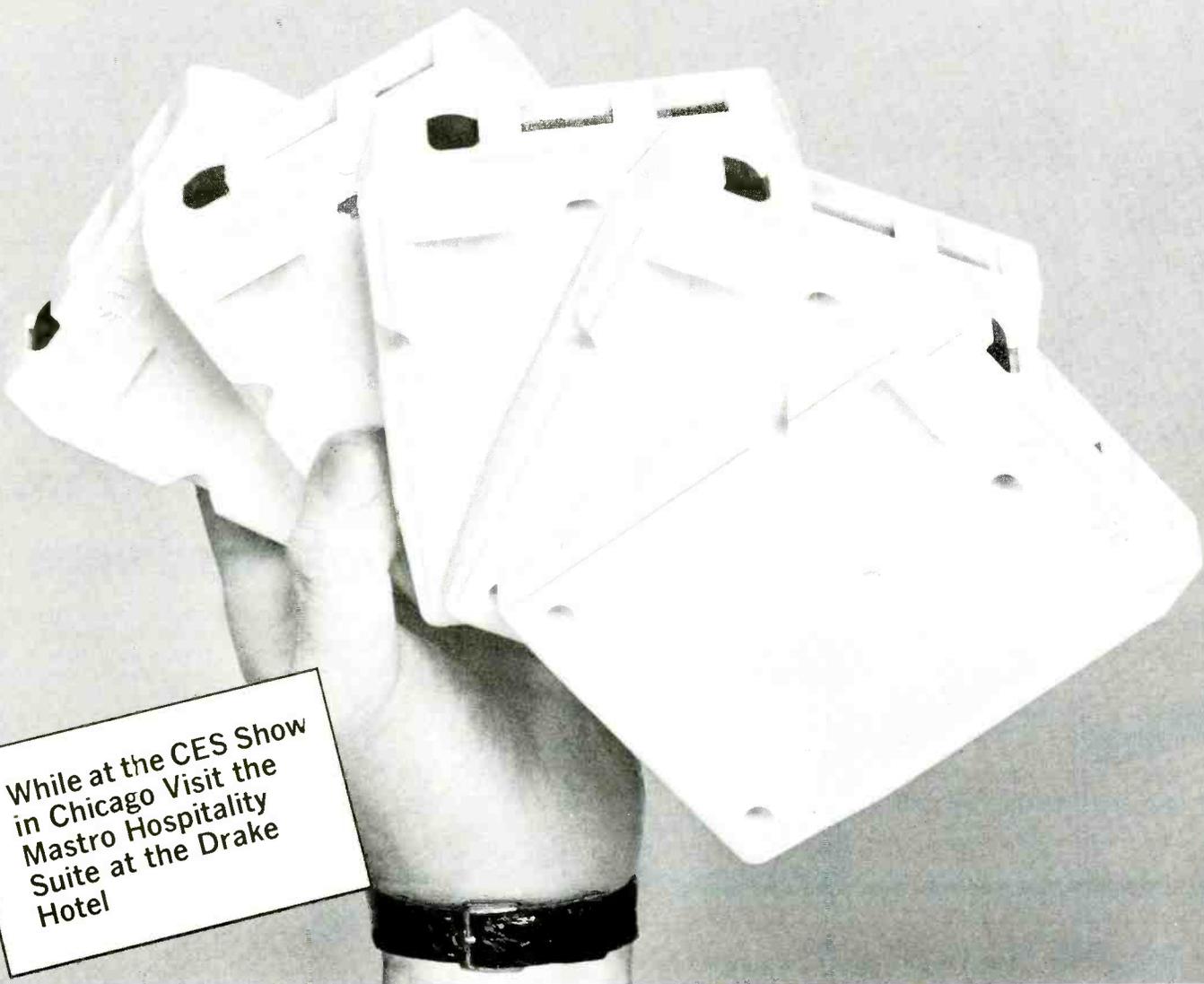
and often astonish my distributors by asking for a new tape before they have received it."

He buys from the various distributors, RCA, Capitol, Columbia, WEA and other and fills in with

odds and ends, plus special orders from a one-stop who can deliver the tape to him in a matter of hours or by the following morning. Ordering from the distributor takes a couple of days.

Blank tapes are doing quite well and customers are becoming more and more interested in them. "The kids apparently are taping more on their own from the radio or
(Continued on page 57)

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CBS/Electro-Voice Agree

• Continued from page 3

patibility of various matrixed four-channel systems was imperative if the fledgling field was to develop its full potential. The pact will enable CBS and Electro-Voice to make their technologies available to other manufacturers in the field.

A joint communique from CBS and Electro-Voice, on the agreement, disclosed that the latter company would now be in a position to produce a new, modified integrated circuit design to decode records produced for SQ systems.

In tune, the communique continued, "Columbia's equipment li-

censes will be able to obtain access to Electro-Voice's patent privileges and vast technical know-how."

Included in this exchange are rights to the recently issued U.S. patent to Peter Scheiber for matrixing techniques. CBS Laboratories, commissioned by Columbia Records to develop the SQ system, will continue its work in the development of four channel technology under the direction of Ben Bauer.

Both firms have agreed to continue offering the four channel technology on a license-free basis to record producers.

Dyn Electronics Bows Model

MIAMI—Dyn Electronics, Inc. will bow several innovative car units including an in-dash model DS620 8-track with AM/FM stereo that allows the driver to adjust the antenna and the recording head. The firm earlier introduced car players that are remote controlled from the driver's seat.

Jack Delaster, buyer and engineer, said the company will show two four-channel matrix units; DES3075 for the home and DS-905 for the auto, the latter to retail at \$89.95.

Other car units include the under dash mounted model 901-5 8-track.

Dyn will also show remote control with its compact line which feature 8-track and AM/FM stereo with and without speakers and allow listeners to control the units from bed or elsewhere in the house.

Other home units include the DS4001 AM/FM stereo with 8-track and full-size phonograph changer and extra long speakers at \$229.95.

Two 8-track recorders are offered: DS3082 with AM/FM stereo and DS835 deck alone that retails for \$109.95.

In radios, Dyn will show a full line including DS1020 multi-band and what Delaster claims is a revolutionary clock radio (DS4550) at \$59.95 that displays time with a computer illuminated readout.

A steadily growing company, Dyn now has its own warehouse plant in Los Angeles and soon will open one in New York, he said.

Roundup of New Products

By ANNE DUSTON

Webcor Corp.

MASPETH, N. Y. — Webcor Corp. will introduce a four-channel receiver, the 18/2000, and three basic lines of new compact stereo equipment, the 300, 400 and 500 series.

The 300 series is distinguished by its angled front with slide rule dial and front-mounted controls on an instrumentation band. The similar 400 and 500 series boast Webcor's new astro-dome tuning system including thumb wheel channel tuning and new "hewn from metal" styling.

CTI, Inc.

CHICAGO, Ill.—C.T.I., Inc. will introduce a four-channel 40-watt 8-track car stereo tape player, said E. Holtz, director, projects. The unit has automatic head cleaner, slide controls, program lights, fine tuning, with a 28-watt peak power. It will also play 2-channel tapes, and lists at \$89.95.

Inland Dynatronics

SOUTH HACKENSACK, N. J.—Inland Dynatronics will bow two deluxe auto 8-track models.

Model S-1000 is a full feature 8-track stereo tape player with slide control, fast forward, repeat, anti-theft alarm, automatic head cleaner and illuminated color coded lights, listing at \$59.95.

A combination FM multiplex car radio and 8-track stereo tape player, Model MPT-801, is also

being shown by the 10-year old company, according to John Powers, national sales manager. The unit has automatic or manual channel change selector and digital slide rule channel indicator, thumb wheel controls, and lists for \$94.95.

Grundig

NEW YORK—European-based Grundig Electronic Sales is pushing into the U. S. market with model Studio 2000 matrix four-channel audio system.

The system has multi-ban AM/FM stereo and shortwave tuner, phonograph and four speakers. The 70-watt system lists at \$450.

Also being shown is Model RTV 900, 70-watt system with AM/FM shortwave tuner, listing at \$400.

Micotron

KANSAS CITY, Mo. — Micotron, div. Midland International Corp. will unveil 10 packaged stereo systems ranging from \$69.95 to \$299.95 in an expansion of its compact line. The packages include: AM/FM stereo receiver, 8-track player, stand, dust cover, two speakers and so on. The firm will also bow two new cassette recorders (AC model 12110 at \$29.95 and model 12109 pushbutton style at \$24.95).

Other new units, according to Olen Lippincott, include an 8-track playback deck (model 12621) at \$39.95, a new 4-band radio and cassette recorder unit (model 12144) at \$99.95 and a new AM/FM pocket radio at \$9.95.

2-Channel Hardware Still Important

• Continued from page 29

Toyo also has two models with fast forward control, flashlight battery operation and built-in cords for AC. These are 403 at \$129.95 and 404 at \$169.95. The latter comes with two mikes with stands and two auxiliary cords for recording from FM tuners or other stereo sources.

COMPACTS:

Compacts continue to withstand the competition from components, probably because more and more features are being added, especially AM/FM capability. Examples would include Micotron's Highland model with AM/FM stereo receiver, built-in 8-track player/recorder, dual microphones, stereo headphones, both prerecorded and blank 8-track tape and a stereo record with list at \$339.95. The Avalon, another compact, also has AM/FM stereo receiver and mini turntable/changer with a four-way speaker system at \$179.95.

Compacts include both 8-track and cassette. Hitachi's SDT-3420 home entertainment center features phonograph, cassette recorder/playback, AM/FM radio and air suspension speakers at \$299.95. Hitachi also has SDP-2820 with phono, AM/FM and 8-track player at \$269.95.

Electroponics' TGML 24104 typifies the three-piece trend in compacts with built-in 8-track player, AM/FM radio and Garrard changer. Another model, GML 24102, has AM/FM with rocker switch for FM/AFC, headphone jack, FM stereo indicator light and indicator lights for AM and phonograph.

JVC also will show three piece systems such as 9805 with 8-track and AM/FM radio at \$129.95 and 9450 stereo cassette with AM/FM at \$199.95.

COMPONENTS:

Combinations of two- and four-channel receivers and players are probably the most dramatic entry in components but the category is characterized by other combinations and improved staples. Of course, four-channel will find more brands adding component models as Topp Electronics is doing.

Naturally, decks continue as a big item in components.

JVC's new lineup show five cassette decks: CD-1688 at \$269.95, CD-1667 at \$199.95, CD-1666 at \$149.95, 1666-2 at \$119.95 and CD-1665 at \$99.95. There are also 8-track decks such as ED1261 record/playback at \$149.95, ED1102 player at \$49.95 and three two- and four channel combinations.

Of course, one important entry in components is the Dolby-equipped machine. Typical of these are Harman-Kardon's 630 solid state receiver with Dolby switch for Dolbyized broadcasts at \$259.95.

Systems that offer more power and more versatility include Sherwood's S7100A receiver rated at 70 watts and featuring direct coupled amplifier, FM muting switch and front panel extra tape dubbing.

Open reel decks are still another staple in components. JVC's line includes RD-1553 at \$429.95, RD-1552 at \$329.95, RD-1450 at \$199.95 and RD-1695 at \$159.95. Units appealing to the audiophile and sound hobbyists include Radio Shack's 999B three-speed stereo tape deck with three heads for sound-on-sound recording and both tape and source monitoring listing at \$179.95.

Still another staple is the phonograph and turntable. GE combines three-speed phonograph with two speakers in SC1000 at \$109.95; mates three-speed phonograph with two speakers and tuner in SC1100 at \$149.95 and unites a separate tuner/amplifier, mini changer and two speakers in SC2000 at \$159.95.

As for other trends, the matching tuner and amplifier is continuing popular. Kenwood, for example, is adding two amplifier/tuner pairs, the KA-6004 rated at 220 watts and KA-4004 rated at 95-watts. Both feature direct coupling in the power amplifier stage, provide tape monitor and dubbing for two tape decks as well as inputs for two phonos, two auxiliaries and tuner. They match with tuners KT-6005 and KT-4005, both of which have DSD circuitry in the MPX stage for wide frequency separation.

Admiral's line up of component pieces include four with 8-track players. The two-channel models

are STC971 with AM/FM stereo radio and 8-track and such features as lighted slide rule dial, AFC, FM stereo light, separate slide controls for bass, treble, balance and volume. There are also jacks for headphones, left-right mikes, tape play and record. List is \$219.95.

Other Admiral components are STC961 with AM/FM stereo radio and four-speed phono changer with several other deluxe features at \$169.95 and STC951 with the same features except without a record changer at \$119.95.

CONSOLES:

Consoles are taking on the same versatility that is making components and compacts so popular. Admiral's three-unit series is an example. These consist of a control cabinet and two air suspension speaker units for arranging in several ways. All offer stereo record changer, AM/FM stereo radio and built-in 8-track player and range from \$259.95 to \$449.95.

Examples of features in the deluxe KS680 include two channel amplifier, six air suspension speakers, record storage compartment lighted slide rule dial scale, FM stereo indicator light, slide controls for bass, treble, balance and volume, jacks for headphones, tape play and record and availability in two furniture styles.

Metrotec Line Has 4-Channel

PLAINVIEW, N.Y. — Metrotec Electronics is introducing a line of universal 4-channel equipment.

The SDW-Q universal decoder will retail for \$69.95 and will decode SQ and EC encoded records as well as synthesize 4-channel sound from standard stereo sources. Features include a front to back balance control, master volume control, tape monitor switch, source switch and matrix mode switch.

The SD4A-Q decoder, selling at \$54.95, features the same decoder circuit as the SDW-Q and adds a rear channel amplifier with provision for discrete tape and 4-channel headphones.

The decoder with the SD4A-Q will retail for \$149.95.



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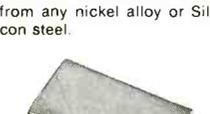
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...told his top domestic affairs adviser John Ehrlichman. Let's try to get Arthur off this thing. Similar arguments from former Assistant Secretary of the Treasury Murray Weidenbaum got an equally cool reception. "I felt like somebody who had walked into one of those fancy men's clubs with his fly unzipped," he recalled.
Never a Note. The key man in changing Nixon's mind was Secretary of the Treasury John Connally, the Texas tornado who moved into the job early in the year and quickly developed an amazing rapport with the President. A Democrat who had impressed Nixon by helping him find oil money in his 1968 presidential campaign, despite his own belated support of Hubert Humphrey, Connally had earlier turned down Nixon offers to become Secretary of Defense but did serve impressively on a committee studying reorganization of the Executive Branch. The acquisition of Connally was another Nixon surprise and success, giving his generally gray Administration new lift and bounce.
 Nixon and Connally began conferring on the inflationary economy and the unstable world money markets for two and three hours at a time. Unlike other aides, Connally never took a note but remembered all. Keeping their plans secret for fear doubts would seep out, they began to sketch out the options open to the President. Yet publicly, they both sounded adamant against controls. Nixon was not at all certain that he actually would bite that bullet. He told a group of editors in Kansas City, Mo., late as July 6, "You cannot have wage and price controls without rationing. They do not work in peacetime. About the same time, Connally was telling newsmen that there would be no wage-price freeze, no wage or price review boards, no tax cuts.
 Despite Nixon's budget deficit—currently estimated at \$28 billion for fiscal 1972, the largest since World War II—the economy was not responding, and inflation continued. Unemployment was not decreasing. The highly wishful estimate made in January of a \$1.085 billion gross national product for calendar 1971 was out of reach; it is now expected to be \$1.050 billion. By August, Nixon had an outline of potential controls ready. But Congress had adjourned and Nixon wanted to await its return in September before acting.
 There was not that much time. Connally, vacationing in Texas, was brought winging back by a telephone call on Aug. 13 from Under Secretary for Monetary Affairs Paul A. Volcker. Volcker told Connally that more than a billion dollars had shifted on the European markets, another \$500 million the day before, another \$100 million in the morning. It's a Friday and it ought to be a calmer day, and said the worried Volcker. The Bank

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 (See opposite page)

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This Motorola advertisement appears in: TIME... SPORTS ILLUSTRATED... NEWSWEEK...PLAYBOY...HOT ROD...MOTOR TREND...CAR AND DRIVER

Motorola backs its car stereos and radios with a guarantee in writing. We tell your customers about this in the leading magazines and remind them that Motorola has approximately 6,000 Authorized Warranty Stations from coast-to-coast to make it convenient for them to get service under Motorola's guarantee. Write C. J. "Red" Gentry, Director of Sales and Marketing, Motorola Automotive Sound Products, Dept. BB 62, 9401 West Grand Avenue, Franklin Park, Illinois 60131, for the whole Motorola profit story.

MOTOROLA
 SOMETHING ELSE in sound on wheels

Motorola Automotive Sound Products Distributors and Dealers attending Consumer Electronics Show, Chicago, June 11-14; visit our Hospitality Suite, Executive House Hotel, Phone FI 6-7100.



Surgeons are Nit-Pickers

... BUT THEN, SO ARE ACCOMPLISHED MUSICIANS!

When it comes to surgical instruments, supplies and laboratory equipment, medical practitioners are nit-pickers. THEY DEMAND THE BEST AVAILABLE. Sensible people are glad they do.

Accomplished musicians are demanding too. Because of the very nature of their innate creativity, they strive for perfection in every performance they do. They seek this hard-to-achieve quality not only from themselves but also from their instruments and supporting equipment, such as amplifiers and public address systems.

That's why they nit-pick any piece of equipment they consider for their personal use. If it doesn't measure up to the best within the achievable limits of today's technology, they don't hesitate to reject it.

Kustom welcomes this kind of nit-picking. Because it's the musician's demands for the best that keep Kustom out front.

SEE YOUR KUSTOM DEALER. HE WELCOMES NIT-PICKERS, TOO. DO IT SOON AND START OPERATING WITH THE BEST.



KUSTOM ELECTRONICS, INC. Chanute, Kansas 66720

when answering ads . . . Say You Saw It in the Billboard

WELCOME! CONSUMER ELECTRONICS REGISTRANTS

For 500 rooms comparable to any— yet less expensive

Come to Chicago and put yourself in our place.



SHERMAN HOUSE

Randolph and Clark Streets • Chicago 60601
Reservations: 312/FR 2-2100

You'll be in for some pleasant surprises. Like gracious personal service from skilled professionals—all in the Sherman tradition. Like beautifully decorated sleeping rooms. Modern facilities. Five world-famous restaurants. It's all at the Sherman House. The independent hotel to serve you dependably.

Put yourself in Chicago's action center, too. That's where the Sherman House is. Just steps from great sightseeing . . . great theaters . . . great shopping.

We know what people want from a hotel. Our understanding comes from putting ourselves in your place. A good reason to come to Chicago and put yourself in ours.

VidExpo to Keynote Standardization Push

• Continued from page 1

New York's Hotel Plaza, De Don Garnett, Henderson State College, Arkadelphia, Ark.; and George Griswold, CCTV Div. Information Manager, American Telegraph and Telephone.

Craver is slated to address his audience on the subject of a pilot test for Trans-World Communications Tele/Service pay videocassette movies; while Henderson State College is a member of the growing Videotape Network of National Talent Service.

A number of video research groups, including Prognos of Europe, and a special Billboard research of the institutional and educational markets, will give conference registrants an inside view of the state of the industry.

The Billboard research was a joint project of the Billboard Group of international publications sponsoring the conference. Participants include Billboard magazine, Merchandising Week, Photo

3 M/W Cassettes

ST. PAUL, Minn.—3M/Wollensak is introducing four new portable cassette machines including a mini unit for dictation.

Model 401, the mini-cassette, has instant record and review with end of tape indicator and will retail at \$99.95.

Model 4055, with digital counter, built-in AC-adaptor, battery recharger and switchable automatic record level circuitry retails for \$69.95.

For convenience in conferences and interviews, Model 4060 (similar to 4055) features a built-in microphone and lists for \$79.95. Accessories are available for both models.

More moderately priced with built-in microphone is the Model 4155 retailing for \$59.95.

Blank Tape Up, Up Away

• Continued from page 30

over into blank 8-tracks and blank open reel.

Maxell Corp. of America has initiated a co-op advertising plan for its cassette, 8-track and open reel blank lines. Dealers must advertise at suggested selling prices to be eligible for earnings that accrue at the rate of 5 percent of the net purchase price of the merchandise. Gene La Brie, national sales manager, said the program involves newspapers, radio, yellow pages and outdoor.

Distribution

Many manufacturers and mar-

Weekly, High Fidelity, Music Week in London, Discografia Internazionale in Milan, Billboard Japan/Music Labo, Tokyo, and VidNews, the company's new bi-weekly international video media newsletter.

There will also be a special trade show to be run in conjunction with the conference. The show is being produced for Billboard by National Expositions Co., and will feature more than two dozen exhibitors including Philips/Norelco, Videorecord Corp. of America, Panasonic/Matsushita, Techtronix, Teletronics International, S/T Videocassette Duplicating, Modern Talking Picture Service and Modern Video Center, and Retention Communications Systems.

The conference is scheduled for Aug. 21-24 at the Hotel Roosevelt and carries a registration fee of \$175 which includes, in addition to all conference activities, a free charter one-year subscription to VidNews, as well as complete texts from the First International Cartridge TV Conference sponsored by Billboard Publications, and held in Cannes last year.

Earlybird registrants whose forms are postmarked by Sunday June 18, are eligible for a special drawing, with two winners getting complimentary registration fees, hotel accommodations, meals and other facilities.

Additional conference bonuses include special room rates at the Roosevelt for registrants to the confab.

Onkyo Sales Into U.S. Market

NEW YORK — Onkyo Sales, Mitsubishi International Corp., is entering the U.S. audio market with four-channel amplifiers and pre-amplifiers, two AM/FM stereo receivers and two new speaker systems.

keters are exploring new avenues of distribution too. For example, Robert Jaunich, vice president, consumer products, Memorex, said recently that his company has a long range commitment to magnetic tape, as well as video tape.

He sees distribution and marketing extending far beyond the audiophile market. Repeating a cliché about wanting to see Memorex cassettes in every store that sells blank tape, he said his firm's outlets include hi-fi shops, electronic stores, audio/visual business, music and record stores, discount stores, book departments, camera stores and department stores.

"We will rule out supermarkets, but we are in drug stores and we intend to strengthen ourselves in some markets that have longer range potential."

Memorex has a national sales force that sells tape only, not the company's other products. In some cases, the firm uses distributors. In other cases, warehouse-distribution distributors supplement the sales force.

Bullish indications of the blank tape market include involvement by such companies as Mallory Distributor Products Co., which has steadily moved into the field. Mallory has introduced several types of tape: Professional Duratape (Cobalt-energized for studio quality work), Voicetape (for business dictation), Fliptape (moderate-priced youth market oriented) and Duratape (aimed at the mass market, with a built-in head cleaner).

In fact, Kasey Bakowsky, executive with Mallory Battery Co., said: "Blank cassette tape product could well become Mallory's second most important consumer product. This market is expected to reach \$280 million at retail or approximately \$115 million at distributor prices in 1972."

B&B Import Waits on 'Q'

TROY, Mich.—B & B Import and Export is typical of the few firms that will introduce four-channel equipment later this year. Emery Kline, vice president, said: "The market isn't ripe for expensive, sophisticated equipment at this time." The firm is introducing an adaptor unit though.

B & B has available a four-channel adaptor unit for the car and home among its total line of 97 items.

New items being introduced by B & B include a mini car stereo, car radio, desk radio and 8-track deck.

Model B899 Alaron mini 8-track car stereo tape player has fast forward, four-channel indicator lights and a built-in burglar alarm and lists at \$34.95.

An AC-DC car radio, Model RY 2560 Rhapsody, multi-band features slide rule dial, world time zone chart, two telescopic antennae and twin speakers for \$39.95.

The new Model B47 Decision Maker executive AM desk radio with push button activated gadget and computer-type circuitry to make "yes" or "no" decision sells for \$19.95. It runs on a 9-volt battery.

The 8-track model B500/F Alaron recorder/player deck has 3-in-1 head (record, erase, playback). It can be set to record continuously on all tracks or to switch to "play" at the end of one recorded track. It has a check button for level, channel and mechanism position setting without inserting the cartridge. List \$89.95.

Solid state model TX-555 AM/FM stereo receiver in walnut cabinet has signal strength tuning meter, front panel pushbutton controls for high/low filters, loudness, mode selection, tape monitoring and FM muting. Outputs include tape recorder 1 and 2, speaker A and B, headphones, AC switched and unswitched, and DIN socket. Inputs include phono, AUX-1 and AUX-2, tape play, DIN, and FM and AM antennae. It lists at \$349.95.

Similar is the model TX-666 receiver, with directly coupled and differential amplifier circuitry in addition to automatic transistorized circuit protection to prevent speaker damage and DC leakage. It has selector and MIC mixer knob controls and a front panel MIC input. Price is \$429.95.

In speakers, Onkyo will introduce a 3-way speaker system, model 15, with mold-shaped 10-in. woofer, with extra-length voice coil windings, 1 3/8-in. mid-range and 1-in. tweeter. A rear-mounted crossover control panel has individual five-position mid-range and tweeter control switches. It lists for \$149.95.

The Studio Monitor model 100 features a mold-shaped 14-in. woofer, a mid-range with sectoral horn and 1 3/8-in. aluminum diaphragm, and a sectoral horn tweeter with 1-in. diaphragm. Crossover controls are mounted behind the front panel grille. It lists at \$499.95.

No information was available on the four-channel equipment.

Emerson TV Unit

MIAMI BEACH—Emerson, one of the first Avco Cartrivision licensees, will debut its first home model, the Imperial in three cities: Chicago, Los Angeles and Philadelphia.

Suggested price for the model 25EVO25 is \$1,700 with a monochrome camera available as an optional item. The unit incorporates a 25-inch color receiver.

The company plans offering blank and pre-recorded cartridges ranging in time from 15 to 100 minutes.

Mo. Retailer Building National Chain Studio Engineers Mull 'Q'

By GRIER LOWRY

By SAM SUTHERLAND

KANSAS CITY, Mo.—Heavy emphasis on the nuts and bolts of car stereo installation has built National Auto Sound here into a \$5 million annual gross volume operation. From a single outlet five years ago, the firm has mushroomed into a 22-store chain now expanding into franchising and broadening its stock to include home systems.

Paralleling the growth of the industry, Carl Geller, president, originally wanted an adjunct to his automotive air conditioning business. However, in a short time automotive and home tape equipment outpaced air conditioning. The company is now in such cities as Dayton, O.; St. Louis; Toledo, O.; Indianapolis; Tulsa; Oklahoma City; Jacksonville and Atlanta.

Encouraged by the outlook for tape, the company is now cranking up a franchising division which all but sputtered to a halt a couple years ago. The firm also operates a big tape warehouse here in suburban Overland Park, Kan., which is under the direct supervision of Jeanette Geller, wife of the company president.

More Stores

"Basically, we're automotive sound specialists, both radio and stereo, but our product mix also includes cartridges, cassettes and home stereo hardware," Geller said. "We've done a respectable job in all areas. We see great things ahead for the automotive sound business and plan to open eight or 10 new stores this year, some in cities in which we already have representation, others in cities where we will be trailblazing."

Indicative of the heavy accent on sales and installation is the 3,000 square foot lower level installation and service department in the Troost Avenue store here. The department is manned by six technicians. This store has the same amount of space upstairs for displaying automotive and home stereo compacts and a presently counter-serviced tape software section.

All stores are in the process of a changeover from personal-serviced tape setups to self-service. Prerecorded cartridges contribute 85 percent of the software volume. Prerecorded cassettes pull only about 5 percent of the volume and the remainder is blank tape.

Vertical fixtures being installed for tapes feature monkey-grabbing holes through which the customer puts his hand to pick up the tape he has selected. The tape then will move on a conveyor belt to the front-located cashier's station. The fixture, according to National Auto management, is virtually pilferage proof since it is impossible to slip a tape out of the holes. The merchandise will be departmentalized by type of music and sub-grouped by artist.

Equipment

Featured hardware brands are Panasonic and Craig. Experience here is that the acceptability of top-branded merchandise varies sharply by market and that shoppers in some cities are extremely brand-name conscious, while in

others, where the manufacturers have done a poor job of selling their names, it counts for almost nothing.

Mike Landy, member of management and advertising and marketing director for the company, pointed out. "You can't pinpoint a concentration of demand for car stereo in any certain price range simply because the situation varies so widely by market and season."

"A month ago if you'd asked me I'd said we were doing the bulk of our business in either the \$29 low-end automotive units or the \$60 FM-equipped high end. Business in the middle was in the doldrums. But now we seem to be enjoying a real surge of sales in the high-end \$79 and \$89. FM is influencing this business."

"We've exerted sufficient influence in our markets to create a big demand for the 8-track player with FM, which automatically gets sales into the bigger-ticket bracket," he said.

As for problems, National Auto seems to have most of them pretty well solved. One reason for this felicitous situation is that the com-

pany has settled down with suppliers who help get the kinks out of units before they get on the shelves and who make good on any promises to help with defective merchandise. Naturally, some problems are incurred but a big percentage of these are eliminated by National Auto's policy of maintaining an inventory of all the high-demand replacement parts.

Cartridge TV

As for prerecorded cassettes and four-channel tape, Mike Landy says the firm's experience has been too meager to make any meaningful reports. He does see great things ahead for cartridge television. Attendance at a couple of shows where this development was demonstrated have convinced him it will open up a new avenue of business for the company. He sees it as an exciting new visual entertainment and educational market with unlimited potential.

A selection of 14 to 16 car stereo units are displayed on an open sidewall area, all connected and ready to demonstrate through several different types of speakers.

Continued

NEW YORK—While equipment manufacturers continue to carry the reality of quadrasonic reproduction forward, the studio engineers and operators who actually record product offer a variety of opinions on the eventual merits of four-channel sound.

At first glance, it might appear contradictory that studio personnel, who consistently remain in the forefront of technical innovation through their sensitivity to the state of the recording art, should be hesitant or non-committal regarding the possibilities inherent in four-channel. Yet, a quick examination of studio business today offers some clues to that seeming contradiction.

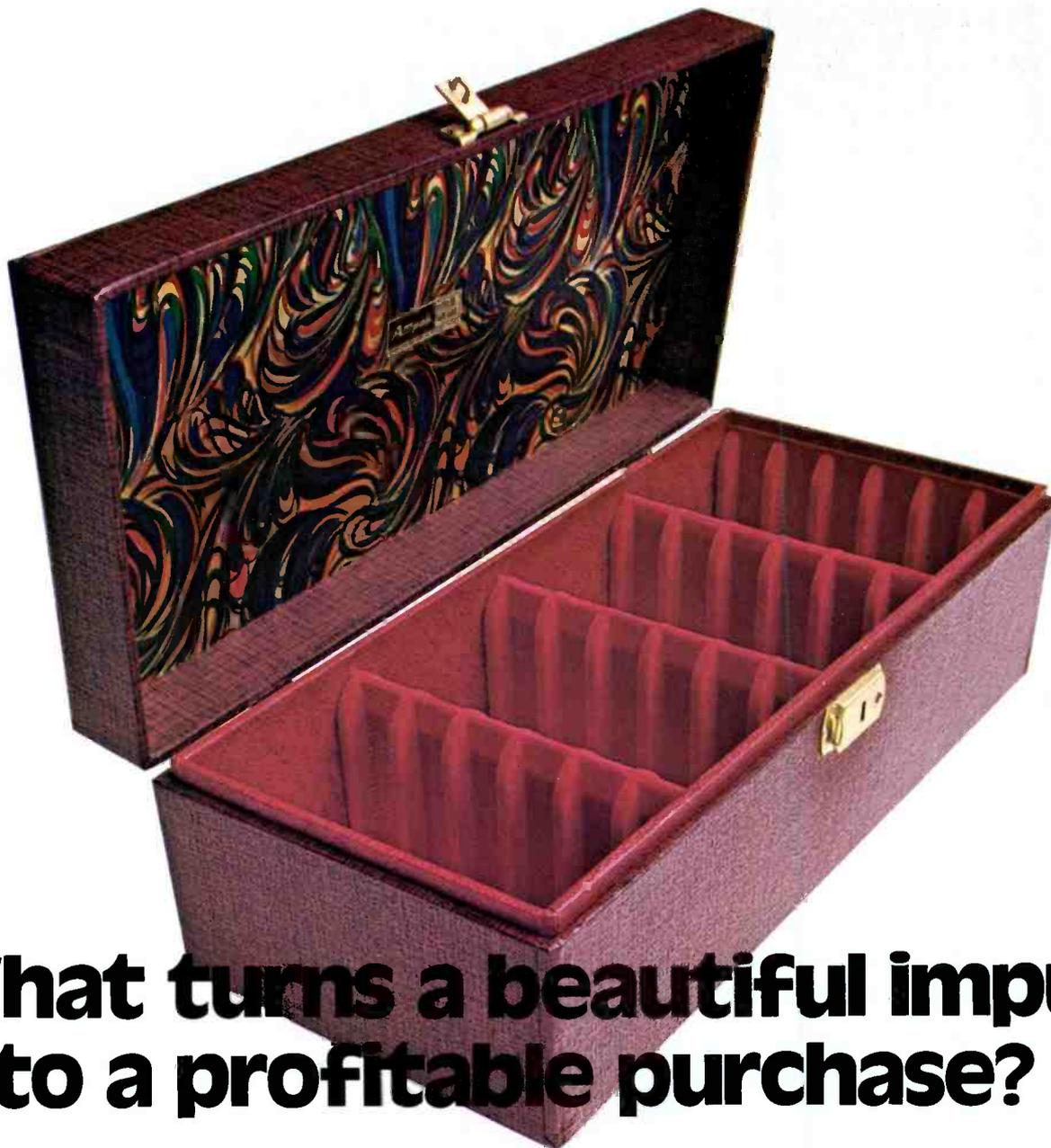
Jerry Ragovoy, a veteran producer, writer and operator of New York's Hit Factory, is just now completing an expansion program which reflects Ragovoy's awareness of the need for continual upgrading of the facilities. In addition to the usual complement of basic stereophonic recording equipment, Ragovoy has built a new console which is compatible for quad mixing.

Yet, while Ragovoy's investment

would certainly indicate a commitment to four-channel, he is curiously non-committal about its future, stating that "I couldn't even begin to speculate. It's just not all that difficult to set up for quad." While he wouldn't dismiss four-channel as a gimmick, Ragovoy reasserted his own belief that the music is of primary importance: beyond a certain level, technical innovation does not necessarily contribute to the impact of the music, and, to some extent, virtuoso recording technique can overshadow the music and thus detract from it.

Many studio operators have demonstrated a similar ambivalence toward four-channel in their approach to its place in their studio. While nearly every major custom studio in the country has integrated four-channel mixing facilities, or is planning to do so, the availability of four-channel quad has not been stressed above the basic multi-channel capabilities of the studio. Most engineers are far more concerned with the quality of their consoles and tape machines for the basic recording pro-

Continued



What turns a beautiful impulse into a profitable purchase?

The Ultra-24. A stylishly elegant 8-track tape case customers simply can't resist. It's our latest answer to the demand for a bigger, even more exciting 8-track case. One that holds 24 tapes.

And one that comes in a rich new outer covering with a beauty all its own. A textured, plastic-coated material that resists moisture as well as wear and tear. With a choice of four handsome colors: blue, red, green and brown.

But the beauty is a lot more than skin

deep with Ultra-24. There's a swinging lining on the inside lid. Sturdy construction throughout. Plush, flocked tape compartments. And an easy-to-open lock, complete with its own key.

So if impulses are any influence in buying (and you know they are), lure your customers with the new Ultra-24 tape case on display. The rest is a matter of profits... yours!

Amberg File & Index Co.,
1625 Duane Blvd.,
Kankakee, Illinois
60901.

Ampak



RETAILER Carl Geller (seated) with assistant Mike Landy.

The car stereo revolution.

How the Japanese Improved Our Standard of Listening:

Mr. Nozomu Matsumoto is a man blessed with an extravagant imagination.

He is also an electronic genius with a deep love for music. And a passion for perfection.

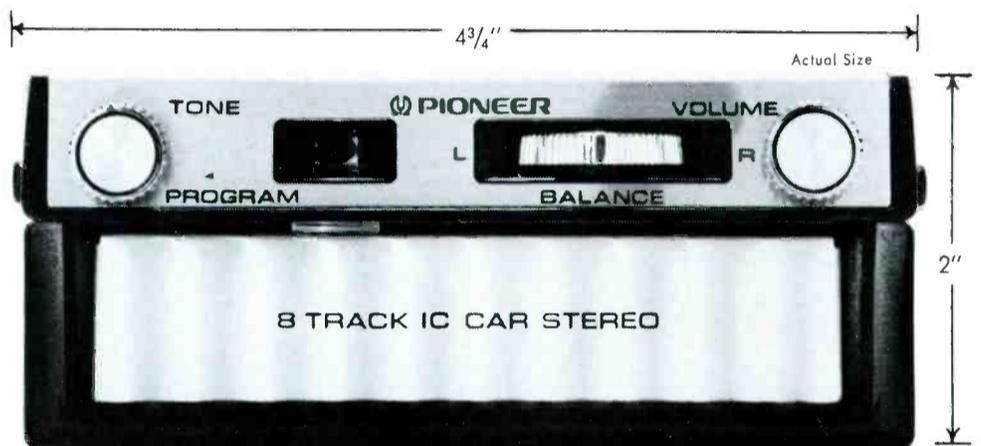
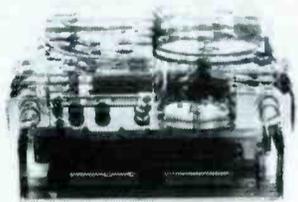
Thirty-eight years ago he made the first high fidelity speaker in Japan; today Pioneer Electronic Corporation occupies a

unique position in the audio electronics world — and Chairman of the Board Matsumoto has translated his love of music into pleasure for millions of people throughout the world.

Not too many years ago Mr. Matsumoto noticed that although sensitive music-lovers demanded the finest in high fidelity components for their homes, they were settling for less than adequate reproduction in their cars.

That bothered him. So he built a 20 acre plant at Kawagoe and went to work.

The Only Factory Just for Car Stereo. At Kawagoe he engineered new components especially for cars. He subjected every individual Pioneer car stereo unit to stress-testing by vibration, jarring, heat, cold and moisture.



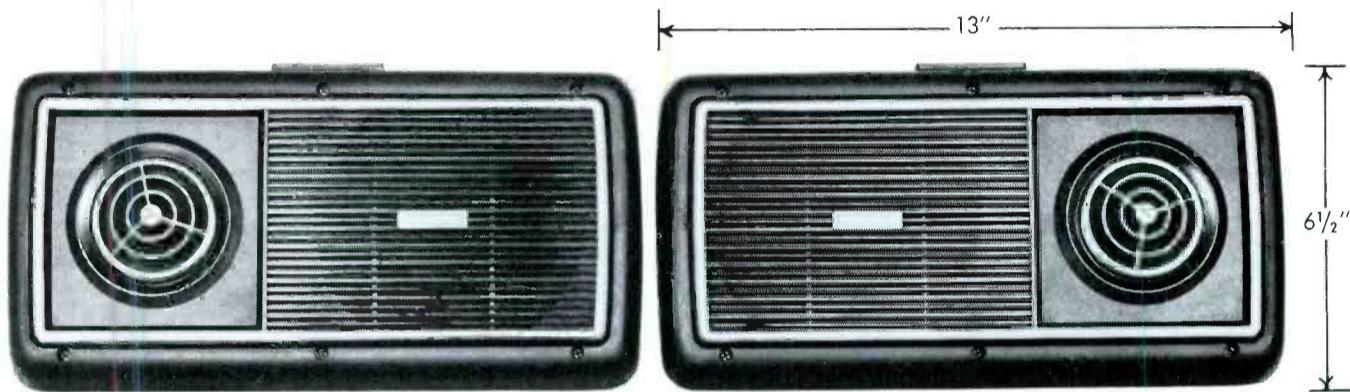
The Miniature Miracle. His triumph of electronic miniaturization can now be unveiled. The Pioneer TP222. Eight-track cartridge car stereo. The brilliant result of a "systems" approach to the problem. New component parts were engineered for minimum space and maximum car-stress conditions.

Its sound is unlike that of any car "stereo" you've ever heard; the result of integrated circuitry, a shielded capstan to minimize tape-feed distortion, slippage and stretch, and a 4-program vertical head-shift mechanism for absolutely precise tapehead-to-tape channel contact.



One For The Road. It all adds up to only 4 3/4 by 2 by 6 1/2 inches. Fidelity as rich as the best home stereo manufactured. Yet you can put it in your glove compartment.





That *still* wasn't good enough for Nozomu Matsumoto and his band of Pioneers. They knew that the full quality of musical reproduction can be limited by the capability of speakers. So they designed a totally new car speaker system with quality that's never been heard in a car.

A Sound Idea. The TS-52, unique in car stereo, has a woofer and a tweeter, to deliver a full frequency range. An air suspension system was employed to insure maximum frequency response. Yet the TS-52 occupies only 13 by 6 1/2 by 5 1/4 inches of space!

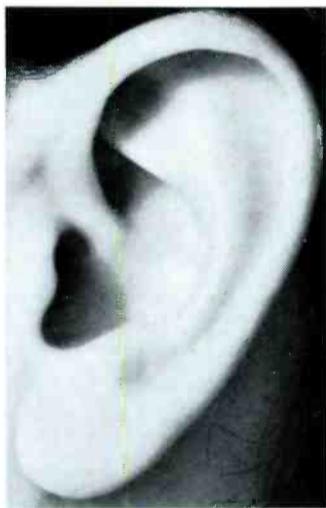


In fairness, it must be pointed out that innovations in sound reproduction are second nature to Pioneer, the largest manufacturer of speakers in the world.

The Big Woofer Magnet. The TS-52 woofer magnet is 6.8 ounces — more than twice the usual size; a Pioneer innovation that delivers full, distortion-free bass response, even at low volumes. Our out-sized woofer magnet assures unexpected definition of all low frequency signals — from articulation of a delicate pizzicato to the full breadth of a sustained tone.



Hardware Is Only Hardware. The Revolution demanded still one more instrument: the Human Ear.



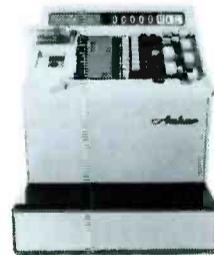
The Sound Committee provides the final — and most critical — test. Personal aesthetic judgement.

Regularly, for hours at a time, they listen to the demands made upon Pioneer car stereo sets by the outlands of jazz, symphonic, rock, ethnic and far-out electronic music.

Pioneer Moves You Closer to the Bank. We feel confident in saying — now that Mr. Matsumoto and his Sound Committee are satisfied — your most critical customer will be satisfied. Translated into dollars and sense, we feel that high quality means high profits.

Is the Car Stereo Revolution over? Hardly. Pioneer is just beginning. In coming seasons, look to us for even more spectacular advances in car stereo sound.

After all, Nozomu Matsumoto didn't name his company "Pioneer" for nothing.



The Greatest Stereo Sound on Wheels.

PIONEER



TV Cartridge

5,000 Video Software Titles

• Continued from page 19

business and industry and government. There are a growing number of home targeted programs as well.

Classrooms

Several years ago the executive secretary of the National Education Association reported the point had been reached where there were more TV sets in the nation's classrooms than there were 16mm projectors. Now the educational film distributors are beginning to realize that every one of the school's TV sets can very easily become the screen of a video player and tremendously expand their market. Their problem is how to control that market.

Telecourses

Among the other established 16mm film distributors servicing the school and related educational markets who are tooling up for videocassette distribution are Media Five, Hollywood; Perennial Education, Inc., Northfield, Ill.; Atlantis Productions, Thousand Oaks, Calif.; Stephen Bosustow Productions, Santa Monica, Calif.

One of the most extensive educational sources of originally videotaped programs is the Great Plains National Instructional Television Library at Lincoln, Neb. which has cleared approximately 100 telecourses containing 3,000 individual lessons for release on the Sony U-Matic videocassette standard. These video courses were created in many local areas throughout the country by educational TV stations and institutional TV school agencies to fit directly in with local school curriculum plans.

Rather than a collection of separate titles they are actual semester and year-long lesson sequences containing in some cases 60 and more related titles. Covering practically every possible subject area from pre-school through high school this University of Nebraska based organization which has for years only made its video library avail-

able for distribution via EVT broadcast now almost makes it possible for a child to get a complete grade school education by videocassette.

Great Plains has installed a Sony Videocassette Printing system in order to make its own videocassette releases. They will supply individual lessons on the user's videocassettes at a sale price ranging from \$85 for a 10-minute lesson to \$290 for an hour-long lesson. Lease prices—which include the use of a videocassette—range from \$65.35 for a 10-minute program to \$209 for a full hour. Paul Schupbach, Great Plains Library Director, indicates the lease period for videocassettes will be 10 months.

Pricing

One of the first of the national instructional videotape libraries to announce videocassette availability was Western Instructional Television of Los Angeles. Donna Matson has named five series for release, all of which were mastered in highband color broadcast tape by top-notch West Coast production crews and facilities. The series covers topics in science, elementary music, language arts and history. Featured in science is Professor Julius Summer Miller, known to millions as Walt Disney's "Professor Wonderful." Sale cost per each 15-minute lesson if purchased as a whole series is \$115. If purchased individually—\$130 each. An additional \$50 per lesson is required to clear uses on large CCTV, CATV and ITFS systems.

College level courses are slated for videoplayers too. The Micro-campus Office of the University of Arizona is inviting enrollment in anyone of 15 undergraduate subjects to be offered this fall in such areas as accounting, communications systems, operations research, fluid mechanics, plastic analysis and design, and thermodynamics. Right after the actual class meets three times weekly on the Arizona

(Continued on page 44)

Video Units Arrive

• Continued from page 19

played out by such protagonists as RCA, Cartridge Television, Inc. (nee Avco), Sony, Panasonic and Philips. There are boosters of both 1/2-in. and 3/4-in. widths and Panasonic, for one, has both systems. CBS's Electronic Video Recording system, using a special film, has slipped out of contention as a home entertainment product, though there is an important new EVR Partnership agreement with several Japanese manufacturers that keeps EVR still in the running.

EVR's main American supporter is Motorola, its first set licensee, but Motorola has been quiet of late about any aggressive merchandising plans for its player only unit. It has stated that it would be looking to sell the players in Europe, where the EVR Partnership and several Japanese licensees are busy making units for their own markets.

Among the companies aligned with the 3/4-inch concept are Sony, RCA, JVC, Wollensak, Concord and Magnavox.

The 1/2-inch firms include: Philips, CTI's Cartrivision plus its licensees Teledyne Packard-Bell, Emerson, Admiral and Warwick Electronics. Also, Panasonic.

CTI and Sony have thus far developed the most aggressive programs to introduce their systems to the home audience with Chicago as the initial battle/introductory ground.

Cartrivision and Sears are offering the unit in 18 area stores while Sony has begun offering its U-Matic system in around half a dozen area locations. Other public demonstrations in major markets are scheduled for the upcoming months by other system boosters.

Of significance to the growth of the hardware aspect of CTV are the following developments:

- RCA has created a consumer 3/4-inch videotape system called MagTape with a suggested \$700 price and an accessory black and white camera. The package is expected to be ready for home buffs by late 1973.

- (RCA has also ironed out many of the technical problems in its hologram/laser beam system which was first announced in 1969 but which was never readied for commercial sales. This unit could be marketed in two years at a \$500 figure.)

- RCA is out to license firms for its MagTape system and has already developed relationships with Magnavox and Bell & Howell.

- Magnavox has already demonstrated its player and a portable color camera accessory which weighs six and one-half pounds. The unit will sell for around \$700 by late next year; there is no set price yet on the camera.

- Bell & Howell is making the tape transport unit for the RCA and other licensees.

(The RCA and Magnavox systems offer three separate functions: the unit plays prerecorded tapes, records and plays back features off the air from regular TV programs and plays back home "movies" done with the camera. RCA's first unit is a satellite player/recorder which attaches to the TV antenna terminals. This unit will be followed by combination models incorporating the player/recorder and a TV receiver.)

Units working with the RCA system will accept cartridges approximately the size and shape of an average hard cover book. Each cartridge contains 900 feet of 3/4-inch tape for a full hour's playing time.

That is the same size and time length for the Sony 3/4-inch system which is compatible with RCA's electronics. Sony's electronics have been adopted by several other Japanese firms including JVC.

- Sony's two initial units are the player/recorder model VO 1600 at \$1,395 and a player only model VP 1000 at \$995. A color camera accessory is listed around \$833.

In making an all-out move into this field, Sony has begun to line up distributors for its machines, developed a color duplicating system for custom clients in the industrial and educational fields, formed S/T Videocassette Duplicating Corp. with Teletronics International in Leonia, N.J., formed Teac Video Corp. in Japan with Teac to manufacture U-Matic machines, and developed a cross licensing pact with 3M whereby Wollensak will sell U-Matics under its logo.

3M/Wollensak's two models (its 3/4U standard equipment is made by Sony; Wollensak changes the audio plus to 1/4-in. and paints in its colors) will be a \$1,395 player/recorder and a \$995 player only. National distribution is slated for

(Continued on page 44)

Philips 1/2 Unit

NEW YORK — The North American Philips Corp. will demonstrate its half inch videotape Norelco color videocassette recorder/player at the Consumer Electronics Show scheduled for Chicago, June 11-14.

The unit, slated for commercial distribution by January 1972, was demonstrated here last month. It carries a \$1,425 price tag.

In a significant pre-production distribution agreement, Norelco recently appointed the Videorecord Corp. of America to be prime mover for both hardware and software for the system (Billboard, 5-23).

Norelco is committed to an initial delivery of 23,000 sets to Videorecord, as part of the agreement.

IEEE MEET

CHICAGO—The Institute of Electrical & Electronics Engineers (IEEE) is meeting here Monday (12-13) at the Marriott Hotel.

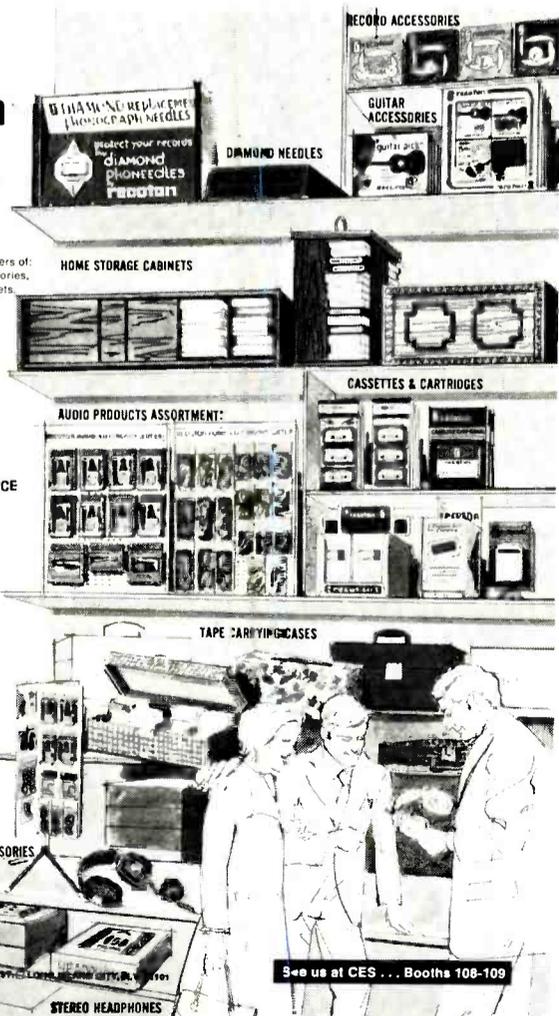
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Video Software Product Ready

• Continued from page 43

campus, a videocassette of the lecture plus notes, handouts, tests, and so on will be sent to all video students within 72 hours. After the cassette assignment has been finished, it goes back to the University for re-recording and distribution of another assignment.

Doctors

Professional education has also received the attention of video-player programmers. Probably the most sophisticated and specialized offering to date is by Audiovisual Education in Neurosurgery (AVENS)—a project of the Society of Neurological Surgeons Research Foundation with production and videocassette distribution provided by Visual Information Systems, New York City. "Intracranial Operations on the Pituitary," has been completed as the first of 12 planned color releases over the next two years to a potential market of 4,000 neurosurgeons world-wide for use on conventional television sets in hospitals or in their homes. Offered in conjunction with colored slides and text material and meant to be kept, these cassettes

present the latest detailed "how-to-do-it" techniques in brain surgery for use by the practicing doctor or in the teaching of medical students.

Business, Industry

Business and industry are developing into hot prospects for speculative, custom and in-house video player program activity. Targets are blue and white workers, sales personnel, supervisors, managers, secretaries, executives and even wives of executives. BNA Films, Rockville, Md. which has been a 16mm distributor for some time has released approximately 85 titles in EVR and videocassette which include such series as, "Tough-Minded Management," "Effective Executive," "Motivation and Productivity," and "Management By Objectives." Rental and sale arrangements can be made. Sale prices are about the same as for 16mm color prints and range around \$10 a minute. Some important cassette sales have already been made according to Arthur Burns, Jr., marketing manager.

Time-Life Video, New York, has been organized to offer video player programming in institutional

and consumer areas. Earlier this year it advertised the "Time-Life Video Service For Business" to offer an initial 15 titles in three areas: executive skills, health and recreation and morale. Examples are, "Video Speed Reading System" (popular ABC night-talk host Dick Cavet is the instructor), "The Black Employee," "Understanding Computers," "How To Avoid a Heart Attack," "The Sensitive Stomach," "Why Man Creates," and "Golf My Way: By Jack Nicklaus." "Time's Eye on the Economy," a 60-minute presentation to be released quarterly is also offered. Sale prices for individual titles range from \$150 to \$225 ("Time's Eye" is \$800 yearly). Distribution is planned on the ¾-inch videocassette and the ½-inch Cartrivision cartridge standards.

Custom

Many corporate and governmental agencies have established their in-house staff and facilities for video communications and training. The videocassette is being looked upon as a simpler and more reliable way to distribute video materials than was the case with open-reel tape machines. All these in-house situations represent sale opportunities for commercial program distributors. IBM is reported to have already acquired 300 videocassette players for the distribution of its own in-house produced materials.

Motorola Teleprogram Center in Chicago is a prime example of concentration in the business and institutional markets. In fact, Ed Fixari, marketing manager, said his division aims at specific market applications such as, for example, police training EVR packages. Teleprogram now has a catalog of over 300 different programs and rights to three times that many, he said. In addition, Teleprogram Center has access to the Pyramid Film Library, the National Film Board of Canada, National Football League Film div., films from producer Stephen Bousisto and sponsored films such as the racing film package film STP.

Teleprogram software is separated into health care, law enforcement training, prime EVR entertainment, the latter group encompassing what Fixari terms "our 'Hot 100.'" The group includes subjects such as "Is It Always Right to be Right?," Academy Award animated short features winner in '70 produced by Bousisto.

The Motorola division, under Lloyd Singer, vice president and director, with Jack Harris as general marketing director, Frank Havlicek as program developer and Fixari are constantly adding to the library. The law enforcement series, for example, now contains 13 Motorola-produced subjects and many more obtained outside.

Distribution

Before any sort of a consumer video player program market can open up there needs to be established an adequate national distribution organization which can both stimulate and meet consumer demand as it develops.

CTI Toast Chi

NEW YORK—Cartridge Television Inc. will host a special press conference June 11, at McCormick Place, Chicago, to celebrate delivery to the consumer market of its first Cartrivision units.

The conference will be presided over by Frank Stanton, president of CTI, Donald F. Johnston, and the company's vice president of marketing, as well as officers of the newly formed Cartridge Rental Network.

The Cartrivision System is being marketed this month in Chicago by Sears, through licensing agreements with CTI. Test units will also be demonstrated at the conference.

The meeting and demonstration will highlight CTI's participation in this year's Consumer Electronics Show, and will be held in Booth 304 at McCormick Place.

Video Units Arrive

• Continued from page 43

this fall. The firm plans test marketing in Los Angeles, Chicago, New York, Washington and Minneapolis-St. Paul.

In the industrial client area, such firms as IBM, Coca-Cola and Datsun have all ordered Sony machines for training purposes.

Telemation, a manufacturer, purchased 500 Sony units. One area where it is promoting them is cable television for automation.

Japan Victor (JVC), part of the Matsushita company of electronics firms, will have its own trio of ¾-in. units on the market this fall. Matsushita has yet another ¾-in. unit in Japan, and Panasonic, the Matsushita brand name in America, is planning both ¾- and ½-in. units; thus JVC and Matsushita are really going separate ways.

JVC has established an industrial division to formulate an audio/visual distributor network for these player/recorders. JVC believes ¾ is the medium for home entertainment while ½-inch has better applications in the business area primarily because of the large number of ½-inch open reel videotape players already in existence. JVC feels open reel users will want to convert their tapes to closed cartridges rather than have them duplicated onto another size tape.

JVC's three units are the CP 5000 (\$1,000), CR 6000 (\$1,500-\$1,700) and the 7000 (\$3,000). The 5000 is a playback only deck with a remote control switch and automatic rewind. The 6000 is a record/playback with a memory counter for fast retrieval. The 7000 is a wood console with a color TV set and a player/recorder. JVC has a series of monochrome cameras ranging from \$300-\$700 which can be used with these models. A color camera is in development as a \$3,000 accessory item.

Philips plans having its American color system ½-inch recorder/player on sale in this country by next year. Maximum playing time for a cartridge is 50 minutes, since the tape for the U.S. NTSC color system travels at 6.5 inches per second as opposed to 5.6 inches per second for the European PAL color system.

Philips has assigned distribution to the Videorecord Corp. of America, whose licensed dealers will offer the \$1,425 recorder/player starting in January, 1973. Additional videocassette recorders or VCR's as Philips calls its unit, will include a playback only as well as a recorder only. Philips Broadcast Equipment Corp. will initially provide Videorecord with 23,000 units. The unit will also be available nationally to Philips commercial video systems distributors as well as to selected OEM accounts.

Norelco has appointed Videorecord as a prime distributor for the VCR unit in the U.S. The initial contract calls for 23,000 Norelco VCR units to be delivered to Videorecord starting in January.

Concord Electronics hopes to have its ¾-inch unit on the market by this fall. The unit will sell for under \$1,000, claims Joe Benjamin, president of Benjamin Electronics which owns Concord.

On the ½-inch front, Avco's Cartrivision has made a major impact with its tie-in with Sears. Prior to Sony's movement during the past eight months, Avco had been the leading CTV firm aiming toward the consumer market. EVR had been building business in the educational and business markets.

Avco

But it was Avco with its steady movement, albeit slowly on the production level, which kept prodding along to the point where there were signs that a consumer market was primed for its equipment. Avco's licenses, Admiral, Emerson, Teledyne Packard-Bell, DuMont and Montgomery Ward's supplier, are all set to follow the initial sale of Cartrivision units through their own outlets.

Each of these firms will be offering principally the same componentry as made by Avco Preci-

sion Products in its Richmond, Ind., factory.

Initial production orders from licensees have run over 14,000 units with Warwick (the Sears supplier) receiving 3,000; Admiral 10,000 and Packard-Bell 1,000.

These ½-inch units can play pre-recorded shows of up to 114 minutes on a single cartridge. In development are a low-cost color camera and a universal adapter version of the recorder/player which will enable owners to attach the unit to existing standard TV receivers. A separate black and white camera is available with the purchase of existing Cartrivision units.

The principal CTI Cartrivision unit is a combination receiver/recorder/playback unit with a 19-inch TV set. This unit will sell for \$1,600 without the monochrome camera \$1,300. A satellite recorder/player only will sell for \$400-\$500.

Avco will have a series of cartridges for sale, including the following blanks: two hours—\$24.98; one hour—\$16.98; 30 minutes—\$12.98 and 15 minutes—\$9.98.

Software

Rental cartridges of prerecorded material will run from \$7.98 to \$24.98 depending on the time length.

Panasonic has decided to go with a total ½-in. videocassette system consisting of a master recorder, high-speed filifier printer and cartridge-recorder/player for the U.S. market with delivery this year. However, Panasonic has agreed to make the ¾-in. unit and will deliver it in 1972, but not promote it, company officials have indicated.

Panasonic's strategy is based on the theory that 80 percent of the prospective institutional users in both the U.S. and Japan believe that 30 minutes is a satisfactory capacity for communication, training and information applications. However, for those in the institutional market wanting more than the 30-minute capacity, and those wanting two audio tracks, Panasonic will have ¾-in. (three ¾-in. configurations: player, CCTV recorder/player, Broadcast & CCTV recorder/player).

On the programming front, the most significant development is the formation of the Cartridge Rental Network, jointly owned by Cartridge Television and Columbia Pictures Industries.

An initial offering of 200 movie titles heads the list of properties CRN plans offering the public. The company recently began advertising for 51 wholesale distributors for the U.S.

These movies are from the Columbia pictures vault and from sources which have already signed up with Cartridge Television on a lease basis.

This is the first national attempt made to form an exclusive programming distribution network, and the concept is to pioneer methods of offering the cartridges to the public.

Prior to CRT's formation last May, the Videorecord Corp. of America, had been doing a constant job of licensing films for conversion to CTV and offering them through franchised dealers. Videorecord, of Westport, Conn. is now associated with the Sony U-Matic system and its shows are being duplicated for the ¾-inch videotape system. Previously they had been available on ½-inch open reel tape.

Across the country, there are numerous small companies working in the non-entertainment, home market fields. They are at this time an assembly of new companies with no national power.

Motorola's Teleprogram Center in Chicago is the leading supplier of EVR formatted shows, but Motorola has been quiet during the past seven months about any programming advances.

Sony has a tie with Time-Life Films for educational, sports and entertainment films and 3M/Wollensak is reported planning some vocational instructional projects.

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Richard Van Deusen, Audiovisual Manager, Prudential Insurance Co.
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Ronald Butler, National Audiovisual Specialist, Nissan Motor Co., U.S. (Datsun)
John Ribbing, Manager of Training, Coca-Cola Co.
Max Fuller, Director of Field Education, Maytag Co.
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John W.P. Mooney, General Manager, High Fidelity Cable TV
Bert MacMannis, General Manager, TV Division, Reader's Digest Assn.
Don Segall, President, Cable Shows Video
Kevin O'Sullivan, Director of Professional Development, National Audiovisual Association
Peter Wiegand, Market Research Director Prognos AG

Educational Video

Reaching and Teaching the Vid Generation
Panel interaction on mixing the media for better learning, featuring applications, experiences, costs and results from a teacher, librarian, programmer and public official.

Among Speakers:

Dr. Robert Heinich, President, Assn. for Educational Communications & Technology, Professor of Education, Audiovisual Center, Indiana University
Professor Georgia Noble, Department of Education, Simmons College
Lilly Fleming, Partnership Director, Economic Development Council of New York City
Edward deSciara and Walter Dahl, Port Washington (N.Y.) Public Library

'In-House' Video

"Doing-It-Yourself"
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Among Speakers:

Herbert Wolff, Assistant Vice President, Corporate Communications, New England Life Insurance Co.
Robert O'Boyle, Supervisory Electronic Engineering Department of the Army, Audio Visual Agency
George Griswold, Information Manager, CCTV, AT&T
Herbert Winter, General Secretary, International Publishers' Audiovisual Association

Here are just a few of the many highlights of VidExpo 72:

- The much talked-about Prognos study of the European audio-visual market for hardware and software through 1980 will be unveiled exclusively at VidExpo 72. Video needs of 11 West European countries will be discussed.

- Conference sessions, focusing on current users of video media in corporate, educational, consumer and "in-house" areas.

- The forums will be held in conjunction with the Video Exposition, produced by National Expositions Co. of New York. Exhibitors participating include: Panasonic-Matsushita, Philips-Norelco, Videorecord Corp. of America, Sony, Modern Talking Picture Service, Retention Communications Systems, Techtronix, Teletronics International and S/T Videocassette Duplicating Corp. More than two dozen other companies have also reserved space.

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

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Radio-TV programming

BILL DRAKE INTERVIEW

Research's Validity Requires Checking

EDITOR'S NOTE: This is the latest in a series of interviews with programming consultant Bill Drake conducted by radio-TV editor Claude Hall. The interviews span more than two months and comprise the greatest in-depth interview that Drake, who has changed the shape of radio today in all formats, has ever done.

HALL: There are a lot of good albums out today, aren't there?

DRAKE: Uh-huh. The thing is that for years, artists, who had a hit single, would put out 11 pieces of crap to fill out the album. Today, you take a Rod Stewart album... well, any album... there's a lot of good stuff on it... the artists are concentrating on making albums. Whereas, I felt that as far as album cuts in general... sure, they're fine and albums sell, but I maintain that until the market was really ready for them, they were not that valid for programming. They gave you variety. But what I think the record business did was mature enough to where they started concentrating on everything in those albums... on the entire album instead of just a single.

HALL: Waiter. Could I get some salt to put in my beer? Up in New York, Bill, if you put salt in your beer they look at you with a weird gleam in their eyes. They don't put salt on peaches or apples. Back in Texas, we ate a lot of salt.

DRAKE: When I first came to California, I drank Jack Daniels and Coke, which just about everybody in south Georgia drank, I guess, and I took the damnest heat!... at bars and restaurants... I finally changed to bourbon and Seven-Up, because they couldn't look at it and tell what I was drinking.

HALL: Back where I was raised, everybody carried a pint of bourbon in their hip pocket. And if you walked into a place, they'd pull out a bottle of bourbon and send somebody out for Cokes.

DRAKE: Even when I was in Atlanta, Claude, nobody went anywhere... to someone else's house... unless they took a bottle along. It was considered etiquette.

HALL: I had a couple of uncles

'Live' Bluegrass

GALESBURG, Ill.—WGIL-FM, local station here, broadcast four hours of live bluegrass music May 27 at the annual Oliver Smith's Bluegrass Festival in nearby Knoxville, Ill. On May 28, the station also broadcast two hours of live bluegrass gospel singing. Jim Wyman is program director of the 50,000-watt stereo station.

who always carried a bottle in the car... they liked to nip as they drove along at 115 miles an hour through West Texas. But, at any rate, you went to album cuts somewhat on your stations. Was that move based largely on the success of WOR-FM in New York and their playing of LP cuts?

DRAKE: To a degree. Certainly. But it's also a reflection, I think, that good albums do have more programming validity today. They're obviously what's happening, from a dollar volume type of thing. And what we were trying to do was be representative of what was going on among our target audience. That was the whole key. But another thing that we have done is do an awful lot of research on our research. As far as what we're... uh... Betty Breneman has gone through a whole thing with the people at the radio stations on really doing research on their research... as far as increasing the number of stores, finding out where the volume is... because it's surprising how often that thing changes from year to year.

HALL: In other words, you've got to change the system?

DRAKE: Sure... well, the system is basically the same, but you have to make sure that what you're researching still has validity. For sometimes you'll find that you'll have a huge volume record store come in and, unless you're constantly researching the market for sources of information you'll never put it in, because it has always been done by this, that and the other. But, the music research is supposed to come from the outlets that are truly representative of what the hell is going on in records. But today a lot of outlets don't even sell singles... weird... they don't even stock them at all.

HALL: They don't bother anymore. It was a big story when I found out that White Front was going back to stocking singles in their West Coast outlets. It'll give record companies a chance again to sell singles. So, basically, your stations are clueing in again on what's happening in their individual markets... what new stores have opened up and what stores they should check.

DRAKE: Sure. That should be a constant thing anyhow. But... every year or 18 months, you may have to scrutinize and check to see what could be done better in those areas... because you forget. You get into a routine or system that's valid, but if you keep yourself in that rut without looking around...

HALL: You grow staid? We have to keep checking our system at the Billboard, too.

DRAKE: I think one of the important things that Billboard does with their charts is listing the titles in alphabetical order and listing the previous week's position. Really important to watch the progress of a record. And it's important to watch your advance sheet. If I were going to offer a suggestion for improvement, I would list those new records that have gone on and the records that have dropped off close to the chart. That's really the only suggestion I could come up with on the chart, as far as convenience and information... because the information on the Billboard Hot 100 Chart is really incredible when you compare it with others. It's a very complete type of chart. But I'd like to see everything that went on and everything that went off... otherwise, it takes me an hour and a half to figure that out.

HALL: Good point. Back to your own research. Have all stations now instigated research about

their markets regarding research?

DRAKE: Sure. But that's not that big a thing for us. But that is a thing of what we always try to constantly do.

HALL: In regards to playing album cuts, it would seem to me that a lot of choosing a particular cuts would be a personal choice.

DRAKE: Not really. For instance...

HALL: When I put my own tapes together... of course, I'd like to think that I've got damned good taste, but...

DRAKE: But what we have to do is figure out... uh... other areas... you see most of those album cuts, well, we didn't wind up with three cuts out of the Cat Stevens album a while back, at various times, or four cuts, for any other reason that the LP was still No. 7 in town... and after 20 weeks!

HALL: That "Tapestry" LP by Carole King was a big one, wasn't it?

DRAKE: I was looking at the chart a while... I don't know how many the record company sold of her album.

HALL: Do you know that Al Jolson is still selling 30 to 40 thousand albums a year? Of

course, that's from catalog product. I guess the granddaddy of catalog product would have to be the greatest hits album of Johnny Mathis.

DRAKE: Yeah. Five of six years on the chart...

HALL: More like 12. And probably still selling. But there is a validity for picking LP cuts?

DRAKE: Sure.

HALL: What do you do, go through and find the best two or three cuts?

DRAKE: Well, for instance, the Chicago LP that's basically their greatest hits album so we figured it's not worthwhile, but we put on Malo because it was coming up at the time.

HALL: You don't remember how many cuts from the Malo album, do you?

DRAKE: Well, basically between one and four... depending on the LP.

HALL: Were the air personalities able to pick those cuts themselves?

DRAKE: Those LP cuts are basically catalog. The system we used at WOR-FM in New York was that there were two album lists. There was an A and a B list. One was more or less what we
(Continued on page 51)

Houston TV Stereo Rock

HOUSTON—KVRL-TV here has launched an hour weekly music show in conjunction with KLOL-FM. The FM station, which features a progressive rock format under the programming supervision of Tony Raven, simulcast the music of the hour show midnight-1 a.m. Saturday. KVRL-TV, channel 26, carried the audio in monaural and the visual. The first show was June 10.

Title of the show is "Mother's Midnight Media Mix" and host of the show is Pat Fant, who uses the name of Dr. E. Metro Whackz. Fant is also music director of KLOL-FM and said that the TV show is actually a staff project... that most of the KLOL-FM staff will also be involved in the TV show.

Ken Branum is producer and director of the TV show. Fant will serve as assistant producer and talent coordinator.

Among the acts slated to appear are some local groups and Fant hopes to have Bob Frank, Weather Report, B. W. Stevenson, and the Z. Z. Top on. The Z. Z. Top is a local group, but nationally known.

KVRL-TV thus becomes the second station to simulcast in cooperation with a local FM station on a regular basis. CJOM-FM in Windsor (Detroit) also cooperates with a local TV station in such a show.

Prog. Consultants on Upswing

By CLAUDE HALL

LOS ANGELES—Although there's speculation that all of them—or even a part of them—will be able to earn a living at it, programming consultants are blossoming right and left in the past few weeks. In the old days, with a few exceptions such as Bill Drake and Mike Joseph, a programming consultant was a program director temporarily out of work.

However, this is not the situation with Dick Starr, who has been a consultant now for a few months; Russ Barnett, Paul Drew and George Burns. Barnett, Drew, and Burns all have vast backgrounds in radio in facets ranging from on-air work to programming and even management to some extent.

Burns, who'll make his headquarters in San Diego, just left a very lucrative position as national program director of Pacific and Southern Broadcasting and his main reason for becoming a consultant ostensibly is to change his whole lifestyle and create a better environment for his family. Barnett basically felt that it was time for him to expand his interests. Drew, who had a potential station withdrawn from him in Washington, could have taken over another Top 40 station, but decided that he could offer radio more as a consultant in team with Bob Atkinson, a ratings research specialist who left the American Research Bureau to form a company with Drew.

Starr had been fairly successful as program director with KYA, San Francisco, but he saw an opportunity to expand by teaming up with PAMS, a jingles firm in Dallas, in producing not only jingles but syndicated radio shows and a programming service. Basically, Burns is also set as far as the future is concerned, because he's teaming up with TM Productions, another jingles firm that is broadening its activities into syndicated radio programming services. As for Barnett, he starts his business with a couple of clients in front, one of which is Darios Assiados, Brazil. He also has a major West Coast station lined up.

Others who are currently consulting include John Rook, Wen Draper, Ted Randle, C.J. Jones, Art Holt, Buzz Bennett, and Bob Hamilton. Rook has a major chal-

lenge on his hands at WCFL, Chicago, where he's going up against a station that he helped build into the market dominance it now enjoys, WLS.

Barnett Business

In a sense, all of these men who've just entered consulting—Barnett, Burns, Drew—enjoy a challenge, and they've met many of them over the years. Barnett, who's leaving a job as program manager of KMPC, Los Angeles, which he's held since he was 31 years old, pointed out that the MOR stations are doing "outstandingly well" financially. Barnett's radio background includes putting all-news XTRA on the air a few years back, work as salesman, manager, air personality, and even play-by-play sports announcing.

"But I want to be different than a Bill Drake or a Ted Randle. I want to serve in an advisory capacity, more than as a controller, for a radio station—to help in areas ranging from management to logging procedures and license renewals to music and talent."

To start off with, Barnett will represent Anita Kerr on all of her jingles production. But Barnett is also setting up a full complex of four men to help radio in almost any facet. Barnett will be president of the firm and handle MOR stations. Another man will be involved in advising Top 40 and progressive rock stations. The third man is a specialist in promotions and sales. The fourth man is an attorney. Barnett also plans to set
(Continued on page 49)

Chuck Schaden Airs 'Vintage Victrola'

CHICAGO, Ill. — Chuck Schaden of WLTD "wound up his vintage Victrola" during a recent weekend to play old nostalgic tunes of 40 years ago for a local couple celebrating their 40th wedding anniversary. The stunt made local paper and plugged his Sunday 2-5 program, Hall Closet, part of WLTD's emphasis on nostalgia.

Old tunes are nothing new to the former newspaper editor, 38, whose priceless private collection includes excerpts and complete broadcasts from early 1919 Al Jolson through the big bands of the '40's.

Schaden has turned his hobby into two radio shows. His four hour Saturday show, "Those Were the Days," is actually an overview of the history of radio. Besides vintage music, he interviews such radio personalities as Jack Benny, Don Ameche, Milton Berle, (did you know Danny Thomas started out in radio as the sound of the Lone Ranger's horse?), and big band names, such as Tony Martin and Vaughn Monroe (remember "Racing With the Moon"?)

His second show, Hall Closet (after Fibber McGee's famous closet), on Sunday's 2-5, stresses

the '50's and '60's. He uses records of contemporary singers doing numbers of that period, like Lainie Kazan singing "Trolley Song."

He sees his programs as basically escapism to gentler days. WLTD draws high school and college students as well as adults, thus bridging the sound gap as well as the generation gap.

To celebrate National Radio Month (May), he presented a 30-minute original written-for-radio drama of contemporary family life "Gunshot," by the Des Plaines Theater Guild, probably the first original radio drama in Chicago in 25 years.

Since programs weren't taped years ago, most of his collection of radio shows come from the stars themselves who had private recordings made at the time. Much of his music is taped from the old, thick, one-sided 78's. Most station equipment can't handle this type software today.

Fun is an essential part of his programming. For identifying an oldtime singer, he'll send an "invisible" facsimile certificate to a
(Continued on page 49)

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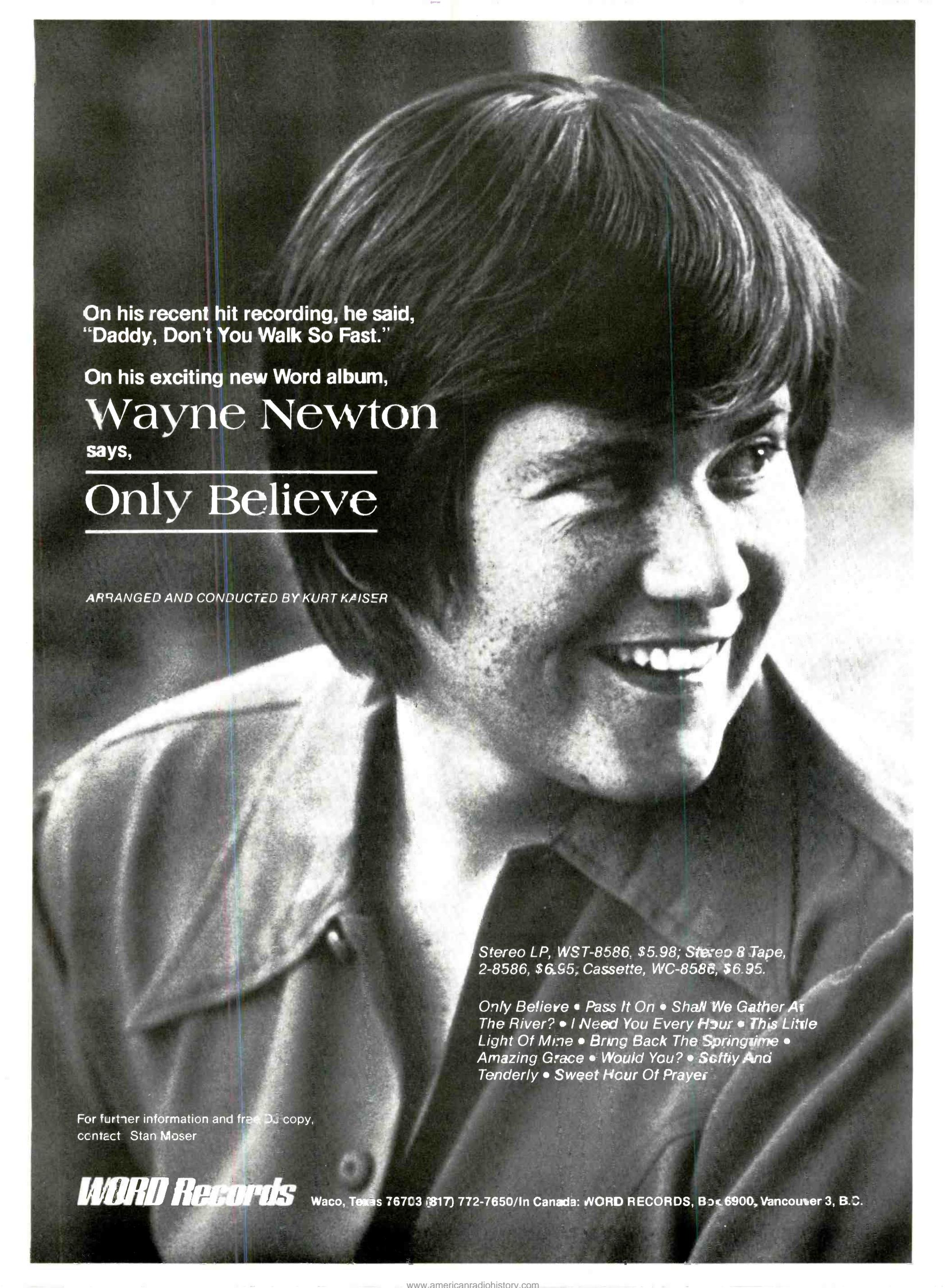
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RECORD PROMOTION MEN'S CONTEST

These are the nominees for the first annual Billboard Record Promotion Men's Competition. These men were named by a survey of 600-plus radio stations coast to coast, representing all of the major formats and markets ranging in size from small to large.

Every person receiving a copy of the Billboard may vote. This ballot that you see here will be featured a total of three times and you may vote all three times. Record promotion men may vote for themselves and/or friends. But it is assumed that the telling vote, because of the number of radio stations involved (Billboard is taken by more radio personnel than any other such trade paper in the world), the vote of radio program directors, music directors, general managers, and air personalities will represent the overwhelming decision.

Vote for first, second, and third choices in each district. You're encouraged to vote even in other districts besides your own because radio men, as a rule, have worked in many markets and know record promotion men across the nation.

These votes will be tabulated by the Billboard staff and winners will be announced at the awards luncheon during the fifth annual Billboard Radio Programming Forum Aug. 17-19 at the Century Plaza Hotel, Los Angeles. Plaques will be awarded to the leading national promotion director of a record company, to the leading independent record promotion man in the nation, and to the leading promotion man in each of the four districts mentioned here in this breakout of promotion men.

In addition, three record promotion men

will receive a certificate of merit in each of the four districts and these certificates will also be awarded at the awards luncheon.

Best of all—each person receiving the Billboard will be allowed a write-in vote for the candidate of their choice if he's not mentioned on this list. Thus, a record promotion man who is not listed can campaign for himself as a write-in candidate and, if he rakes up enough votes, might conceivably win even though his name is presently not on this ballot.

This competition is designed to honor those men on the street, the men who keep radio stations alive with bright, new, exciting hits . . . the men who often work day and night without recognition. Radio men, this is your chance of a lifetime to pay tribute to the record industry's heart and soul. Vote!

NATIONAL RECORD COMPANY PROMOTION DIRECTORS

Vote for first, second, and third places.

- | | |
|----------------------------|----------------------------|
| Steve Popovich, CRB | Gary Tanner, Polydor |
| Frank Mancini, RCA | Bob Holiday, Ind. |
| Mike Kagen, Epic | Leo Carter, Mercury |
| Jerry Sharrell, Buddah | Bob Riley, King |
| Dick Kline, pop, Atlantic | Robert E. Lee, Rec. Sales |
| Henry Allen, Atlantic | Paul Mozotos, MCA |
| Al Riley, Chess/Janus | Ken Van Durant, RCA |
| Gordon Bossin, Bell | Tom Moore, Campus |
| Herb Gordon, Paramount | George Cooper III, Ind. |
| Jerry Fine, Chelsea | Bobbi Byrd, SSS |
| Ben Scotti, MGM | Philip Rauls, Atlantic |
| Chester Simmons, Stax | Al Monet, MCA |
| Ron Saul, Warner Bros. | Don McGregor, Warner Bros. |
| Harold Childs, A&M | Ernie Phillips, Ind. |
| Al Cory, Capitol | Wade Pepper, Capitol |
| Buddy Blake, SSS | Larry Baunach, Dot |
| Larry Cohen, Jamie/Guyden | Ed Mascola, Polydor |
| Gordon Prince, Motown | Chuck Chellman, Ind. |
| Mike Bece, Polydor | Biff Collie, UA |
| Eddie O'Keefe, Vanguard | Tom McEntee, MGM |
| Fred Ruppert, Elektra | Jim Harper, Target |
| Long John Silver, Mercury | Stan Chaison, Atlantic |
| Cy Warren, London | Don Byrt, Ind. |
| Lenny Meisel, London | Marty Lacker, Ind. |
| Steve Rudolph, Scepter | David Ezell, A&M |
| Boo Fraiser, Perception | Eddie Lambert, London |
| Freddie North, Nashboro | Ken Vendurand, RCA |
| Pete Bennett, Apple | Gary Schaffer, Tone Dist. |
| Mike Sheppard, Monument | Danni Gibbons, All South |
| Marvin Helfer, ABC-Dunhill | Walt Moorehead, Atlantic |
| Larry King, Southland | Bobby Hurt, CBS |
| Teddy Vee, Decca | Peter Nashick, Kinny |
| Dave Mack, RCA | Jack Fine, Ind. |
| | Joe Galkins, Ind. |
| | Eddie Pugh, Kinny |
| | Mike Craft, UA |
| | Charlie Minor, A&M |
| | Mike Martin, MGM |
| | Marty Kupps, ABC |
| | Write-in candidate: |

(Continued on page 51)

LOCAL & REGIONAL RECORD PROMOTION MEN

West Coast

- Dan Holliday, A&M
- Donna Savedo, UA
- Jerry Morris, Fidelity Dist.
- David Krauss, Elektra
- Tony Richland, Ind.
- Bill Chappel, UA
- Berry Mitchell, UA
- Jerry Dougman, Buddah
- Randy Brown, Epic
- Mike Alhadeff, ABC
- Dennis Morgan, MCA
- Wayne Arnold, Capitol
- Steve Feldman, A&M
- Jeff Traegar, Elektra
- Dick Forrester, Ind.
- Lenny Luffman, MCA
- Rich Paladino, Elektra
- Bob Buziak
- Jack Ross, Chess
- Don Graham, Chess
- Jim Benci, Ind.
- Ray Anderson, RCA
- George Furness, Atlantic
- Don Carter, Capitol

Midwest

- Paul Diamond, London
- Dick Colanzi, Poison Ring
- Paul Gallis, Ind.
- Dan Neorcus, Bednos/Wright
- Dave Remede, Kent Beauchamp

- Glen Bruder, Roberts
- Ron Elz, Capitol
- Dick Ware, CBS
- Bud Murphy, Atlantic
- Jim Sala, A&M
- Gene Denonovitch, CBS
- Tom Gilardi, Ind.
- Kelvyn Ventour, RCA
- Ken Benson, ABC
- Arnie Leeman, WB/Elektra
- Merlin Littlefield, RCA
- Luther Wood, Capitol
- Richard Taub, Dot
- Bill Heard, CBS
- Bill Davis, Atlantic
- Pat Bullock, Big State
- Ernie Phillips, Ind.
- Don Miller, RCA
- Pete Gideon, MCA
- Steve Dunn, A&M
- Frank Chively, London
- Dave Johnson, Motown
- Dick Bethel, Capitol
- Julie Godsey, Epic
- Doug Lee, Kinny Group
- Bud Stebbins, RCA
- Tom Benjamin, UA
- Roy Wunch, CBS
- Don Miller, RCA
- Bob Wurker, Capitol
- Dave Vaughn, Ind.
- Tim Kehr, CBS
- Charley Salah, Motown
- Gary Lippee, A&M
- Lou Sicaraza, Atlantic
- Perry Stevens, Ind.
- Larry Mangiaraino, UA
- Wes Hayns, Heilicher
- Ted Cohen, WB
- Rob Hegel, A&I Supreme

- Richie Johnson, Ind.
- Frank Mull, Mercury
- Jack Hakim, Buddah
- Roger Bland, UA
- John Rogers, Big State
- Chet Miller, CBS
- Tom Amman, RCA
- Danny Ingel, Ind.
- Al McNutt, MCA
- Gordon Anderson, Epic
- Paul Diamond, London
- Roy Chiovani, WB
- Mike Conwisher, ABC
- Mike Levitton, A&M
- Howard Bednoe, Ind.
- Frank Anderson, Kinny
- Al Mathias, RCA
- Norris Green, WB
- Tex Schofield, Record Ser.
- Kerry Knodle, Heilicher
- Jim Jeffries, Bell
- Irvin Woolsey, Atlantic
- Mike Gusler, CBS
- Vince Faraci, Atlantic
- Bill Cook, Ind.
- Mike Dragus, Kinny
- Cy Gold, TDA
- Jay Cunniff, ABC
- Mel London, United Records
- Ed Keely, Capitol
- Don Douglas, Capitol
- Russ Yerge, CBS
- Nick Hunter, CBS
- Steve Evenoff, Decca
- Bob Shoals, Capitol
- Irwin Barg, London
- Write-in candidate:

Southeast

- Larry King, Southland
- Teddy Vee, Decca
- Dave Mack, RCA

NATIONAL PROMOTION MEN

Write-in vote for two candidates. An award will be presented to the best national promotion man.

1. Company:
2. Company:

ANNOUNCING

The 5th ANNUAL BILLBOARD RADIO PROGRAMMING FORUM

August 17-19 Century Plaza Hotel, Los Angeles

Register now!! Early registrants will receive a special discount on hotel rooms. Registration fee is \$135 and includes three luncheons, a cocktail party, all work materials, and entry into the sessions. To register, fill out this form and enclose \$135. A form for your hotel registration will be sent to you.

| | |
|-----------------------|---------|
| Name | |
| Firm or Radio Station | Address |
| City, State, Zip | |

TO REGISTER FOR THE FORUM, fill out this form, enclose your check for \$135, and send to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. Details of topics and speakers will be sent to you at a later date.

Prog. Consultants on Upswing

• Continued from page 46

up a liaison with a computer firm in order to speed up the time it takes to handle license renewal work, stating that with a computer he could cut down the KMPC license renewal test from three months to three weeks . . . "and that's a very complicated station."

Barnett's firm will also be involved in radio syndication, specializing in three-hour shows, features, and specials.

"But my main function will be in helping managers and program directors build a better product . . . which equals bigger audience, thus higher rates, thus larger earnings. I want to deal in MOR personality radio. There have to be more MOR stations than any other kind of format in the nation. And it's the MOR station that is usually making the big dollar. There's no reason why a station in a medium or small market can't be as successful."

Burns, who started in radio in New England area and worked at such stations as WPRO, Providence, before becoming program director of WSAI, Cincinnati, and then national program director of the entire Pacific and Southern chain, felt that he'd been a consultant anyway with P&S "working on the programming of a whole number of stations rather than just one. But now I'm going at the consulting business on my own because I want to build an equity in myself. As long as I wanted to work for a company, I would never have left P&S. It was one of the best jobs around and Kent Burkhardt was a great boss."

Burns was national program director of the chain for three and a half years and before that program director of WSAI. Previous to WSAI, he was at KMET-FM, Los Angeles, then an all-girl station.

Besides consulting several select radio stations, Burns will be involved with TM Productions, Dallas, in syndicating an adult contemporary music service for automatic stations.

"Automation is one of the things that everyone is going to have to come to grips with sooner or later at radio stations. I'm talking about automated programming that sounds live. One of the major problems with radio today is that operating costs are rising higher than revenues." The best type of automated system, he felt, was the cartridge type, because the new IGM system even allows back-announcing.

The first TM music service that Burns is working on will be for reel-to-reel systems, however, but "we've worked out a method where our interplay will provide an absolute minimum of repetition."

The possibilities in automation are unlimited," he said. "And, as a result, what's going to happen in the next few years, is that the listener is going to benefit. Look how many stations in each market are now contemporary music stations. In the Oct./Nov. ARB for the top 25 markets, a survey I did revealed that the average share of the Top 40 stations was 11. I can remember when that average share was 25. But now guys get a 2, a 3, or 1.5 and that's it."

Radio is going to have to find methods of targeting their programming other than mass audiences. And there are ways. If you say you're interested in 18-24 year olds, I'll say which 18-24 year olds. Look at New York where WABC, WWDJ, WPLI-FM, WNEW-FM, WPIX-FM, and WCBS-FM are all seeking different niches of the same age group. And look at Denver

Chuck Schaden

• Continued from page 46

caller. He claims there are thousands of these now in Chicago.

Schaden, who also works in public relations and advertising, believes there is a market for "foreground" radio for entertainment and would like to see networks program entertainment radio.

where you basically have 10 stations playing contemporary music, including the so-called MOR stations."

The selection of music for programming is also going to have to be more and more a subjective decision, he said, "because radio stations are tending to play only the top chart records and thus each station sounds just like the other."

"Anyway, there's no such thing as Top 40 radio anymore. How many stations do you know that play 40 records? The senior citizens of rock are how old?"

The first big year of rock, he felt, was around 1958; that being the year rock records took over the chart en masse. So the rock music fan of those days would more than likely be around 30 years old today.

"Today, there's a sensual quality about music. But anyway, people of today find it difficult to relate to other kinds of music than

that of rock nature. So, there's more potential for that kind of music and more reason for there being more contemporary music stations in at least the major markets," and he again pointed to the New York situation. "I'm especially impressed with KHOW, Denver, and WBZ, Boston, where, in spite of the fragmentation of any audience in any market today, these stations have grown." He referred to WBZ as one of the most incredible stations in the nation.

His only complaint about radio, at least the only one that he wanted to voice, was that he wished the programming aspect "of our business could gain more dignity in the business community."

At any rate, Burns plans to incorporate more of his work environment with his home environment. He has several stations already lined up as clients for his consulting venture and will be announcing some of them shortly.

Radio & Promotion Execs Select Radio Forum Topics

• Continued from page 4

tion director, CBS Records; Don Graham, director of West Coast promotions for Chess/Janus Records; Harold Childs, national promotion director of A&M Records; Jerry Sharell, national promotion director of Buddha Records, and Ben Scotti, vice president and national promotion director of MGM Records.

This panel is evaluating a list of 63 topics that were condensed by Billboard from a survey of 600 radio stations coast to coast. In addition, the panel will have the authority to suggest other topics to be discussed at the Forum, which will be held Aug. 17-19 at the Century Plaza Hotel here, and recommend possible speakers for the Forum. Already named as speakers for the three-day meeting, the largest educational radio programming meeting of its kind, are music keynote speaker Jerry Wexler, executive vice president of Atlantic Records; Bill Meeks, president of PAMS; and Jim Long, general manager of TM Productions. Both PAMS and TM are leading creators of jingles for radio. Other speakers will be announced in the near future.

The Forum this year gets under way with a welcome luncheon on Thursday, then moves into a general session and that evening there will be a cocktail party, courtesy of the Billboard. Workshop ses-

FM Stations' '72 Statistics

ADOLPH, Minn.—According to a new survey organized by Dr. Bruce F. Elving, who publishes FM Station Atlas, 11.28 percent of the FM stations in the nation program either rock or progressive rock. Another 7.9 percent program country music, 3.54 percent are religious-oriented, 1.97 percent feature classical music, 1.2 percent program soul music, .23 percent jazz during most of their broadcast day.

The most popular FM format is, of course, middle of the road music; 70.51 percent program either MOR music or offer a variety of programs which defy strict categorization.

Assisted by a computer grant from the University of Wisconsin, Dr. Elving determined that 47.85 percent of the FM stations in North America today broadcast in stereo.

In the U.S. alone, including both commercial and educational stations, 48.64 percent broadcast in stereo. Only 19 percent of the FM stations in Mexico broadcast in stereo. In Canada, 66.67 percent of the FM stations broadcast in stereo.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Lee Armstrong, program director of WDIA, Memphis, writes that the station's annual Starlite Revue will be July 1. This is probably the world's great soul event. Among those who'll be performing this year will be Isaac Hayes, WDIA air personality Rufus Thomas, the Soul Children, and former WDIA air personality B.B. King. All of the proceeds go to charity and this station has many charity activities that would not exist except for station sponsorship—such as sponsoring Little League participation for around 25,000 black kids, buses to get kids to school, etc. A great show for a great station.

★ ★ ★

New general manager of KTSA, San Antonio, is Douglas McCall

and Sonny Melendrez has been promoted to operations manager while Eugene Kelly becomes program director of the Top 40 station. . . . WDXB in Chattanooga, as a promotion, was selling tickets for the movie, "Concert for Bangla Desh" for \$1. E. Alvin Davis, program director of WFLI in Chattanooga, bought 100 of the tickets and gave away one every 20 minutes to sort of swamp WDXB out. Jimmy Byrd has returned to WFLI from WSRF, Fort Lauderdale, Fla., after about a month. So the lineup at WFLI now reads: Mike Murray 5-9 a.m., Bill Rogers 9-noon (he was Jay Brooks at WFAM in Washington), Chris Glendon noon-3 p.m., Davis 3-6 p.m., Byrd 6-11 p.m., and all-

(Continued on page 50)



RANDY BURNS
I'm A Lover, Not A Fool



Now available to play your radio station . . .

THE ROCK 'N ROLL REUNION

Six hours of non-stop music and entertainment right before your very ears . . . so real, so live! Presenting the biggest line-up of recording stars ever assembled on any radio station. *Starring, on stage:*

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SHIRLEY & LEE
RICKY NELSON
BUDDY KNOX
JIMMY CLANTON
CONNIE FRANCIS
THE CHIFFONS
THE OLYMPICS
FREDDY CANNON
FABIAN
SMOKEY ROBINSON & THE MIRACLES
THE EVERLY BROTHERS

LITTLE RICHARD
DUANE EDDY
THE FOUR SEASONS
THE CROWS
BUDDY HOLLY & THE CRICKETS
THE DELL-VIKINGS
CHUCK BERRY
THE SHIRELLES
THE CADILLACS
THE ELEGANTS
JAN & DEAN
THE SHIELDS
DANNY & THE JUNIORS
and
ELVIS PRESLEY

...PLUS special guest **DICK CLARK**.

Backstage, Jim Pewter, America's Number 1 oldie expert, interviews your favorite rock stars as they're about to perform.

"Rock 'N Roll Reunion," with eight commercial availabilities each hour, will be an absolute sell-out, exclusive in your market. Produced with Loving Genius by Ken Draper, Chuck Blore and Jim Hampton of Programming db. Get your ticket to this exciting performance . . . call collect



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Soul Sauce



BEST NEW RECORD OF THE WEEK:
"Everybody Plays The Fool"
THE MAIN INGREDIENT
 (RCA)

By JULIAN COLEMAN

Motown's famed **Temptations**, who have been reeling off a steady parade of recording hits for more than a decade, are on the airwaves with a new single called "Mother Nature." The Temptations are currently on a cross-country tour, which includes seven dates with their sister group, the Supremes. . . . At New York's Apollo Theater through June 21, are **Bobby Womack**, **Monk Higgins**, **Candi Staton**, **The Nite-Liters**, **The New Birth**, and **Love, Peace, Happiness**.

(Continued on page 51)

SECOND CHANCE

Second Chance (Mankind 12012) is the new single from the LP **Brand New Z.Z. Hill (LP 201)**.

Give Z.Z. a chance on **Second Chance**

B/W **I think I'd do it**.
 A Jerry Williams Production



Z.Z. HILL!

Distributed By
 Nashboro Records,
 1011 Woodland St.
 Nashville, Tennessee

BEST SELLING Soul Singles

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|--|----------------|
| 1 | 2 | WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI) | 8 | 27 | 14 | LITTLE BITTY PRETTY ONE Jackson 5, Motown 1199 (Recordo, BMI) | 8 |
| 2 | 1 | OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI) | 11 | 28 | 15 | LOVE'S STREET AND FOOL'S ROAD Solomon Burke, MGM 14353 (Kid's Music, BMI) | 12 |
| 3 | 3 | I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI) | 12 | 29 | 27 | THAT'S THE WAY IT'S GOT TO BE (Body & Soul) Soul Generation, Ebony Sounds 175 (Posner/Micro-Mini, BMI) | 8 |
| 4 | 5 | LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI) | 8 | 30 | 23 | FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI) | 12 |
| 5 | 6 | OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI) | 7 | 31 | 31 | I'VE FOUND A LOVE Ertia James, Chess 2125 (Hill & Range, BMI) | 5 |
| 6 | 4 | THERE IT IS (Part 1) James Brown, Polydor 14125 (Dynatone/Belinda, BMI) | 6 | 32 | 32 | NOT ON THE OUTSIDE Linda Jones, Turbo 024 (All Platinum) (Gambi, BMI) | 3 |
| 7 | 9 | YOU'RE THE MAN (Part 1) Marvin Gaye, Tamla 54221 (Motown) (Jobete, ASCAP) | 5 | 33 | 29 | PASS THE PEAS J.B.'s, People 607 (Polydor) Dynatone/Belinda/Unichappel, BMI) | 6 |
| 8 | 16 | I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP) | 3 | 34 | 34 | JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI) | 4 |
| 9 | 11 | TROGLODYTE Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI) | 5 | 35 | 46 | BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/Janus) (Bridgeport, BMI) | 2 |
| 10 | 10 | I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/Lowery, BMI) | 10 | 36 | 48 | WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 54220 (Motown) (Jobete, ASCAP) | 2 |
| 11 | 7 | LOOK WHAT YOU DONE FOR ME Al Green, Hi 2211 (London) (Jec, BMI) | 12 | 37 | 47 | DREAMING OUT OF SEASON Moniclaire, Paula 363 (Jewel) (Frye/Pollyday, BMI) | 4 |
| 12 | 13 | FUNK FACTORY Wilson Pickett, Atlantic 2878 (Erva, BMI) | 4 | 38 | 41 | TELL ME THIS IS A DREAM Delfonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI) | 3 |
| 13 | 30 | IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/Memphis/Klondike, BMI) | 3 | 39 | 39 | PUT IT WHERE YOU WANT IT Crusaders, Blue Thumb 208 (Famous) (Four Knights, BMI) | 6 |
| 14 | 17 | YOU SAID A BAD WORD Joe Tex, Dial 1012 (Mercury) (Tree, BMI) | 4 | 40 | 50 | TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI) | 2 |
| 15 | 45 | ALL THE KING'S HORSES Aretha Franklin, Atlantic 2883 (Pundit, BMI) | 2 | 41 | 44 | EDDIE'S LOVE Eddie Kendricks, Tamla 54218 (Motown) (Jobete, BMI) | 3 |
| 16 | 20 | SUPERWOMAN Stevie Wonder, Tamla 54216 (Motown) (Stein & Van Stock/Black Bull, ASCAP) | 13 | 42 | 28 | I GOT SOME HELP I DON'T NEED B.B. King, ABC 11321 (Pamco/Sounds of Lucille, BMI) | 5 |
| 17 | 18 | VICTIM OF A FOOLISH HEART Bette Swann, Atlantic 2869 (Fame, BMI) | 6 | 43 | 37 | AIN'T THAT LOVIN' YOU (For More Reasons Than One) Isaac Hayes & David Porter, Enterprise 9049 (Stax/Volt) (East/Memphis, BMI) | 5 |
| 18 | 8 | JUST AS LONG AS YOU NEED ME (Part 1) Independents, Wand 11245 (Scepter) (Butler, ASCAP) | 10 | 44 | — | BED & BOARD Barbara Mason, Buddah 296 (Kama Sutra, BMI) | 1 |
| 19 | 12 | ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucho/Belinda, BMI) | 14 | 45 | — | WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP) | 1 |
| 20 | 42 | PEOPLE MAKE THE WORLD Stylistics, Avco 4595 (Bellboy/Assorted, BMI) | 2 | 46 | 43 | ARETHA, SING ONE FOR ME George Jackson, Hi 2212 (London) (Happy Hooker/Jec, BMI) | 4 |
| 21 | 26 | AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, BMI) | 6 | 47 | 49 | JODY, COME BACK & GET YOUR SHOES Bobby Newsome, Spring 125 (Polydor) (Groovesville, BMI) | 3 |
| 22 | 24 | I ONLY HAVE EYES FOR YOU Jerry Butler, Mercury 73290 (Butler, ASCAP) | 5 | 48 | — | I THANK YOU Donny Hathaway & June Conquest, Custom 1971 (Buddah) (Camed, BMI) | 1 |
| 23 | 19 | WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI) | 13 | 49 | — | PAPA WAS A ROLLING STONE Undisputed Truth, Gordy 7117 (Motown) (Stone Diamond, BMI) | 1 |
| 24 | 22 | GOTTA BE FUNKY Monk Higgins, United Artists 50897 (Tippy, BMI) | 7 | 50 | — | I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (Columbia) (Assorted, BMI) | 1 |
| 25 | 21 | GIVING UP Donny Hathaway, Atco 6884 (Trio, BMI) | 6 | | | | |
| 26 | 33 | RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI) | 3 | | | | |

Vox Jox

• Continued from page 49

night man **Barry Jay**. . . . **Russell Wittberger** is now a vice president of Bartell Broadcasting as well as general manager of WMYQ-FM, Miami. Incidentally, Russ is also a better basketball player than **Johnny Holliday** of WWDC, Washington. Did I ever tell you guys about the basketball team Johnny once organized for KYA, San Francisco? I think he used to get **Rick Barry** to play as a ringer.

★ ★ ★

First college student to register for the annual Billboard Radio Programming Forum is **James Carter**, WEGF-FM, Auburn University, Auburn, Ala. We're going to limit the college enrollment this

year to about 50 students on a first-come, first-served basis. . . . Would you like to know who the world's greatest jingles nut is? It's probably **Marty Wexler**, Jobete Music, New York. I think Marty even has the first jingle ever made by **Bill Meeks** of PAMS. Anyway, **Rou Harris**, who attends Southern Illinois University, also has a huge collection of jingles. During the annual convention of the National Association of Broadcasters recently in Chicago, he was on hand to snap up the new package PAMS was offering.

★ ★ ★

Glen Lewis has been promoted to production director of WDBO and **Bill Stamper** has been promoted to station supervisor of WDBO-FM, both in Orlando, Fla.

. . . . A note from **Andy Barber**, assistant program director of KUDL in Kansas City, states: "We have a station promotion called **Boss of the Beach**. There is a beach, but, then again, there isn't one. Actually, a man-made beach exists about 20 minutes from downtown Kansas City and that's the site of all our promotions this summer. On air, we make like KUDL is really at a beach city—surfing reports, beach temperatures, water temperatures, shark alerts and anything else that goes with the beach. Later in the summer, KUDL will have surfboard-building contests, canoe races between the jocks, fashion shows, midnight parties with local bands. Also, June 15, our custom dune
 (Continued on page 68)

Soul Sauce

• Continued from page 50

Cannonball Adderley at Carnegie Hall, N.Y., July 6. . . . Columbia Records picked up a hot master out of Detroit "Talkin' Bout Poor Folks," by Lou Edwards and Today's People. . . . Fred Russell, production manager for London Records, hosted a soul buffet for Al Green during the artist's three-week engagement at The Copa in New York. The invitation to the soul session read "Let's Get It Together" and "Let's Stay Together" and some of those who brought it together included Valerie Simpson, Nickolas Ashford, Vivian Reed and Laura Lee. . . . Mrs. Irene Johnson Ware, heads gospel promotion for Jewel Records with headquarters in Mobile, Ala. . . . Odyssey, MoWest recording group comprised of top Los Angeles studio musicians debuts June 19-20 at The Whisky A Go Go in Hollywood, Calif.

Denny Rosencrantz, Mercury's Los Angeles representative, has signed Jerry Peters, the writer/producer, with an LP due soon. . . . Motown moving its sales department to Los Angeles, with Phil Jones heading the Detroit departure. . . . Berry Gordy has reportedly bought out Paramount's interest in "The Lady Sings the Blues," the Diana Ross starrer about Billie Holiday.

BEST NEW ALBUM OF THE WEEK:
"BROTHER, BROTHER, BROTHER"
ISLEY BROTHERS (T-NECK)

Soul Sauce Picks and Plays:

Mel & Tim, "Starting All Over Again," (Stax); Esther Phillips, "Baby I'm For Real," (Kudu); Billy Paul, "This Is Your Life," (Columbia); Benson Brown, "The Goody Godfather," (Sounds Syndicate); Southern Fried, "Saved," (Cream); Marvin Gaye, "You're The Man," (Tamla); Aretha Franklin, "All The King's Horses," (Atlantic); Jimmy Castor, "Troglodyte," (RCA); Luther Ingram, "If Loving You Is Wrong I Don't Want To Be Right"; (Koko); Barbara Mason, "Bed & Board," (Buddah); Detroit Emeralds, "Baby Let Me Take You," (Westbound); Smokey Robinson & The Miracles, "We've Come Too Far To End It Now," (Tamla); and Harold Melvin & the Blue Notes, "I Miss You," (Philadelphia International).

NATIONAL RECORD COMPANY PROMOTION DIRECTORS

• Continued from page 48

West Coast

Otis Smith, Invictus
 Ernie Farrell, MGM
 Don Whittemore, RCA
 Eddie deJoy, A&M
 George Jay, Ind.
 Abe Glazer, MGM
 Clive Fox, MGM
 Danny Davis,
 Screen Gems
 Larry Karp, MGM
 Lou Gallian, RCA
 Bud O'Shea, Epic
 Pete Marno, WB
 Pat McCoy, ABC
 Dave Urso, WB
 Joe Gregg, ABC
 Paul Rappaport, CBS
 Freddie Mancuso, Stax
 Terry Powell, CBS
 Ron Middag, Elektra
 Larry Heller, Polydor
 Barry Mitchell, UA
 Bill Roberts, UA
 Mike Leventon, A&M
 Lou Fields, Ind.
 Jan Basham,
 Rec. Merch.
 Chuck Meyer, MCA
 Jack Shields, Stax
 Stan Najolia, Buddah
 Julio Aiello,
 Metromedia
 Ben Wood, CBS
 Sue Kezich, ABC
 Steve Fischler, Kinny
 Mike Borchetta, Ind.
 Jim Harper, Target
 Les Anderson, WB
 Sydney Miller, Capitol
 Larry Douglas, RCA

John Fisher, Atlantic
 Write-in candidate:

Northeast

Mike Klenfner, CBS
 Zim Zemarel, CBS
 Tony Montgomery,
 RCA
 Sol Handwerker, MGM
 Danny Davis, Mercury
 Joe Cash, Ind.
 Fred Horton,
 Best & Gold
 Jack Perry, CBS
 Barbara Harris,
 Atlantic
 Stan Herman, Ind.
 Bill Beamish, Kinny
 Tracy, Seaboard
 John Allen, MCA
 Bob Greenberg,
 Warner Bros.
 Herb Rosen, Ind.
 Bob Ebson, Capitol
 Earl Rollison, CBS
 Steve W. Rudolph,
 Scepter
 Mel Turoff, London
 Dan Kelly, Atlantic
 Gary Lippe, A&M
 Joe Bilela, Ind.
 Jim Taylor, A&M
 Matty Singer,
 David Rosen
 George Collier, MCA
 Chappy Johnson,
 Chips Dist.
 Fred Edwards,
 Stereo Dimension
 Bill Spitalsky, Ind.
 Ceril Holmes, Buddah
 Logan Westbrook, CBS

JUNE 17, 1972, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 6/17/72

BEST SELLING Soul LP's

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|--|----------------|
| 1 | 1 | A LONELY MAN Chi-Lites, Brunswick BL 754179 | 8 | 26 | 34 | LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L | 2 |
| 2 | 2 | FIRST TAKE Roberta Flack, Atlantic SD B230 | 11 | 27 | 28 | INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI) | 27 |
| 3 | 3 | BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002 | 14 | 28 | 25 | DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor) | 13 |
| 4 | 4 | ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216 | 6 | 29 | 26 | L.A. MIDNIGHT B.B. King, ABC ABCX 743 | 16 |
| 5 | 5 | I GOTCHA Joe Tex, Dial DL 6002 (Mercury) | 8 | 30 | 30 | LOVE UNLIMITED Uni 73131 (MCA) | 9 |
| 6 | 7 | LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London) | 18 | 31 | 32 | YOUR PRECIOUS LOVE Linda Jones, Turbo TU 7007 (All Platinum) | 2 |
| 7 | 5 | DONNY HATHAWAY LIVE Atco SD 33-386 | 15 | 32 | 35 | COMMUNICATION Bobby Womack, United Artists UAS 5539 | 31 |
| 8 | 8 | STYLISTICS Avco AV 33023 | 29 | 33 | 29 | CRUSADERS 1 Blue Thumb BTS 6601 (Famous) | 14 |
| 9 | 11 | STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah) | 5 | 34 | — | MANDRILL IS Mandrill, Polydor PD 5025 | 1 |
| 10 | 10 | MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown) | 12 | 35 | 35 | IT'S WHAT'S UP FRONT THAT COUNTS Counts, Westbound WB 2011 (Chess/Janus) | 4 |
| 11 | 12 | YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213 | 18 | 36 | 31 | DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception) | 14 |
| 12 | 13 | I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507 | 10 | 37 | 33 | STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown) | 22 |
| 13 | 16 | SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax-Volt) | 45 | 38 | 41 | IN THE WEST Jimi Hendrix, Reprise MS 2049 | 14 |
| 14 | 15 | IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640 | 8 | 39 | 27 | FROM A WHISPER TO A SCREAM Esther Phillips, Kudu KU 05 (CTI) | 17 |
| 15 | 9 | ALL DAY MUSIC War, United Artists UAS 5546 | 30 | 40 | — | COMING TOGETHER New Birth, RCA LSP 4697 | 1 |
| 16 | 14 | MALO Warner Bros. WS 2584 | 16 | 41 | 36 | WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown) | 53 |
| 17 | 18 | FLOY JOY Supremes, Motown M-7511 | 3 | 42 | 40 | GOIN' FOR MYSELF Dennis Coffey, Sussex SXBS 7010 (Buddah) | 10 |
| 18 | 20 | BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt) | 27 | 43 | 39 | GENESIS Soul Children, Stax STS 3003 | 11 |
| 19 | 19 | QUIET FIRE Roberta Flack, Atlantic SD 1594 | 28 | 44 | 45 | REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003 | 26 |
| 20 | 21 | WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 601B | 23 | 45 | 48 | BEST OF FREDA PAYNE Invictus ST 9804 (Capitol) | 11 |
| 21 | 24 | INDIVIDUALLY & COLLECTIVELY Fifth Dimension, Bell 6073 | 10 | 46 | 46 | IN THE BEGINNING Isaac Hayes, Atlantic SD 1599 | 13 |
| 22 | 22 | MESSAGE FROM THE PEOPLE Ray Charles, ABC/TRC ABC 755 | 5 | 47 | 37 | LOVE STORY Whispers, Janus JLS 3041 | 9 |
| 23 | 23 | GOT TO BE THERE Michael Jackson, Motown M 747 L | 20 | 43 | 47 | PAIN Ohio Players, Westbound WS 2015 (Chess/Janus) | 18 |
| 24 | 17 | SOLID ROCK Temptations, Gordy G 961 L (Motown) | 21 | 49 | 43 | WILD HORSES/ROCK STEADY Johnny Hammond, Kudu KU 04 (CTI) | 9 |
| 25 | 44 | PEOPLE . . . HOLD ON Eddie Kendricks, Tamla T 315 L (Motown) | 2 | 50 | — | BITTER SWEET Main Ingredient, RCA LSP 4677 | 1 |

Buddy Scott, Ind.
 Moe Schulman, Alpha
 Joe Senkiewicz, CBS
 Ray Melanese, Kinny
 Don Coalberg, CBS
 Tom Kennedy,
 Universal
 Ron Moseley, Sussex
 Nate Chacker, RCA
 Reds Richamis,
 Schwartz Bros.
 Ron deMorino, Kinny
 Bill Harper, Universal
 Dave Marshall, London
 Steve Rudolf, Scepter
 Joe Baldzell, Ind.
 Jerry Ralston,
 Best & Gold
 Maury Bloom, MCA
 Bob Zenter, Capitol
 F. Nestro, Ind.
 Tom Klimanski, UDS
 Frank Berman, Alpha
 Write-in candidate:

Validity Requires Checking

• Continued from page 46

called an image thing and the cuts didn't get much exposure as the B list. But the cuts were still slotted and it wasn't a thing of saying: Pick out whatever. Because, Jesus Christ, we'd all be a little weird, depending on your mood.

HALL: So, the air personalities were told to pick one from the A list and one from . . .

DRAKE: Basically. Well, out of an Elton John album, there were four or five cuts played, but only those cuts were played and they were sometimes changed.

HALL: But why did you change KHJ when it was No. 1?

DRAKE: KHJ was doing extremely well. It's a feel, more than anything else. We were just trying to reflect, more closely, what was actually going on in music.

HALL: But you changed the station when it was doing well?

DRAKE: But we always have. It's just that some of the changes haven't been as noticeable as that . . . and that many have not been as noticeable and as significant to the new record business per se. This was not something that we were doing for the first time. We'd been playing album cuts at WOR-FM for some while.

HALL: So, you had a testing ground?

DRAKE: We'd obviously tested the theory for some time. You have to have a certain amount of self-discipline with yourself. Because otherwise you get some hare-brained idea and say why not and all of a sudden you sure enough create a mess. Just like anything else, when you do something there should be a definite reason for doing it.

EDITOR'S NOTE: Next week, Drake's relationship and methodology with the program directors at the stations he consults.

Classical Music

Orchestra Exec Cites Recordings As Spur to Concert Attendance

By EVAN SENIOR
Staff member of Music Week

LONDON—Recording has become one of the most important single aspects of British musical life, and with one organization there's no doubt about it. London Philharmonic Orchestra's managing director Eric Bravington commented, "I honestly don't know what the four London orchestras would do without recording, and in our case it has not only been a major source of income, but we feel that it is behind the large increase we have seen lately in our concert attendances."

Bravington revealed that the orchestra's Festival Hall attendances are again up. "We've just finished our financial year, and figures show that attendances at these concerts are up by 11 percent on last season. This coincides with the fact that we have made and issued more records than ever before, and it's impossible to avoid seeing the connection."

In that year under review, the LPO has recorded for the Wills Embassy series of Classics for Pleasure Records that have sold more than a quarter million copies, and for the Stereo Gold Award label for Damont Records, another

series that has sold the same amount.

"When half a million records bearing the orchestra's name are sold in a year, quite apart from the more expensive disks we have made for other companies, and the records are seen all over the place, in supermarkets and other stores as well in the racks of record dealers, it means that when they see an orchestral concert advertised, they'll want to go to it. We think our recording program is responsible to a large extent for our concert successes."

Apart from that, recording finances loom large in the budgets of all four London orchestras, the LPO, the London Symphony Orchestra, the New Philharmonia and the Royal Philharmonic Orchestra.

"In the last financial year," revealed Bravington, "we did about 140 recording sessions, resulting in recording fees that averaged about \$2,000 a session. Our total income from recording was somewhere in the region of \$300,000, more than a quarter of our entire budget excluding our Arts Council subsidy, and one-third of our entire earned income."

Col to Fete Bernstein And Library on June 26

NEW YORK—Mrs. Clive J. Davis, a member of the sponsors committee for the Bernstein "Mass" Benefit for the Research Library of the Performing Arts, the New York Public Library at Lincoln Center, has announced that Columbia Records will honor Leonard Bernstein and the library at a sponsors party in the Lincoln Center Library following the June 26 performances of "Mass."

The party will feature an organic foods banquet and the unveiling of giant photographic murals of Bernstein's "Mass." The murals are being created by the Columbia Records art department. Clive J. Davis, Columbia Records president, and his wife will host the party.

Sponsors (\$100 benefit ticket purchasers) will receive party invitations with their "Mass" benefit tickets. Sponsors of the Library Benefit of the first New York performance of "Mass" include: Mrs. Aristotle Onassis, Mayor & Mrs. John V. Lindsay, Mr. & Mrs. Richard Rodgers, Mr. & Mrs. Wyatt Emory Cooper, Honorable & Mrs. W. Averill Harriman, Mr. & Mrs. Harold Prince and many others. Tickets for the library gala preview performance range from \$100 for sponsor orchestra and box seats to \$7 for rear family circle seating. Information is available by calling 582-7509 or by writing. Benefit, Room: 1210, 1865 Broadway, New York. 10023.

U.K.-U.S. Labor in Snarl

LONDON—Recent meeting in America of record chiefs and American Federation of Musicians delegates failed to resolve the impasse which has already cut severely the recording sessions of British companies in the U.S.

From Britain went Peter Andry, head of EMI International Artists department, and Decca British classical recording manager Ray Minshull.

"We found it impossible to reach any agreement on the AFM's terms," Andry revealed. Recording fees over there are impossibly high for commercially viable recording. The AFM people said that they might be willing to consider some easing of costs, but in return they demanded guarantees of amounts of recording. This kind of guarantee is, of course, not possible for any company to give.

"We could not in present economic conditions say well ahead exactly what we would record over a given period. Unhappily, we came away with no agreement."

Few American orchestras, with the exception of the New York Philharmonic, are now recording regularly for international distribution. EMI (Angel and Capitol) has not renewed contracts there, British Decca could soon come to the end of its contract with the Los Angeles Philharmonic, and the Cleveland Orchestra has not recorded since the death last year of its conductor, Georg Szell. RCA still has a contract with Ormandy's Philadelphia Orchestra, and the Boston Symphony Orchestra records for DGG.

Bravington thinks that the total income of all four London orchestras from recording must be somewhere about \$1 million annually. "Of course, not all of this is for the top-price classical labels, but that is what the orchestras get from the recording companies in one way or another."

Payments to the orchestras for recording nowadays are always a flat fee per session. This represents the fees of the musicians taking part, plus a small management fee, in contrast with former times when there were contracts with companies and payment of a smaller flat fee plus royalties on sales.

London's orchestras have benefited in recent years from the large amount of international recording being done here, due to much higher recording fees in force in America and in some other countries.

Recording and concert schedules of London orchestras are to some extent interrelated. Recent years have seen the rise of a combined operation, with an orchestra playing a concert one night, and going on a few days later to the recording studio to put some if not all the program on disk.

'Worked In'

This can make the job of recording easier and shorter—the players are already 'worked in' to the music and the rehearsals for the concert shorten those needed for the recording session.

"It is fairly safe to assume," said Bravington, "that what sells well in the concert hall will also sell well on records." Most orchestras let recording companies know well in advance what programs they have scheduled for a coming season, and usually the companies then tell them what they would like to record. An exception is the LPO arrangement with Classics for Pleasure, where the LPO has a consultative role in deciding what is to be recorded for the Wills Embassy series, and a close association with the tobacco firm W. D. & H. O. Wills which not only sponsors the series but in addition makes a large annual grant to the orchestra.

"Recording companies, however, can take advantage of the fact that a work has already been given in a concert, and I hesitate to think how many recordings would not be made at all if that were not so. At other times, when we have particular conductors and artists in our programs, we tell one or other of the recording companies well in advance in case the combination of work and performers will interest them. At other times they have something in mind, and may ask us to include it in a season's schedule with the aim of recording it as well."

The publicity from recording, and the high income earned from recording sessions, are now a major factor in the activities of all four major orchestras.

"We operate on an entirely different basis from most of the Continental orchestras," explained Bravington. "Over there the great orchestras are much more heavily subsidized by the state, by the different national regions, and by the city municipalities. They are given about 85 percent of their income through subsidies, and have to earn from concert takings and recordings only 15 percent. Here it is exactly the other way around—our subsidies amount to about 15 percent of the budget and we have to earn the other 85 percent. None of us would be able to carry on if we didn't have recording as the greatest single factor in our financing."

TOP 40 Easy Listening

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

| THIS WEEK | Wks. Ago | | | TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.) | Weeks On Chart |
|-----------|----------|----|----|---|----------------|
| | 1 | 2 | 3 | | |
| 1 | 1 | 2 | 1 | SONG SONG BLUE Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP) | 7 |
| 2 | 2 | 3 | 2 | IT'S GOING TO TAKE SOME TIME Carpenters, A&M 1351 (Colgems, ASCAP/Screen Gems-Columbia, BMI) | 8 |
| 3 | 3 | 5 | 5 | DIARY Bread, Elektra 45784 (Screen Gems-Columbia, BMI) | 8 |
| 4 | 4 | 2 | 1 | CANDY MAN Sammy Davis Jr., MGM 14320 (Taradom, BMI) | 16 |
| 5 | 7 | 8 | 16 | LIVING IN A HOUSE DIVIDED Cher, Kapp 2171 (MCA) (Peso, BMI) | 5 |
| 6 | 6 | 4 | 4 | (Last Night) I DIDN'T GET TO SLEEP AT ALL 5th Dimension, Bell 45-195 (Almo, ASCAP) | 13 |
| 7 | 8 | 12 | 20 | HOW CAN I BE SURE David Cassidy, Bell 45-220 (Slacsar, ASCAP) | 5 |
| 8 | 9 | 11 | 15 | DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP) | 7 |
| 9 | 5 | 6 | 8 | NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) (Interior, BMI) | 13 |
| 10 | 13 | 20 | 24 | AMAZING GRACE Pipes and Drums and the Military Band of the Royal Scots Dragon Guards, RCA 74-0709 (Sunbury, ASCAP) | 5 |
| 11 | 11 | 7 | 6 | MORNING HAS BROKEN Cat Stevens, A&M 1335 (Irving, BMI) | 11 |
| 12 | 12 | 13 | 13 | I SAW THE LIGHT Todd Rundgren, Bearsville 0003 (Warner Bros.) (Earmark/Screen Gems-Columbia, BMI) | 7 |
| 13 | 21 | 30 | 38 | LEAN ON ME Bill Withers, Sussex 232 (Buddah) Interior, BMI) | 4 |
| 14 | 10 | 10 | 11 | LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) Andy Williams, Columbia 4-45579 (Famous, ASCAP) | 11 |
| 15 | 17 | 19 | 23 | LIFE & BREATH Climax, Rocky Road 30061 (Bell) (Warner/Brown's Mill, ASCAP) | 6 |
| 16 | 16 | 17 | 17 | THE MASTERPIECE Charles Randolph Glean Sounde, Ranwood 922 (September, ASCAP) | 8 |
| 17 | 18 | 18 | 19 | AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, ASCAP) | 6 |
| 18 | 19 | 28 | 33 | WE'RE FREE Beverly Bremers, Scepter 12348 (Pocketful of Tunes, BMI) | 6 |
| 19 | 22 | 32 | 36 | I NEED YOU America, Warner Bros. 7580 (WB, ASCAP) | 4 |
| 20 | 24 | 36 | — | DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP) | 3 |
| 21 | 31 | 34 | — | MY GUY Petula Clark, MGM 14392 (Jobete, BMI) | 3 |
| 22 | 23 | 23 | 38 | VANILLA OLAY Jackie DeShannon, Atlantic 2871 (Plain & Simple, ASCAP) | 5 |
| 23 | 25 | 29 | 32 | OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI) | 4 |
| 24 | 26 | 27 | 29 | GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI) | 5 |
| 25 | 28 | 38 | — | SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP) | 3 |
| 26 | 15 | 14 | 14 | THE YOUNG NEW MEXICAN PUPPETEER Tom Jones, Parrot 40070 (London) (Pincus & Sons, ASCAP) | 9 |
| 27 | 30 | 31 | 40 | BUTTERFLY Danyel Gerard, Verve 10670 (Pending, ASCAP) | 4 |
| 28 | 35 | — | — | THE HAPPIEST GIRL IN THE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima-Donna/Algee, BMI) | 2 |
| 29 | 14 | 9 | 10 | ME & JULIO DOWN BY THE SCHOOLYARD Paul Simon, Columbia 4-45585 (Charing Cross, BMI) | 10 |
| 30 | 32 | 35 | — | BEAUTIFUL Gordon Lightfoot, Reprise 1088 (Moose, CAPAC) | 3 |
| 31 | 33 | — | — | ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP) | 2 |
| 32 | 37 | — | — | WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP) | 2 |
| 33 | 34 | — | — | AFTER MIDNIGHT J.J. Cale, Shelter 7321 (Capitol) (Moss-Rose, BMI) | 2 |
| 34 | 36 | 37 | — | OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brain, BMI) | 3 |
| 35 | — | — | — | SEE YOU IN SEPTEMBER Mike Curb Congregation, MGM 14391 (Vibar, ASCAP) | 1 |
| 36 | 39 | 39 | — | MAGNIFICENT SANCTUARY BAND David Clayton-Thomas, Columbia 4-45603 (Racle/Beechwood, BMI) | 3 |
| 37 | — | — | — | BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI) | 1 |
| 38 | 38 | 40 | — | SMILE Reunion, Bell 45-222 (Bourne, ASCAP) | 3 |
| 39 | 40 | — | — | PEOPLE MAKE THE WORLD GO ROUND Stylistics, Avco 4595 (Bellboy/Assorted, BMI) | 2 |
| 40 | — | — | — | TAKE IT EASY Eagles, Asylum 11005 (Atlantic) (Benchmark, ASCAP) | 1 |

Billboard SPECIAL SURVEY For Week Ending 6/17/72

Country Music

Variety Show Eases Army's Racial Woes

FORT BRAGG, N.C. — A "Harmony Through Music" show, aimed at improving relations among the racial and ethnic groups at this massive base, was termed a "fantastic success" by officials here.

The show, which featured seven country acts among the 13 on the program, drew more than 10,000 troops and additional members of their families. Fort Bragg Commander, Lieut. Gen. John Hay, had declared the installation on a training holiday so that as many as possible could attend.

The show was a continuous presentation of various types of contemporary music, with the groups playing alternately on three stages

Hill Expands Music Force

NASHVILLE—Tommy Hill has formed his own production company and two publishing firms, and moved to new headquarters here. Hill, who formed Stop Records with Pete Drake and later bought Drake's interest, also heads the new Million Record company.

The new firms are Tommy Hill Productions and Tommy Hill Music (BMI) and Jontom Music (ASCAP). Ray Reeves has been appointed general manager of the new offices and Ann Miller is secretary.

Hill called the move a "new era at Stop Records." He said he would now have time to work more closely with artists and writers. Much of his time will be consumed working with new artists coming here for the first time who are interested in breaking into country music.

Stop Records developed a number of artists in the past, including Johnny Bush.

around the field. Booths depicting the history, art, culture and achievements of the several racial and ethnic groups of the U.S. were furnished by the Center for Military Assistance.

Local radio personalities spelled each other as hosts of the show. They included Bill Hennessey, WIDU; Marty Webb and Mike Koste, WFLB; Raddy G., WFAI, and Wendy from WFBS.

Country entertainers who performed were Loretta Lynn, Conway Twitty, Anthony Armstrong Jones, Ray Griff, Dick Shuey and the Nashville Rebels and the Persuaders. Others from various fields included Demitrius Tapp, Jimmy Whitherspoon, Los Travadies Del Bravo, Howard Hanger Trio, Jerry Butler, Chi Lites, and Eden and Bang.

In addition to his appearance at the show, Shuey spent several hours at the fort touring the hospital and entertaining troops there.

Officials of the military installation joined the artists in praising the show. Twitty termed the whole show "marvelous," and praised the treatment afforded by the military. Miss Lynn called it a "great honor to entertain such an outstanding group," and she said she was overcome with the reception.

Fort Bragg officials said there was not only harmony on the stage, but a harmony of opinions and amicable attitudes following the show. They also said the experiment worked so well, and people were brought so closely together by the music, that a similar presentation will be done next fall. Already plans are being made to set up such a program.

The Army said the show appealed to the music tastes of personnel there from all fields, and introduced country, soul and Latin music to many people for the first time.

Kitty Wells Welds 20th

NASHVILLE — Kitty Wells, "Queen of Country Music," was honored here on the occasion of her 20th anniversary with Decca Records at a surprise luncheon.

Decca officials and Commerce Union Bank of Nashville hosted the affair. She was accompanied by her husband, Johnny Wright, also a long-time Decca artist.

One of the highlights of the affair was a telegram from Loretta Lynn, emphasizing that Miss Wells is the only "Queen of Country Music."

Decca, represented by Vince Cosgrave, Owen Bradley, Chic Doherty, and Paul Lovelace, presented her with a gold record for sales of "It Wasn't God Who Made Honky Tonk Angels." Bradley, her producer for two decades, was similarly honored.

Two of the four musicians on the original record, Paul Warren, and Shot Jackson, were special guests. Johnny Wright and his old partner, the late Jack Anglin, were the others who performed on the record.

Members of the Kitty Wells-Johnny Wright family also were in attendance, several of them recording artists in their own right. T. Tommy Cutler was the master of ceremonies.

Another special guest was Roy Horton of Peer-Southern the company which published the original song.

Atkins Golf Draws Stars

KNOXVILLE — Actor-singer Dale Robertson won a sudden-death playoff with UA artist Bobby Goldsboro to take the Chet Atkins Celebrity Invitational golf tournament here.

Robertson beat Goldsboro with a par 3 on the first hole of the playoff, while Goldsboro bogied the hole. Tennessee football coach Bill Battle was third.

Wally Cochrane, RCA executive, captured the low gross title over the par 71 course. In team competition, a group consisting of Billy Edd Wheeler, Bob Jennings, Chuck Hardaway and Bill Condon, topped the field.

United Talent Forms Agency

NASHVILLE — Expansion of United Talent into a full-fledged booking agency was announced here last week at a news conference.

The agency, owned by Conway Twitty and Loretta Lynn, added several new names to its roster and indicated there would be additional growth in the near future.

Jimmy Jay, manager of the agency, said it had signed exclusive contracts with Stu Phillips, Ray Griff and I. E. White. The agency previously had signed Anthony Armstrong Jones.

Phillips and Griff, both Canadians, have had considerable success since moving to Nashville. Phillips, a long-time RCA artist, recently signed with Capitol.

White, who has been associated with Twitty for a number of years, is an outstanding writer and manages Twitty Bird Publishing Company. He now will move more into the performing field.

Jay said the artists would work singly, rather than in a package, but that a package from this agency could be put together at any time.

Demographic Survey Show Fans' Average Incomes

NASHVILLE — More than 43 percent of the adult males who listen to country music have an annual income above the national average, according to a demographic survey just completed by Pulse for the Country Music Association.

Another 40 percent of the adult males have a family income between \$5,000 and \$9,999, with only 12.2 percent below the national average.

A total of eight demographic factors is reported for country music total radio listening, as well as for total markets. The data was processed to report audience estimates in terms of listening persons. Also, to facilitate comparisons, the distributions or the characteristics are shown for the total market.

The CMA engaged Pulse to conduct the survey and the results are being made available to organizational members of the association. The survey was conducted last fall in 16 widely scattered markets.

The data collected includes such matters as occupation of men, employment status of women, education of men, education of wom-

en, total annual household income of men, total annual household income of women, family size of adults, and age of housewives.

BROADWAY SHOW

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Nashville Scene

By BILL WILLIAMS

Jack D. Pennington, three times national grand champion hoedown fiddler, died in Memphis. He toured for a number of years with comedian Pat Buttram. Starday's Kenny Roberts currently is on an extended tour through the northeast. At the Wagon Wheel Club in Ayer, Mass., he broke previous attendance records. His newest single is a Jimmie Rodgers tribute. Ray Weiman of Raven Records is now appearing at the Castaway Lounge in Denver, and has a new release. The Longhorn Ballroom in Dallas has a big list of artists set for appearances, including Hank Williams Jr., Tyrone Davis, Jerry Lee Lewis and Johnny Paycheck. Dewey Groom, the proprietor, also has a number of artists who always show up in the audience.

Pat Twitty, a long-time writer who authored, among others, songs for the late Jim Reeves, suffered a massive stroke last week and is in critical condition at Madison Hospital near Nashville. Faron Young played three shows at Knott's Berry Farm in California and received a standing ovation after each show. Decca's Ronnie Dove is back doing recording sessions with Owen Bradley. He also returns to Roger Miller's King of the Road roof for still another stay. Phyllis Hiller, creator of the song-story "Ramo," now has turned her album into a book. Ramo is an elephant, and the album has been

a sensation in schools, homes for children and the like. Decca's Bobby Lord has signed a long-term management contract with Jimmy Key. Lord makes his home in Florida, where he is vice president of an outdoor camping firm, but he plans to resume his entertainment activities on a full-scale basis. Jimmy, among other things, will coordinate his bookings with major agents. The Statler Brothers are going strong. They've finished work on the soundtrack of the Johnny Cash movie, have moved off on a string of heavy bookings and, on June 17, will make their third appearance with the Billy Graham Crusade. The Sherwin Linton Show played a special benefit show for the George McGovern campaign in Nebraska. Sherwin is owner of Black Gold Records of Minneapolis, has his own publishing company and talent agency. Steve McCulloch, manager of the Lane County Fair at Eugene, Oregon, is bringing in Buck Owens and his show for four appearances in August, and then closing with Jerry Reed for four other performances. All the talent was booked through the Jack Roberts Agency.

Dennis Baird of Texarkana has signed a personal management agreement with agent-producer Charles Wright of Dallas. He's been booked heavily through June and July. Toni Lee, in Nashville to guest on WSM's Morning

(Continued on page 56)

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

"SHE'S A WAITRESS, SHE'S A LADY"
—Billy C. Cole—(Mega)

"THE BALLAD OF THE WOUNDED KNEE"—Jeanne Sullivan—(Flag)

"I'M PROUD TO BE AN AMERICAN"—Grace Williams—(Recordit)

"WHISPERS"—Eddie Noack—(Wide World)

"PLEASE CLOSE THE DOOR"—Dave Ferris—(Cheyline)

"CRYING IN THE RAIN"—Del Reeves and Penny Dehaven (United Artist)

"THERE MUST BE A REASON"—Tom Jesse—(Music Towne)

"RAIN"—The Innovations—(Condaye)

"WHY DON'T WE GO SOMEWHERE AND LOVE"—Sandy Posey—(Columbia)

"DON'T LET ME GO"—Earl Connally—(Maycon)

"COME BACK EAST"—Larry Lake—(Lake)

"RED HOT END"—Steve Scott—(Brad)

"VIRGINIA"—Jean Shepard—(Capitol)

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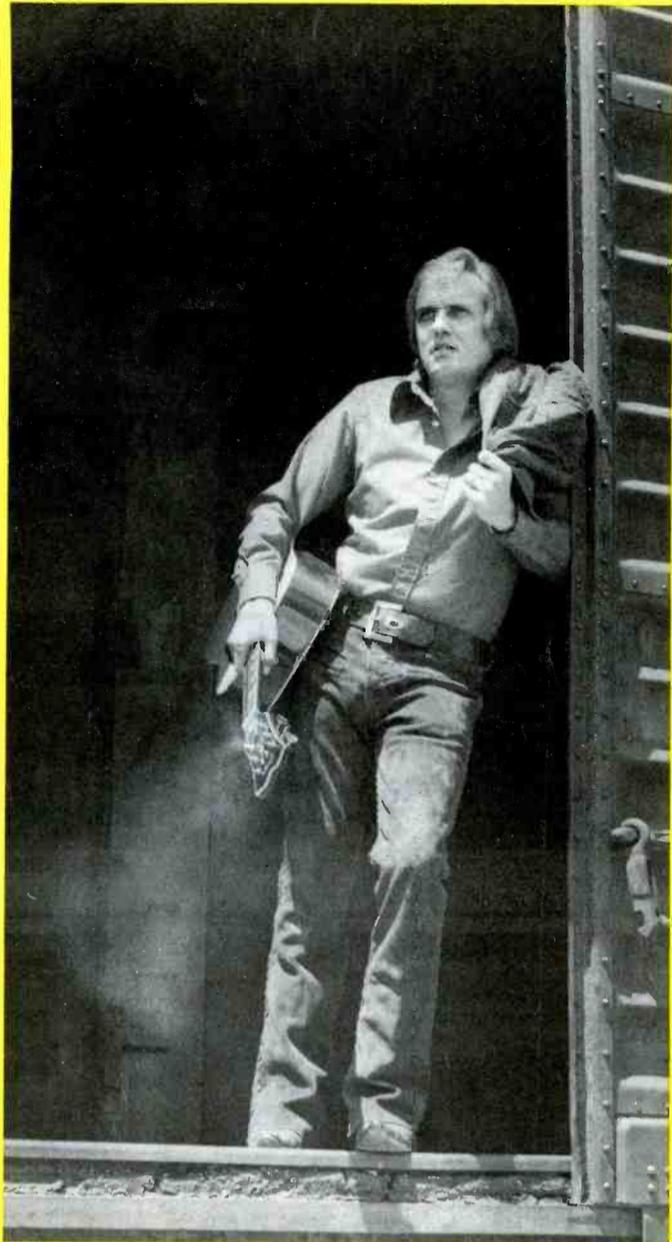
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The New Shades of Grass

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/17/72

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

| This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart | This Week | Last Week | TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee) | Weeks on Chart |
|-----------|-----------|--|----------------|-----------|-----------|---|----------------|
| 1 | 1 | HAPPIEST GIRL IN THE WHOLE U.S.A. 13 Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI) | | 39 | 40 | JUST PLAIN LONELY Ferlin Husky, Capitol 3308 (Hall-Clement, BMI) | 9 |
| 2 | 2 | KATE Johnny Cash & the Tennessee Three, Columbia 4-45590 (Mariposa, BMI) | 7 | 40 | 48 | THANKS FOR THE MEM'RIES Barbara Fairchild, Columbia 4-45589 (Duchess, BMI) | 4 |
| 3 | 6 | ELEVEN ROSES Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI) | 8 | 41 | 62 | SOFT, SWEET & WARM David Houston, Epic 5-10870 (CBS) (Algee, BMI) | 2 |
| 4 | 5 | MADE IN JAPAN Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI) | 8 | 42 | 54 | IT TAKES YOU Bob Luman, Epic 5-10869 (CBS) (Jack & Bill, ASCAP) | 3 |
| 5 | 7 | THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol 3322 (Beechwood, BMI) | 6 | 43 | 50 | GONE (Our Endless Love) Billy Walker, MGM 14377 (Anne-Rachel/Best-Way/Venomous, ASCAP) | 4 |
| 6 | 3 | LONESOMEST LONESOME/THAT'S WHAT LEAVING'S ABOUT Ray Price, Columbia 4-45583 (Screen Gems-Columbia, BMI/Charlie Boy/Rae-Jane, ASCAP) | 10 | 44 | 49 | GOOD MORNING COUNTRY RAIN Jeannie C. Riley, MGM 14382 (Acuff-Rose, BMI) | 5 |
| 7 | 8 | I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca 32959 (MCA) (Mango/Run-A-Muck, BMI) | 7 | 45 | 46 | YOU ALMOST SLIPPED MY MIND Kenny Price, RCA 74-0686 (Danor, BMI) | 8 |
| 8 | 4 | (Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI) | 12 | 46 | 51 | LET HIM HAVE IT Jan Howard, Decca 32955 (MCA) (Peters, BMI) | 7 |
| 9 | 9 | LOST FOREVER IN YOUR KISS Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI) | 11 | 47 | — | I'VE GOT TO HAVE YOU Sammi Smith, Mega 615-0079 (Buckhorn, BMI) | 1 |
| 10 | 19 | REACH OUT YOUR HAND Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI) | 5 | 48 | 53 | SAD SITUATION Skeeter Davis, RCA 74-0681 (Window, BMI) | 5 |
| 11 | 11 | SHOW ME Barbara Mandrell, Columbia 4-45580 (Tree, BMI) | 10 | 49 | 57 | ONE WOMAN'S TRASH (Another Woman's Treasure) Bobbie Roy, Capitol 3301 (Tree, BMI) | 3 |
| 12 | 10 | GRANDMA HARP/TURNIN' OFF A MEMORY Merle Haggard & the Strangers, Capitol 3294 (Blue Book, BMI/Blue Book, BMI) | 13 | 50 | 44 | ONE MORE TIME Joanna Neel, Decca 32950 (MCA) (Cockeroach, BMI) | 9 |
| 13 | 14 | WHAT AM I GONNA DO Bobby Bare, Mercury 73279 (Screen Gems-Columbia, BMI) | 12 | 51 | 52 | HOT ROD LINCOLN Commander Cody & His Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI) | 7 |
| 14 | 16 | SEND ME SOME LOVIN' Hank Williams Jr. & Lois Johnson, MGM 14356 (Venice, BMI) | 12 | 52 | 71 | WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Acoustic, BMI) | 2 |
| 15 | 15 | THE KEY'S IN THE MAILBOX Tony Booth, Capitol 3269 (Fort Knox, BMI) | 13 | 53 | — | LONELY WEEKENDS Jerry Lee Lewis, Mercury 73296 (Knox, BMI) | 1 |
| 16 | 17 | CAB DRIVER Hank Thompson, Dot 17410 (Famous) (Blackhawk, BMI) | 8 | 54 | 55 | LOVE ISN'T LOVE (Till You Give It Away) Bobby Lee Tramwell, Souncot 1135 (Terrance/Barlow, ASCAP) | 4 |
| 17 | 18 | I'LL BE THERE Johnny Bush, Million 1 (Hill & Range, BMI) | 9 | 55 | — | ASHES OF LOVE Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI) | 1 |
| 18 | 24 | LOVING YOU COULD NEVER BE BETTER George Jones, Epic 5-10858 (CBS) (Altam, BMI) | 5 | 56 | 58 | DARLIN' Wayne Kemp, Decca 32946 (MCA) (Blue Echo, ASCAP) | 3 |
| 19 | 21 | WOULD YOU WANT THE WORLD TO END Mel Tillis, MGM 14372 (Sawgrass, BMI) | 7 | 57 | 59 | MAMA BEAR Carl Smith, Columbia 4-45558 (Green Grass, BMI) | 6 |
| 20 | 23 | DELTA DAWN Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP) | 6 | 58 | 61 | THEY CALL THE WIND MARIA Jack Barlow, Dot 17414 (Famous) (Chappell, ASCAP) | 6 |
| 21 | 12 | ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca 32930 (MCA) (Stallion, BMI) | 14 | 59 | 60 | I'M ONLY A WOMAN Dottie West, RCA 74-0711 (Singleton, BMI) | 3 |
| 22 | 13 | ME & JESUS Tom T. Hall, Mercury 73278 (Hallnote, BMI) | 14 | 60 | — | THAT'LL BE THE DAY Kenny Vernon, Capitol 3331 (Nor-Va-Jak, BMI) | 1 |
| 23 | 39 | LET'S ALL GO DOWN TO THE RIVER Jody Miller & Johnny Paycheck, Epic 5-10863 (CBS) (Altam, BMI) | 4 | 61 | 63 | SUNSHINE AND RAINBOWS Roy Drusky, Mercury 73293 (Green Grass, BMI) | 5 |
| 24 | 20 | MANHATTAN, KANSAS Glen Campbell, Capitol 3305 (Tree, BMI) | 12 | 62 | 69 | WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia 4-45596 (House of Gold, BMI) | 4 |
| 25 | 35 | IT'S GONNA TAKE A LITTLE BIT LONGER Charley Pride, RCA 74-0707 (Pi-Gem, BMI) | 3 | 63 | 65 | COUNTRY MUSIC IN MY SOUL George Hamilton IV, RCA 74-0697 (Acuff-Rose, BMI) | 6 |
| 26 | 27 | IS IT ANY WONDER THAT I LOVE YOU? Nat Stuckey, RCA 74-0687 (Jack & Bill, ASCAP) | 9 | 64 | 67 | DO YOU WANT TO DANCE Jack Reno, Target 0150 (Mega) (Clockus, BMI) | 4 |
| 27 | 36 | MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol 3327 (Screen Gems-Columbia, BMI) | 4 | 65 | — | IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI) | 1 |
| 28 | 37 | LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia 4-45615 (Jasperilla, ASCAP) | 2 | 66 | 66 | SHE'S DOING IT TO ME AGAIN Ray Pillow, Mega 615-0072 (100 Oaks, BMI) | 6 |
| 29 | 30 | A SPECIAL DAY Arlene Harden, Columbia 4-45577 (RPM, ASCAP) | 10 | 67 | 73 | NO RINGS—NO STRINGS Del Reeves, United Artists 50906 (Acoustic, BMI) | 2 |
| 30 | 34 | IN THE SPRING (The Roses Always Turn Red) Dorsey Burnette, Capitol 3307 (Brother Karl's Music, BMI) | 6 | 68 | 68 | VIRGINIA Jean Shepherd, Capitol 3315 (House of Cash, BMI) | 3 |
| 31 | 25 | IF IT FEELS GOOD DO IT Dave Dudley, Mercury 73274 (Passkey, BMI) | 14 | 69 | 70 | A ROSE BY ANY OTHER NAME (Is Still A Rose) Ray Sanders, United Artists 50886 (Pocketful of Tunes, BMI) | 5 |
| 32 | 26 | AIN'T NOTHIN' SHAKIN' Billy "Crash" Craddock, Cartwheel 210 (Arc, BMI) | 16 | 70 | 75 | BIG BLUE DIAMOND Jacky Ward, Target 0146 (Mega) (Fort Knox, BMI) | 2 |
| 33 | 29 | DO YOU REMEMBER THESE Statler Bros., Mercury 73275 (House of Cash, BMI) | 15 | 71 | 72 | HOW I LOVE THEM OLD SONGS Jim Ed Brown, RCA 74-0712 (Acuff-Rose, BMI) | 2 |
| 34 | 45 | BORROWED ANGEL Mel Street, Royal American 64 (Levisa, BMI) | 4 | 72 | — | PRIDE Jeannie Seely, Decca 32964 (MCA) (Cedarwood, BMI) | 1 |
| 35 | 22 | CHANTILLY LACE/THINK ABOUT IT DARLIN' Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP) | 15 | 73 | — | THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI) | 1 |
| 36 | 41 | SWEET DREAM WOMAN Waylon Jennings, RCA 74-0716 (Blackwood/Back Road, BMI) | 2 | 74 | 74 | HE WILL BREAK YOUR HEART Johnny Williams, Epic 5-10845 (CBS) (Conrad, BMI) | 2 |
| 37 | 47 | A SEED BEFORE THE ROSE Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP) | 5 | 75 | — | AIN'T IT ALL WORTH LIVING FOR Tompall & the Glaser Bros., MGM 14390 (Milene, ASCAP) | 1 |
| 38 | 28 | BE MY BABY Jody Miller, Epic 5-10825 (CBS) (Mother Bertha/Trio, BMI) | 13 | | | | |

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| #1 KOKE AUSTIN, TEXAS | #1 WIRB ENTERPRISE, ALA. | #8 WKYV VICKSBURG, MISS. |
| #1 WYNA RALEIGH, N. C. | #1 KDJW AMARILLA, TEXAS | #9 WMQM MEMPHIS, TENN. |
| #1 KPRB REDMOND, ORE. | #2 WCNW FAIRFIELD, OHIO | #10 KNLV ORD, NEBRASKA |
| #1 WHIT NEW BERN, N. C. | #2 KLAK DENVER, COLO. | #10 WEAS SAVANNAH, GA. |
| #1 KBUC SAN ANTONIO, TEXAS | #3 KGGF COFFEEVILLE, KANSAS | #10 WJEM VALDOSTA, GA. |
| #1 WHSL WILMINGTON, N. C. | #6 KBOP PLEASANTON, TEXAS | #10 WWOL BUFFALO, N. Y. |
| #1 KSOP SALT LAKE CITY, UTAH | #6 WMNC ASHEVILLE, N. C. | #14 WFAG FARMVILLE, N. C. |
| #1 WEEP PITTSBURGH, PA. | #6 WPXY GREENVILLE, N. C. | #15 WVOJ JACKSONVILLE, FLA. |
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On Columbia Records



Country Music

Nashville Scene

• Continued from page 53

Show, is managed by **Tex Clark**. . . . **George Riddle** is now on the Brite Star label. . . . **Ralph Emery** is leaving WSM's all-night show, not the station. The job has been offered to **Biff Collie**, and he's considering it. Others also have been interviewed. . . . **Freddie Hart**, one of the nicest people in the business, continues to have nice things happen to him. The most recent is "Bless Your Heart," his latest record, which is an echo of a phrase he has used for years. . . . **Tony Booth** has taken a brief respite in his hectic touring schedule. . . .

The **Country Cavaleers** played the Renfro Valley Barn Dance in Kentucky and got two encores. . . . **Bobby Kirkpatrick** of Country Showcase America sang, in his first release, a song written by his uncle 15 years ago. His uncle, **Eddie Nesbit**, is an historian, artist and writer. . . . **WGIL-FM** in Galesburg, Ill., provided live coverage of **Oliver Smith's** second annual Bluegrass Festival over the Memorial Day Weekend. The station aired four hours from the festival on Saturday, then returned

(Continued on page 64)

Mize Attempts Video Shows

NASHVILLE — Buddy Mize, leader of the Cowboy Love Band and a successful publisher, has written three television shows which are in the works for series.

One already is set for syndication, another is being considered for national sponsorship, and a third is in the pilot stage.

One of the series, titled "I'm a Truck," will involve both **Red Simpson** of Capitol and **Dave Dudley** of Mercury. This is being handled by **Cliffie Stone** on the West Coast, and has as its theme a talking female truck. Stone is currently negotiating with **General Motors** for sponsorship.

The second show, already guaranteed syndication, is titled "The Other Side," and will deal in personal interviews with country music artists. It is being handled out of **Bakersfield, Calif.**

The third show, titled "Sunshine Road," features the **Nashville Cowboy Love Band**, which is a self-contained unit doing dialogue-music shows.

Mize also has organized, through his new fan club, a company which will merchandise everything from novelties to posters. And he has reactivated his publishing firm, **Arlobe Music**, which will be administered by **Mary Reeves Davis**.

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 6/17/72

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

| This Week | Last Week | TITLE—Artist, Label & Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|--|----------------|
| 1 | 1 | BEST OF CHARLEY PRIDE, Vol. 2 RCA LSP 4682 | 13 |
| 2 | 3 | A THING CALLED LOVE Johnny Cash, Columbia KC 31332 | 8 |
| 3 | 2 | CRY Lynn Anderson, Columbia KC 31316 | 1 |
| 4 | 5 | THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637 | 8 |
| 5 | 4 | MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014 | 14 |
| 6 | 6 | ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA) | 12 |
| 7 | 7 | REAL McCoy Charlie McCoy, Monument Z 31329 (CBS) | 12 |
| 8 | 8 | LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882 | 11 |
| 9 | 9 | BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS) | 11 |
| 10 | 10 | I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca DL 75335 (MCA) | 12 |
| 11 | 12 | FOR THE GOOD TIMES Ray Price, Columbia C 30105 | 94 |
| 12 | 13 | BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039 | 6 |
| 13 | 11 | SINGS HEART SONGS Charley Pride, RCA LSP 4617 | 30 |
| 14 | 16 | INNERVIEW Statler Brothers, Mercury SR 61358 | 14 |
| 15 | 18 | THIS IS JACK WALLACE Decca DL 75294 (MCA) | 9 |
| 16 | 14 | BORDER LORD Kris Kristofferson, Monument KZ 31302 (CBS) | 13 |
| 17 | 17 | ANNIE Anne Murray, Capitol ST 11024 | 6 |
| 18 | 19 | WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362 | 9 |
| 19 | 20 | GEORGE JONES Epic KE 31321 (CBS) | 4 |
| 20 | 21 | SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE 5 Sammi Smith, Mega M31-1011 | 5 |
| 21 | 15 | LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA) | 19 |
| 22 | 22 | IT'S FOUR IN THE MORNING Faron Young, Mercury SR 61359 | 13 |
| 23 | 31 | THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067 | 2 |
| 24 | 29 | DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS) | 6 |
| 25 | 24 | BIGGEST HITS OF SONNY JAMES Capitol ST 11013 | 15 |
| 26 | 23 | SMELL THE FLOWERS Jerry Reed, RCA LSP 4660 | 12 |
| 27 | 26 | SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS) | 26 |
| 28 | 27 | EASY LOVING Freddie Hart, Capitol ST 838 | 39 |
| 29 | 30 | AIN'T WE HAVIN' US A GOOD TIME? Connie Smith, RCA LSP 4694 | 6 |
| 30 | 39 | ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury SR 61365 | 2 |
| 31 | 40 | SINGS FOR ALL THE LONELY WOMEN IN THE WORLD 2 Bill Anderson, Decca DL 75344 (MCA) | 2 |
| 32 | 34 | HE TOUCHED ME Elvis Presley, RCA LSP 4690 | 5 |
| 33 | 37 | ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4707 | 6 |
| 34 | 33 | IN THE CANADIAN ROCKIES Moms & Dads, GNP Crescendo GNPS 2063 | 10 |
| 35 | 43 | WHAT AM I GOING TO DO Bobby Bare, Mercury SR 61363 | 2 |
| 36 | 45 | SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS) | 2 |
| 37 | 35 | TWO SIDES OF JACK & MISTY Jack Blanchard & Misty Morgan, Mega M31-1009 | 5 |
| 38 | 41 | HANK WILLIAMS JR'S GREATEST HITS, Vol. 2 MGM SE 4822 | 3 |
| 39 | 42 | LONELY PEOPLE Eddy Arnold, RCA LSP 4718 | 3 |
| 40 | 38 | WHEN YOU SAY LOVE Bob Luman, Epic KE 31375 (CBS) | 8 |
| 41 | 25 | STREET FAIR Magic Organ, Ranwood R 8092 | 7 |
| 42 | — | MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol ST 11055 | 1 |
| 43 | 36 | GOOD HEARTED WOMAN Waylon Jennings, RCA LSP 4647 | 16 |
| 44 | 44 | BEST OF ROGER MILLER Mercury SR 61361 | 19 |
| 45 | 28 | I'M A TRUCK Red Simpson, Capitol ST 881 | 19 |

4-Channel Units in CES Spotlight

• Continued from page 33

and rear channels and stabilized power supply.

Sansui model QR1500 is a complete four-channel center with all the control facilities for every four-channel and two-channel mode. It also boasts a decoder for four-channel reproduction, and a synthesizer for converting two-channel sources.

Also included are illuminated digital four-channel mode indicator, an exclusive QS phase shift and phase modulator circuits for true four-channel source localization, and live sound-field effect.

The Sansui model No. QR500 is another four-channel AM/FM stereo receiver which decodes all matrixed FM broadcasts and recordings for reproduction in four authentic channels. It also synthesizes four-channel sound from any two-channel source. It operates on 60 watts of IHF music power, and features many of the innovations utilized in the more expensive models.

The Sansui model Q8500 is a four-channel converter, decoder, amplifier that completely updates any conventional two-channel stereo system for full four-channel capability. It also decodes matrixed quadrasonic recordings and broadcasts, and synthesizes four channels of sound from any two-channel source. Complete control capability, and power amplifiers for the rear channels are included.

Another four-channel converter-decoder-amplifier is the Sansui model QS100. A scaled down version of the QS500, this unit also converts regular two-channel stereo systems into complete four-channel centers. Like its bigger brother it

also decodes matrixed four-channel broadcasts and recordings, and synthesizes four-channel sound with any two-channel input.

The Sansui model No. MQ2000 is a four-channel stereo AM/FM receiver/phonograph module. Features include a high fidelity automatic turntable, with a quality magnetic cartridge.

Also included are matching acoustic suspension speakers, a decoder for reproducing all matrixed FM broadcasts and recordings in the four authentic channels, a synthesizer for converting any standard two-channel stereo broadcast or recording to a four-channel sound field, an AM/FM tuner, and four power amplifiers.

Cassette 'Q'

Sansui is also suggesting that its new dolbyized stereo cassette deck, model No. SC700, be hooked up to the MQ2000 for copies of all four-channel encoded recordings or broadcasts.

These can, in turn be played back in full four-channel sound through the decoder in the MQ-2000.

Panasonic

Panasonic features four new quadrasonic music systems. Top of the line is the Anandale, model RS-864S, a four-channel 8-track home entertainment center with a built-in FM/AM/FM stereo radio. In this unit, four-channel sound presence is delivered to the listener from conventional two-channel sources via quadruplex circuitry.

The unit is fitted with the Panasonic "Pana-Ject" innovation which automatically ejects cartridges at the end of the program.

Other features in the Anandale include a speaker separation control, AC bias and erase, two VU

meters, direct read-out program indicator, three position monitor switch. There are also input and output jacks and remote balance control. List price on this unit is \$399.95.

Panasonic's Rosemead, model RE-8840 is a custom four-channel stereo music center with a car convertible four-channel 8-track player, and FM/AM/FM stereo radio that has a built-in four-channel balance scope.

The Rosemead operates on 60 watts of power, and its four-channel 8-track player can snap into an optional car bracket. Also optional is a cassette adaptor.

The unit, model No. RE8840, utilizes quadruplex circuitry, and features jacks for headphones, phonograph, tape, and four-channel auxiliary. It carries a price tag of \$379.95.

Panasonic's model SE-4040 is a complete four-channel stereo home entertainment center with four-channel 8-track cartridge player, stereo phonograph and FM/AM/FM stereo radio.

According to Panasonic's officials, use of the company's exclusive "direct coupled" circuits ITL-OTL-OCL helps eliminate unnecessary transformers and capacitors. Suggested minimum retail price on this unit is \$299.95.

Also included in the new group of quadrasonic equipment is the Wittier by Panasonic. This unit, model RE-8420 is four-channel 8-track cartridge player with built-in FM/AM/FM stereo radio. It features many of the innovations utilized in other models, and carries a suggested retail price of \$279.95.

Optional extras for this piece of equipment include a four-speed record changer, stereo headphones, four-channel remote balancer.

Meanwhile the company has also developed a demodulator, and an automatic record changer that plays back and reproduces four separate, discrete stereo channels from discrete four-channel records.

The demodulator, Model SE-405, has been designed for both the general consumer and the high fidelity buff, according to Ray Gates, vice president of Panasonic's consumer electronics group.

He added that it would be sold with a semiconductor cartridge for ideal discrete four-channel reproduction. The demodulator may also be used with any four-channel amplifier and most high quality magnetic cartridges. Suggested minimum retail price on this unit is \$134.95.

The Panasonic Model SL-800 is a fully automatic record changer with a built-in discrete four-channel disk demodulator. It is priced at \$199.95.

Miami Retailers

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borrowing records from their friends. I think you can make almost as much on blank tapes (8-track) as you can with prerecorded tapes."

Hardware

The best selling line in hardware at Benjamin's store is Sanyo "in everything they make" and following closely behind is Panasonic. He isn't particularly enthused about the Dolby system and feels it's an additional cost amounting to more than the average consumer wants to spend.

As far as four-channel or quadrasonic sound is concerned, Benjamin claims that sales will be kept at a minimum until the consumer can come in and buy any tape he wants on four-channel.

"It's an excellent innovation soundwise, but its limited number of tapes are a drawback," he said.

He has no ax to grind about warranty and parts "seem to be getting better all the time. The only problem I find with warranty is the length of time it takes to get something repaired. We sent a piece of equipment back to factory last December and it wasn't returned to us until March. That makes for irate customers, and you can't blame them," he said.

The thought of delays in factory service caused him to wax almost as angry as when talking about bootlegging, but not quite.

Open Rack Display Boosts Calif. Chain's Tape Sales

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to be no 'tape artists' per se. In fact, it's usually the opposite—an artist will do well on LP but not on tape."

Next best selling category is soul, then jazz, classical, male and female vocalists, country, blues and old rock 'n' roll. "The music catalog is incredibly varied—from popular rock tapes to foreign language, instruction tapes, square dance, polka, ethnic music, even sound effects.

No Videocassettes

"We get as far out as you can imagine but we haven't stocked video cassettes. We can't see a demand. The store has yet to make a determination about handling them."

Defects in tapes run around 10 percent over all.

Because the store does such a huge volume, it can buy direct from Ampex, GRT and 20 to 30 various distributors although singles are purchased from a one-stop. The buying is mainly done out of the home office, except for immediate and specific needs. "We have a very open very honest working relationship with salesmen. They come in and take their respective inventories. Everything is trusting and friendly and we don't worry about being cheated. All the companies will do anything to help us."

Ultimate buying patterns are established from criteria such as inventory comparison, new releases, the trade charts and followup on proven successful titles.

Blank Tape

In addition to the store's two- and five-day bring back policy, the customers are also protected by the warranty on the tapes (by the manufacturer). This is true in blank tape sales too, said Topley. In blank tape, the best sellers are BASF 60- and 90-minute cassettes. The store carries four different brands of blank tape: BASF, Memorex, 3M and Capitol. The first three in order listed are the best sellers. Less expensive tape does not sell so well. Tower in L.A. will soon discontinue low price tape.

"Most people aren't particularly concerned whether or not their tapes are chromium dioxide or high energy coated," said Topley. "Most people buy the best tapes because they know it'll give the best durability and performance. But a lot of the benefits are gained inadvertently. People can pay anywhere from \$7.99 to \$6 or \$8 for blank tape here."

He said the vast majority of Tower's customers do know a lot about music. And also know that with its volume, Tower will be able to fit their needs—no matter how far out. "People come all the way from Orange County and the San Fernando Valley to shop at Tower. They get what they want in music needs, and save money on our product.

Four-Channel

"We do handle quadrasonic prerecorded tape, but the catalogue is limited. Availability is better on LP's."

"Often," Topley said, "people spend \$800 on a quad 8 Track, cassette or open reel outfit and find that no, or very few, tapes are available. This is upsetting, and deters people now from buying quad sets. This plus the expense of quad over stereo, on the average, keeps people away. Prices need to be more realistic, and the bugs must be worked out of the mechanisms. They are not as reliable as they must be."

Topley personally feels that tape sales will never ever threaten to top LP sales. "The life of the average tape (cassette, 8-track) is roughly six months and the cost is usually always higher than albums." Working where he does, he has a certain perspective in comparing tape to LP operations. "Albums are easier to work with. Phonograph sets don't have the complications that cassette and 8-track players have. But blank tape sales are doing very well overall. People like creating their own tapes. We expect an increase in

blank tape sales upwards of twenty five percent next year."

None of Tower's stores sell tape hardware. The policy or motto of the Tower chain, according to Topley, is to sell and specialize in music only. There is no combining of music sales with equipment. There is no proposed plans of doing such in the future. If Tower ever got into hardware sales, said Topley, it would probably be a specialized store of its own, selling solely hardware.

In Towers tape department they do, however, sell such things as tape splicers, head cleaners and record cleaning materials. Plus tape cases (10-46 slot holders). "These cases sell exceedingly well. If someone owns a cassette player, inevitably he's going to want a case to keep his tapes in order."

Promotion

Promotion in this particular store for tapes, in addition to their lenient policies, usually combines as promotion for the store as a whole. Posters, buttons, occasional albums are given away free. Plus a recent PR stunt involved recording group Bread's new album and tape release. All the employees including the three assistant managers Bob Delaney, Bill Davis, Stan Goran and manager Charles Shaw dressed in baker's costumes while a bread truck outside handed out some 5,500 loaves of fresh Weber's bread. The group also was there signing autographs. Other PR stunts include live Saturday morning concerts in the store by contemporary artists promoting their latest releases. Such performers have been Mother Hen, Jack Bonus, and most recently Peter Yarrow (formerly of Peter, Paul & Mary). On hand one morning were 200 black youths from the Watts area of L.A. who came in by bus and sat in the long middle aisle of Tower and listened. "It was beautiful," said Topley.

Retail Buyers

• Continued from page 27

tailer will be watching for and willing to buy are automatic shutoff, built-in mikes and portability.

In blank tape, branded, quality cassette tape will be at the forefront. Buyers will look at and buy chromium dioxide and high energy tapes, and feel the consumer is ready to purchase these items. The growing number of blank 8-track tapes will also be big at the show.

In 8-track, record capability is the major factor for most buyers.

"I'm looking for more 8-track with record capability," said a New York buyer, "because we've been doing such a big job with it. Decks and 8-track systems are going to play a big role for us next year."

A tie-in between 8-track and four-channel is also important, as many buyers want units that are four-channel/two-channel compatibility, thus completing a combination with a compatible receiver.

Buyers will be watching price points at the show, but most do not seem quite as concerned about pricing as in previous years. Retailers point out that many firms which have been strictly audiophile in the past and have carried high price tags have come down to "reasonable" prices on popular models, and the retailer feels the consumer is willing to pay for quality.

With the open-to-buy attitude retailers are taking with them to show, there should be more buying, dealing and all around action than at any CES in the past. And dealers feel this fall will be the biggest tape/audio season ever.

BPI PHONE

CHICAGO—Billboard Publications, Inc., will be available by phone to delegates at the Consumer Electronics Show. Dial 312-791-7774, or if calling within McCormick Place, dial only the last four digits.

Rock Tape Big In Vegas

• Continued from page 30

nity sells "80 percent soul which includes jazz, gospel and blues," stated Carmelis Edwards assistant to owner Larry Wilburn.

"Our sale of records and tape is just about equal right now and has been for the past two years. However, cassettes are catching on a little more this past year," said Edwards.

Located for 13 years in the highest crime rate section of the city, the store has never been robbed and vandalism is at a minimum. "Half of those who would steal elsewhere won't steal here," said Edwards. "We know 60 percent of the people who come in. Everybody is met at the door by the salesman who goes with the customer. During hours when the store is closed people can see into the store and there is always some lighting."

The store offers a complete line of blank tape and accessories such as carrying cases. "Our clients aren't too concerned about the technical aspects of blank tape," related Edwards. "Very rarely do they ask for a brand name. They take our word that it's good merchandise."

The store also carries players. The only trouble Sight and Sound has experienced with warranty and parts problems are related to off brand equipment.

Sight and Sound isn't a discount store with tapes beginning at \$4.98. The current best sellers are the Staple Singers, James Brown and B. B. King. Artists currently appearing in the Strip hotels are promoted by the store with a corresponding increase in sales. They are currently promoting the 8-track version of B. B. King's latest album. When Dionne Warwick was at the Riviera in May the store promoted her for a week.

Like most of the record stores in this 24 hour tourist town, Sight and Sound is open seven days a week. Most stores are open from 10 am to 10 pm and from noon until six on Sundays.

Ethnic Sales

Las Vegas has three record stores specializing in foreign music. Erika's German Delicatessen stocks imported German releases, while Sandoval's Discoteca Mex handles Mexican artists.

Discoteca Latino America is a Spanish speaking store featuring

Mexican, Cuban, Spanish, Central and South American artists. Spanish tapes are priced at \$6.50. They stock a small quantity of these items obtained through a local distributor. Although there is a high Nevada population of Mexican-Spanish descendants, the store reports little success with tapes."

Musiland also stocks a complete line of foreign artists. "The show people in town dig the foreign stuff," said Vollmer. "I don't know what they do with it, but they buy a lot."

Pirating and bootlegging of commercially taped popular music in Las Vegas were running rampant when \$1 million in tapes were seized May 4 by U.S. deputy marshals. Thirty-three persons and firms doing business in Clark County were named defendants in a federal suit alleging copyright infringements through the pirating of commercially recorded and taped popular music.

According to Edwards of the Sight and Sound store "We know it goes on, but there isn't anything we can do about it. People come in and say they can get the tape elsewhere for \$3.00. We're discount already and we can't go down any lower. There just isn't much we can do about it, so we don't worry too much about it."

Confirming the lead of 8-track over cassette (at least four to one) was John Highfill, Transcontinental Music Corp., which distributes tapes in Nevada, California, Utah and Arizona.

"Of all tapes sold in Nevada 75 percent is rock, possibly more," said Highfill. In the small California, Arizona and Utah towns it's about 60 percent rock, 25-30 percent country and the rest is miscellaneous."

"We look for a 5 percent increase in sales each year. Last Christmas sales were up 38 percent. We're looking for a big increase in 8-track sales this summer. They always pick up during the summer when the high schools let out. Kids get in the cars, drive to the lake, turn off the radio and plug in the 8-tracks."

Highfill said artists playing in town show a big increase in sales and cited Elton John as an example. "Elton John played here 18 months ago and his tapes are still selling big. The artists' product sells a long time after they have left town."

International News Reports

U.K. Gov't Mulls Writers Royalty From Libraries

• Continued from page 1

not required to recommend any particular course of action, but was asked to define possible methods by which an amendment could be implemented.

Although the working party was originally only going to consider the desirability of a royalty being paid on books, representations by the British Copyright Council and Music Publishers Association brought about a decision to widen the working party's brief. Laurence Swinyard, chairman of the general council of PRS, represented the BCC on the working party.

However, in agreeing that records and sheet music should be subject to a public lending right, the party felt that "with certain categories of non-book material, there is a risk that the total sums collected might be insufficient to justify the costs of collection."

However, this is believed to apply to such items as periodicals,

prints and photographs which would have a more specialist appeal within a public library's facilities.

The report states that the public lending right would apply to all public, commercial and subscription libraries.

There are two methods of making payment to authors which are mentioned in the working party's report—a percentage surcharge, applicable to all PLR books and regulated by an independent tribunal, or a system of blanket licensing. The latter is the one which would probably be applied to records and music, with a collecting society issuing licenses to libraries on payment of a fee, and authors receiving payment according to library sales.

"If a public lending right in respect of records and music is decided upon, then it will be established with a view to benefiting composers, rather than manufacturers," commented Swinyard.

Mexican Musical Eyes U.S., Other Markets

By ENRIQUE ORTIZ

MEXICO CITY — Mexico now has its first ever successful musical comedy — "Contigo, Pan Y Cebolla" (With You, Bread and Onions). And attempts are being made to bring the vehicle to U.S. audiences in New York, Los Angeles and Chicago.

The musical, written by Jose Antonio Zavala in collaboration with librettist Luis Reyes de la Mesa, is currently playing Saturday and Sunday only at the Teatro Del Bosque, a government showcase in Chapultepec Park. It runs here until mid-June and then moves to a legitimate theater late in June or early July.

Zavala is currently working on an English language translation to bring the show to the U.S. Marv Fisher, a former Hollywood journalist, and Mathiss Kelemen, Zavala's manager, have already contacted industry executives concerning the U.S. production.

Fisher is also negotiating to produce Mexican and other Latin American recordings of titles from the musical. Said Fisher: "It's only a matter of promoting them in the right areas to bring worldwide attention to the work."

The 12 song work is an adaptation of a mid-19th century play by Manuel Eduardo Gorostaza. It has a cast of 60 and opened in May. The reason for the two shows a week is because of previous commitments of the cast and the composers.

The success of the musical — it was also glowingly received by local media critics — has also re-activated some of Zavala's earlier works, primarily those he wrote for PanAmericana's "Hermanos Coraje" soap opera series which is currently being dubbed for U.S. television outlets.

Zavala is also set to appear on a forthcoming Sonny and Cher television special, packaged by the William Morris Agency and produced by former Telesistema producer Jaime Jimenez Pons.

METRONOME: NEW ADDRESS

COPENHAGEN — Metronome Records A/S has moved into new offices at 15 Jydeholmen. DK-2720, Copenhagen. Vanlose, Denmark. Tel: 71.28.11. Cable: Metrorecords, Copenhagen.

CBS Denmark Into Sales & Distribution

COPENHAGEN — After nearly two-and-half-years of independent operation in Copenhagen, the local CBS company has taken its second major step towards establishing a nationally integrated unit in Scandinavia.

Since May 1, CBS Grammafons A/S has been operating its own sales department, covering the whole of Denmark. The company has also acquired a one-third stake in GDC (Grammofonselskabernes Distributions Central), its former sales and distribution licensee.

"We have reached the point where our marketing and promotion efforts are no longer sufficient to strengthen further the position of our labels on the market," said CBS Grammafons general manager Sture Linden. "We also need direct access to our customers in order to provide a steady service and follow up on specific campaigns."

Linden added that CBS preferred its own say in achieving a good distribution set-up rather than depending upon an independent company for it.

CBS Grammafons sales department divides Denmark into four areas, which are Copenhagen, the rest of Sealand, Northern Jutland and Southern Jutland, plus Funen with complementary telephone sales from head office.

Since it began in 1970, CBS Grammafons A/S has doubled its share of the market, and is now geared for further expansion.

WEA Launch European Promo Campaign, 'Fruity'

LONDON — WEA-U.K. is launching a major European summer promotional campaign, called Fruity, for the Warner and Reprise labels. The focal point of the campaign, which has originated from the German WEA company, will be a sampler album retailing for \$2.49.

The album, "Fruity," includes material by Alice Cooper, the Allman Brothers Band, Curved Air, Fanny, America, Faces and the Grateful Dead. The circular sleeve design used for the album was conceived in Germany.

The British company has also produced 3,000 circular browsers which incorporate the "Fruity" concept. The browsers will be available to dealers ordering a minimum of 25 "Fruity" albums. WEA has also arranged 500 dealer window displays throughout the country.

In addition WEA is providing 2,000 streamers, together with full-

color posters and leaflets promoting both Warner/Reprise back-catalog and the label's new releases.

The company is giving promotional emphasis product by the Beach Boys' Bobby Keys, Arlo Guthrie, Fleetwood Mac, Mothers of Invention, John Baldry, Jackie Lomax, and Tony Joe White.

Back-catalog promotion includes both contemporary rock albums, such as Family and Faces, and easy-listening music, represented by Dionne Warwick, Dean Martin and Frank Sinatra.

The leaflets and posters have been printed in Germany and will be used in both France and Britain. The campaign is sub-titled "New Age of Warner/Reprise" and follows on from the recent European campaign for Atlantic, called "New Age of Atlantic." A European Elektra campaign is expected in the near future.

Carrere Distrib Network Via A Sonopresse Link

PARIS—Claude Carrere, one of France's leading independent producers, has set up his own distribution network in conjunction with Sonopresse.

Under the deal, Carrere's accounts will be handled by Sonopresse and sales carried out by a team of 15 representatives. All services however, are presently handled jointly until the Carrere company is fully operational, which is expected to be by the end of the month.

Carrere will eventually handle all artistic services from his recently expanded bureau at 39, rue Jean Goujon in Paris, while all commercial activities will be carried out at the Sonopresse headquarters at Issy, in the south Paris suburbs.

Carrere expects his present annual turnover of \$3 million to al-

most double by the end of the year. He has already released his first two disks through Sonopresse—the British title "Freedom" by Mac and Katie Kissoon and "Trop Belle pour Rester Seule" by Ringo Willie Cat, whose French version of "Help, Get Me Some Help" has just topped the million sales mark in France.

For contractual reasons, Sheila—one of Carrere's artists—will continue with Philips for the next three months. Philips was the former distributor of Carrere's product before the Sonopresse deal.

Carrere decided to form the distribution network because, he claims, it was costing as much to have his product distributed by an outside company. As a result of the move, he is currently in negotiation for certain U.S. and U.K. catalogs for distribution in France.

From The Music Capitals of the World

DUBLIN

Rod McKuen gave a concert at the Gaiety Theater which was booked out a few hours after the box office opened several weeks ago. McKuen, accompanied by pianist-arranger Arthur Greenslade, guested on the "Late, Late Show." . . . Another "Late, Late" guest was the singing Redemptorist priest, Cork-born Father Ollie Fenton, who sang Bill Anderson's "Happiness" from his Emerald LP. . . . Thin Lizzy, whose new Decca album is "Shades of a Blue Orphanage," will return for a short Irish tour in July or August. . . . CBS rush-released the Freshmen's "La Linda," written by the band's Ivan Laybourne. In the next few weeks there will be singles from the Freshmen's Derek Dean and Damien Mellroy. The Ballymena unit have embarked on a massive publicity campaign, using the slogan reFRESHMENT, which is built around introducing their two new members, Ray Donnan and Lindsay Luney. . . . Kris Kristofferson and Rita Coolidge were very well received at Dublin's National Stadium. . . . After their Sunday night concert at the Gaiety Theater, Red Hurley, Kelley and the Nevada are planning to do shows in Cork, Galway, Waterford and Limerick. Usually, the Nevada's appearances are confined to the ballroom circuit. . . . The Tremeloes will be here for a 10-day tour in August. . . .

Mellow Candle, who left Ireland a few months ago to settle in London, return to play the National Stadium on June 26, in support to Steeleye Span. The concert will be Dublin record retailer Pat Egan's first promotion. All tickets will cost 65p. On Aug. 2-3, Egan will MC two concerts, also at the Stadium, featuring Van Morrison. Belfast promoter Jim Aiken is arranging the shows. The Aug. 3 concert will be a special "Belfast night." . . . The Sands have switched the plug side of their new RCA single. Instead of "Salvation Sally," Bill Martin and Phil Coulter's "She Is Me," will be promoted. . . . The premier award of "Star Trek '72," organized by St. Gabriel's Community Center in Dollymount, a North Dublin suburb, was won by a close-harmony group called Unison. They will be recorded for release on Pye.

KEN STEWART

COPENHAGEN

The Danish Music Center presented Fairport Convention in concert at the Falkoner Center on May 28 with Danish big band Smile as the supporting act. . . . Bent Sten, whose first solo album "My Ship" has been released on BASF, is touring Germany this summer, and will visit the U.S. to record another LP, possibly for Capitol. . . . Danish version of the Les Humphries Singers hit "We Are Going Down Jordan" now available on RCA by Birgit Lystager. . . . International Concert Organization presented Pacific Gas And Electric here in Copenhagen on June 4, and has set up a Manfred Mann tour in Sweden and Finland from June 21 through 25. . . . Saxophonist Brew Moore's composition in memory of the late King Frederik, "King Frederik's Blues," now available on the Sonet label.

Metronome Records is launching new WEA budget label Midi with releases by Aretha Franklin, Iron Butterfly, Sonny and Cher and others. . . . big pop festival planned at Roskilde from July 2-4 with Sha Na Na, the Klinks, Family and Tony Bush named as likely starrers. . . . SBA set extra concert for James Last chorus and orchestra on June 3 following two sellout houses. . . . Former Kinks bass guitarist Pete Quaife has started a group with Danish singer Michael

Julin, and EMI is recording a debut album.

German Roy Black and Norwegian Anita Hegerland still topping the pops with "Schoen Is Es Auf Der Welt Zu Sein." . . . Sir Henry, who scored a hit in Holland, Denmark and Belgium with "Camp," has a new single called "Newspaper." . . . RCA's Sweet in concert at the Tivoli Gardens Krudthus May 28, and same venue's variety season opened this month with Barclay's Charles Aznavour followed by York's Lovelace Watkins. . . . Andy Williams to sing at Red Cross charity concert at the Falkoner Center on Aug. 5, and will appear at the same venue the following day under the auspices of the International Concert Organization. . . . Danish Music Center and PDH Booking now sharing offices at 6 B Grundtvigsvej, Copenhagen.

KNUD ORSTED

LONDON

Fifty percent of all office accommodation at the Palais de Festivals in Cannes for the coming Midem has been booked. The event will be held from Jan. 20-26. Once again the Department of Trade and Industry will subsidize U.K. participants for Midem which will be the seventh event organized by Bernard Chevry. It was estimated by Bernard Chevry's Paris office that 38 percent of the bookings were from organizations making return visits — 12 percent are newcomers. From the U.K. 14 record companies and independent production units and 26 music publishers have already booked space. One of Chevry's assistants, Xavier Roy, has been in New York discussing the evening galas with a charity organization which has expressed an interest in staging the shows in return for record rights.

In an attempt to improve relations between promotion managers and the BBC, the Music Publishers' Association and the BPI held separate meetings on Friday (June 9) with their members for preliminary discussions. Next week BPI executive director Geoffrey Bridge and MPA's David Toff will hold a joint meeting to discuss their findings. They will then call a conference with Derek Chinnery and Mark White, heads of Radio 1 and 2, to devise an acceptable system for visits to the BBC by promotion men from record companies and music publishers. . . . Hilton Price, general marketing manager at Phonogram, is being transferred to Phonodisc where he will become a director of the company. Price will be responsible for the day-to-day operations and will report to managing director Tony Muxlow. Announcing the appointment, Steve Gottlieb, chairman of Polygram Leisure, said "the realignment of the management of Phonodisc is necessitated by the gradual withdrawal of the international senior executives who have been with Phonodisc since the commencement of its operation in 1970." One of the executives concerned is Werner Kraft who will return to Germany in September.

Reports in some U.K. national newspapers last week that Apple Records was in trouble because of the withdrawal of Paul McCartney was described in a statement issued by Apple as "absolutely ludicrous." In the statement, an Apple spokesman pointed out, "Paul McCartney is an Apple artist" and secondly that "he remains a shareholder in the company." Paul and Linda McCartney recently concluded a co-publishing deal with ATV to publish their joint compositions. John Lennon, George Harrison and Ringo Starr are in the

(Continued on page 59)

JUNE 17, 1972, BILLBOARD

Eastern Canadian Radio School Opens

HALIFAX—Eastern Canada's first school devoted exclusively to the broadcasting arts is in full operation. Known as AVTM, the school came into existence as a joint project of Canada Manpower, the Nova Scotia Department of Education and the Atlantic Association of Broadcasters.

In response to information from the AAB that training facilities for eastern Canadian students of broadcasting were virtually nonexistent, Manpower, the federal

employment agency, and the Department of Education funded and established a school with a complete broadcasting studio, and additional facilities for voice training, typing and technical development.

Heading up the teaching staff of AVTM is Rick Green, formerly of CHNS, Halifax. The school handles eight students at a time, in three courses a year, introducing a total of twenty-four qualified trainees into the Atlantic area each year.

Biffo Opens Rainbow With Deep Purple

LONDON—The first concerts at the Rainbow Theatre under its new Biffo Music management will be two performances by Deep Purple on June 30 and July 1. The concerts will be promoted by Peter Bowyer of NEMS.

Biffo Music, whose principal shareholders are Chris Wright and

Terry Ellis of Chrysalis, will also announce the appointment of a manager for the theatre in the near future. No further concerts have yet been finalized.

London's Coliseum, meanwhile, is to stage a series of one night pop concerts next month following the recent successful performances at the theater by Cat Stevens and the Faces.

John Burrows of Howard and Wyndham, the booking agent for the theater said: "We feel there is a great shortage of suitable theaters in London where major artists can play, and the Coliseum, one of London's largest theaters, is an ideal venue. We have had enquiries from several major rock artists and we hope to be announcing acts for the first concert dates during the next week or so"

2 M USSR Radio Players Produced

MOSCOW—The Russian radio industry manufactured 2,146,000 radios and radio-record players, in January-March 1972, according to trade statistics just issued. A total of 1,420,000 television sets were produced.



IRELAND'S TOP country singer Larry Cunningham, in London last week to record an album, made a guest appearance at Basildon's Arts Centre to present Record Mirror's Country Music Awards for the three most promising UK talents of 1972. He is seen here backstage after the presentation with the leaders of each group (from left) Frank Jenkins of Syndicate, Pat Kelly of Tennessee Four and Freddy Duffy of Western Union. Cunningham is special guest star on the Charley Pride tour and the new album, "Songs Fresh From Nashville" will be issued on Friday (2) to coincide with the tour.



MONUMENT LABEL manager Hans Englund, left, and Grammfon AB Electra's publicity manager Len Andersson, right, were on hand to meet Kris Kristofferson and Rita Coolidge when they arrived in Stockholm. Rita's record product is handled by Polydor in Sweden.

JUNE 17, 1972, BILLBOARD

From The Music Capitals of the World

• Continued from page 58

U.S. for discussions with their business manager **Allen Klein** . . . Polydor managing director **John Fruin** is the new chairman of Record Merchandisers, the industry-owned racking company. He replaces EMI Records managing director **Philip Brodie** who relinquishes the post after just over a year. Brodie remains a board member of Record Merchandisers . . . **Noel Rogers** of United Artists Music has secured European rights to material written by Brazilian songwriter and singer **Sandro**. Rogers negotiated the deal with U.S. music publisher **Larry Spier** . . . **John French**, has joined Billboard Publications in London as promotion and circulation manager. He joined the company this week to succeed **Ben Cree** who is leaving the company. French comes to the company from IPC Business Press where he was deputy advertising manager for one of the group's technical magazines.

Phonogram is to launch a new album series of Chess releases called Golden Decade in the Autumn. The series follows the company's recent success with the double album, "Chuck Berry's Golden Decade." **Nigel Grainge**, the Chess label manager at Phonogram will supervise the series and the first album he has prepared will be by **Little Milton** for an August release. This album will be followed at monthly intervals with releases by **Bo Diddley**, **Billy Stewart** and **Chuck Berry**.

PHILIP PALMER

TORONTO

Kanata Records has signed rock singer **Matt Lucas**, who had a hit in the early sixties with "I'm Movin' On." Album product will issue in mid-month. . . . Mercury's Records' **Chuck Mangione** drew capacity houses for his Colonial Tavern appearance. It was Mangione's third Toronto appearance in less than a year. . . . Toronto-based **Fludd** will head west for a tour taking in Vancouver, Kamloops, Kimberly, Penticton and Pt. Roberts, Washington, following their appearance at the Maple Music Junket.

London Records' **Vince Lasch** has set up extensive dealer-radio promotion for **Thundermug (Axe)** in their home town of London, Ontario. . . . Decca's **Parrish and Gurvitz** kicked off their North American tour at the Nickelodeon in Toronto last week. The group is now in New York City. . . . CBC Radio will broadcast the finals of the Montreal International Violin Competition next week. Grand prize winner walks away with \$10,000. . . . Toronto club action seems to be picking up considerably. Much's **Seadog** is drawing full houses at the Abbey Road; **Gary and Dave** are doing the same at Ontario Place; Kinney's **Whiskey Howl** broke records during their engagement at the Speak-easy.

Kenny Rogers and the **First Edition** will play Hamilton's Glendale Secondary School this month as the school's prize for submitting the most entries to a CKOC contest. Total response was 1,900,000 entries and Glendale won with 480,000 entries. . . . **Aaron Space's** first Kinney LP is released. It contains their current single, "Keep on Movin'."

Valdy, the Victoria, B.C. artist, is currently touring Western Canada. Dates include Saskatoon, Edmonton, Calgary, Vancouver and Victoria. No word yet on a recording contract from manager **Keith Lawrence**. . . . The **April Wine** hit, "You Could Have Been a Lady" is now available in Europe. The group has recorded a new single for immediate North American release. . . . The **Toronto Sym-**

phony's subscription push netted them more than 15,000 regular customers for the season, the highest figure in the TSO's fifty year history. . . . **Frank Mills'** "Love Me Love Me Love" has received a Gold Leaf Award. The single is the biggest domestic seller in Polydor Canada's history. . . . True North's **Murray McLauchlan** opened his Canadian tour at Toronto's Riverboat to overflow houses. The folk artist now is scheduled to appear in more than a dozen western Canadian cities, winding up back in Toronto for the Mariposa Folk Festival in mid-July. . . . The **Mills Brothers** drew out the nostalgia crowd for two weeks at the Beverly Hills Hotel. Quality's new promotion representative, **Bob Morten** took advantage of the opportunity and laid on a healthy dealer-press-radio reception.

RITCHIE YORKE

MOSCOW

The State Symphony Orchestra performed in Berlin. . . . Melodiya recent classical releases include the fifth album in their "1000 Years of Music" series, featuring the Madrigal Ensemble, conducted by **Andrei Volkonski**. . . . An international chorus festival is scheduled for Tallin, Estonia with choruses from Scandinavia and Eastern European countries appearing. . . . **Maria Pakhomenko**, winner of last year's Golden Orpheus Song Festival in Bulgaria, has released an album of contemporary Russian songs. . . . **A. Helik-Pashev** a former chief conductor of the Bolshoi theater, is featured on a three L.P. "Pathetic Symphony" set on Melodiya. **Melik-Pashaev** was with the Bolshoi for 41 years and conducted 2,500 operas. . . . **Dimitri Shostakovich** was decorated with the Star of Peoples' Friendship on his 65th birthday by the German Democratic Republic. . . . **James Last's** concerts in Tbilisi, Leningrad, Kiev and Moscow were sell outs. . . . "The Art of Conductor" is a new TV series launched by Central Television here, and hosted by chief Moscow Philharmonic conductor, **Kirill Kondrashin**. . . . The art-music-ballet festival, White Nights, is currently being held in Leningrad. . . . Balkanton Records, Bulgaria is holding a sales display of its product in Leningrad.

Moscow Stars, the annual arts festival concert series drew capacity crowds to Moscow's largest concert halls to hear talent that included singers **Elena Nesterenko**, **Tamara Siniavskaya**, **Bella Rudenko**, **Maria Bieshu**, and the Moscow Philharmonic and Radio-Television Symphony orchestras. . . . Melodiya has released an album by **Druzha**.

Participating in the Prague Spring Music Festival were **Sviatoslav Richter** and **David Oistrakh** with the Czech Philharmonic, the State Symphony Orchestra, under **Yevgeni Svetlanov** and composers **Boris Tishechenko** and **Tikhon Khrennikov**. . . . Pop singers **Lev Leshchenko**, **I. Kalinichenko**, **Maria Kadriana** and writer-singer **Palad-Byul-Ogly**. . . . **Druzha** will tour Romania, Bulgaria and East Germany in June and July. . . . A jazz festival was held in Vilnius, Lithuania, June 2-4. . . . Bulgarian singer **Lili Ivanova** completed her current tour with concerts in Yerevan, Tbilisi and Moscow. . . . Rumanian organist **Hans Ekhard Schlandt** gave concerts in cities of Siberia and Caucasus. . . . The Gewandhaus Quartet from Leipzig completed a two-month Russian concert tour. . . . Yugoslavian conductor **Bogo Leskovits** and Polish conductor **Jan Kuljaszewicz** conducted several Russian national symphony orchestras recently.

International artists booked recently by Gosconcert for Russian concerts appearances have included conductors **Brzy Katlewiz** and

Witold Krzeminsky from Poland, **Louis de Forman**, France, **Pietro Argento**, Italy, **Kurt Sanderling**, East Germany, pianists **Hitosi Kabayasi**, **Lusi Ishkanian** and **Ranko Filjak**, and violinists **Konstanti Kulkis** and **Heinz Schunka**. . . . Canadian baritone **Bernard Turgeon** appeared in concert in Odessa. . . . Italian singer **Lucia Altieri** gave concerts in five Russian cities. . . . Guitar duo, **Sergio and Eduardo Abreu** from Brazil appeared in Moscow, Kiev, Lenin-

(Continued on page 62)

Canada Executive Turntable

Heading up the directorship of Vancouver's Can-Base Records are **Steve Douglas**, **Billy Sherman**, **Jack Herschorn** and **Paul Horn**. **Douglas** is known for his production work with **Glen Campbell**, the **Lettermen** and others. **Sherman** was formerly west coast a&r director for Capitol Records. **Herschorn** is an established figure in the Vancouver music scene. **Paul Horn** is a flautist. Following its reorganization, Can-Base will now be distributed by Columbia Records. . . . **Mark Altman** has been appointed general manager of Morning Music's North American operations. Altman has worked closely with **Jury Krytiuk**, the publishing house's owner, for the past two years.

Richard Bibby named national sales manager, MCA Records (Canada). He was formerly Ontario sales manager. **Barry Paine** named national promotion manager with the company. He previously worked in the Quebec and Ontario markets. **Marlon McRae**, formerly with MCA's plant in Cornwall, appointed controller, based in Toronto. **Bob Birkett**, head of purchasing, has relocated from Montreal to Toronto. **R. A. Chislett**, general manager, continues in Montreal, covering plant production and custom pressing.

BMI Canada Set Music Message Meets

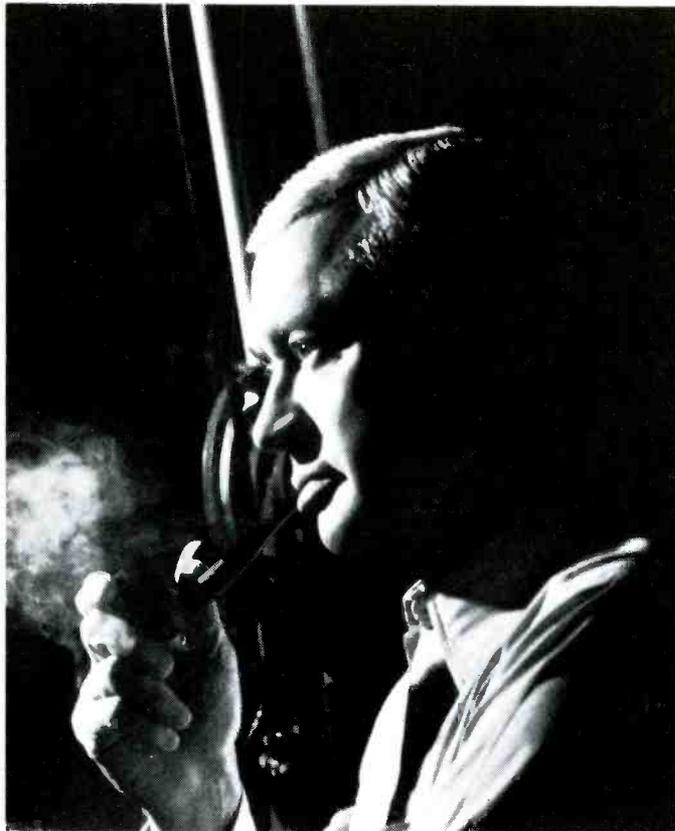
TORONTO—BMI Canada is coordinating a series of meets, across Canada, between songwriters, publishers, BMI personnel and music users. The Music Messages began last year, when in December BMI sponsored a similar get-together. Purpose of the meetings is to examine the needs and priorities of each of the groups involved and discuss ways and means of ensuring greater co-operation.

Scheduled already are dates in London, Ontario, June 27; Hamilton, (28); and Thunder Bay, (29). Later in the summer, Music Messages will occur in Sherbrooke, Ottawa, Oshawa, Sudbury, Winnipeg, Regina, Saskatoon, Calgary, Edmonton and Victoria.

Melodiya Into Color

LENINGRAD — Melodiya, the Russian record complex, has started to utilize pressings in various colors for its new product. They are being produced from the company's Leningrad pressing plant.

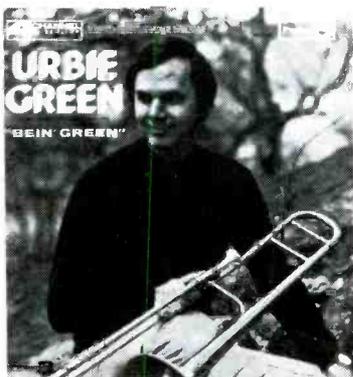
WHY ENOCH LIGHT USES



ENOCH LIGHT's well-earned reputation as a leader in the music world reaches back to the Era of the Big Bands, one of which he led. While other groups of that time have vanished, the great appeal of Enoch Light and the Light Brigade has been affirmed by their durability through the present.

Light's perceptivity and curiosity about music, extending beyond the immediate aspects of performance alone, led him to broaden out into associated esthetic and technical considerations. As a result, he is identified with most advances in the recording industry during the last decade and a half: multi-microphone perspectives, the development and refinement of stereo and the use of 35mm magnetic film for master recording were among them. Many milestone recordings in both the popular and classical repertoires came out of these efforts.

He has been actively experimenting with the four-channel medium for several years, and has already produced more than 20 four-channel recordings on his new Project 3 label, following other four-channel discs before launching the new label.



Urbie Green: Bein' Green



4 Channel Dynamite



Light Brigade: Brass Menagerie 1973



Sammy Kaye: Brand New Recordings

LATEST PROJECT 3 RELEASES!

Look for these four new four-channel recordings:

Sammy Kaye/Brand New Recordings PR5065SD ■ Urbie Green/Bein' Green PR5066SD

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SANSUI QS ENCODING.

A renowned trend-setter in the music world, Enoch Light helped spearhead the stereo revolution over a decade ago. And now, as music maker and producer, he's ushering in the four-channel era with his pioneering Project 3 label.

Project 3 prefers to issue a single version of each release, which serves as the compatible two-channel and four-channel stereo product. Sansui QS Encoding serves this purpose admirably, by placing back-channel information to either side of the two front channels, for a broadly spread out, enhanced acoustic perspective in standard stereo reproduction. But that's not the only reason it fits Enoch Light's purpose.

"To me, four-channel stereo is not just an extension of conventional stereo," says Light. "It's an entirely new medium with limitless possibilities of its own, and I'm grateful for the freedom it affords us in experimenting with exciting new sound combinations and balances. I'm using Sansui Encoding because I have found it, at the present time, to be the most flexible matrix technique from both the artistic and technical viewpoints."

If you're in recording (or broadcasting), why not find out for yourself what Enoch Light has already discovered? Add a Sansui QS Encoder to your present equipment and put yourself squarely in the four-channel business. Here's what you'll have going for you:

LOCALIZATION: Accurate and complete sound-source localization in every direction without dropouts or cancellations, without shifts in position. No worries about placing performers in certain areas and keeping them away from others.

TOTAL COMPATIBILITY: Sansui QS Encoding is compatible with two-channel playback of encoded records. With four-channel playback (synthesis) of conventional stereo records. With other matrix decoders. With all existing home hardware and professional equipment. With broadcast equipment — and with present FCC broadcast standards. Did we leave anything out?

As to broadcasting, by the way, the FM station doesn't even need an encoder on the premises unless it wants to originate live material or process discrete tape originals. For the rest, all it has to do is *play encoded records* (perhaps your records?) on its existing system to broadcast a decodable signal.

IMMEDIATE DECODABILITY: No need to wait for special decoders to go on the market later this year or sometime next. Over *half a million* compatible home decoders, or four-channel systems with such decoders built in, have already been sold and are in use. Sansui alone accounts for over 100,000 such systems decoding and synthesizing in users' homes today.

The Sansui QS Encoder is simple to adjust and to use. Can you afford not to have one? Try it. Experiment with your own material, in your own way. Learn for yourself what Project 3 has already found out. And ABC-Dunhill. And Ode. And Command. And Impulse. And Ovation . . .



For full details,
contact your nearest Sansui office now.

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Diaceem Building Vestingstraat 53-55. 2000 Antwerp. Tel.: 315663-5. Cable: SANSUIEURO ANTWERP.

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U.K.

6 Frankfurt am Main, Reuterweg 93. Tel.: 33538.

Thornhill Southampton S09 5QF. Southampton 44811. Cable: VERNITRON SOTON. Telex: 47138.

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy: Escalera A La Fama)

- This Week**
- 1 UN GATO EN LA OSCURIDAD—Roberto Carlos (CBS)
 - 2 SOMEDAY NEVER COMES—Creedence Clearwater Revival (RCA); Scorpio (Odeon)
 - 3 SALTA PEQUENA LANGOSTA—Cenizas (EMI); Ruben Mattos (RCA); Amalaya (Trova)
 - 4 LOCURAS TENGO DE TI—Pedro Villar (Polydor) Korn
 - 5 SON OF MY FATHER—Chicory Tip (CBS); Los Principales (Univ.); Bob Christian (M Hall); Fermata
 - 6 SAN ANTONIO CASAMENTERO—Los Azafraes (M Hall)
 - 7 SLEEPY SHORES—Johnny Pearson (Penny Farthing); Ray Conniff (CBS); Mathias (Philips)
 - 8 MY WORLD—Bee Gees (Polydor)
 - 9 WITHOUT YOU—Nilsson (RCA); Charlie Leroy (RCA)
 - 10 GOLPE TRAJIDOR—Carlitos Almeida (Microfon); Pepito Perez (D Jockey)

BELGIUM (French)

(Courtesy: Telemoustique)

- This Week**
- 1 JE VOUDRAIS DORMIR PRES DE TOI—Frederic Francois
 - 2 KISS ME—C. Jerome
 - 3 LES PLAISIRS DEMODES—Charles Aznavour
 - 4 APRES TOI—Vicky Leandros
 - 5 FLEUR DE PROVINCE—Charlotte Julian
 - 6 IL Y A DU SOLEIL SUR LA FRANCE—Stone & Charden
 - 7 INK-POT—Shocking Blue
 - 8 FREEDOM—Mac & Katie Kissoon
 - 9 WITHOUT YOU—Nilsson
 - 10 BEAUTIFUL SUNDAY—Daniel Boone

BRITAIN

(Courtes Record & Tape Retailer)

*Denotes local origin

- This Week**
- 1 METAL GURU—T. Rex
 - 2 VINCENT—Don McLean
 - 3 LADY ELEANOR—Lindsayanne Charisma (Hazy)
 - 4 OH BABE WHAT WOULD YOU SAY—Hurricane Smith
 - 5 ROCKET MAN—Elton John
 - 6 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drunners
 - 7 COULD IT BE FOREVER—David Cassidy
 - 8 CALIFORNIA MAN—Move
 - 9 SISTER JANE—New World
 - 10 ROCKIN' ROBIN—Michael Jackson
 - 11 AMAZING GRACE—Royal Scots Dragoon Guards
 - 12 MARY HAD A LITTLE LAMB—Wings (Apple)
 - 13 A WHITE SHADE OF PALE—Procol Harum
 - 14 TAKE ME BACK HOME—Slade
 - 15 ISN'T LIFE STRANGE—Moody Blues
 - 16 LEEDS UNITED—Leeds
 - 17 COME WHAT MAY—Vicky Leandros
 - 18 DOOBEDOOD, NDOOBE—Diana Ross
 - 19 A THING CALLED LOVE—Johnny Cash
 - 20 ME AND JULIO DOWN BY THE SCHOOLYARD—Paul Simon
 - 21 WHAT'S YOUR NAME—Chicory Tip
 - 22 AMAZING GRACE—Judy Collins
 - 23 SONG SUNG BLUE—Neil Diamond
 - 24 SUPER SONIC ROCKET SHIP—Kinks
 - 25 OH GIRL—Chi-Lites
 - 26 THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack
 - 27 TUMBLING DICE—Rolling Stones
 - 28 LITTLE BIT OF LOVE—Free
 - 29 JUNGLE FEVER—Chakachas
- Last Week**
- 1 T. Rex MARC I (Wizard)
 - 2 Don McLean United Artists (United Artists) Ed Freeman
 - 3 Lindsayanne Charisma (Hazy) John Anthony
 - 4 Hurricane Smith Columbia (Chappell)
 - 5 Elton John DJM (DJM) Gus Dudgeon
 - 6 Drunners Atlantic Screen Gems/Columbia
 - 7 David Cassidy Bell (Carlin) Wes Ferrell
 - 8 Move Harvest (Roy Wood/Carlin) R. Wood/J. Lynne
 - 9 New World RAK (Chinnichap/RAK) Mickie Most
 - 10 Michael Jackson Tamla Motown Carlin (H. Larson/J. Marcellino)
 - 11 Royal Scots Dragoon Guards Band RCA (Harmony) Pete Kerr
 - 12 Wings (Apple) Northern/McCartney Pandl McCartney
 - 13 Procol Harum Magni Fly (Essex) Denny Cordell
 - 14 Slade (Polydor) (Barn/Schroeder) Chas Chandler
 - 15 Moody Blues (Threshold) Tony Clarke
 - 16 Leeds (Hushahye/Carlin) Les Reed
 - 17 Vicky Leandros Philips (Louigny-Marquee) Leo Leandros
 - 18 Diana Ross, Tamla Motown (Jobete/Carlin) Deke Richards
 - 19 Johnny Cash/Evangel Temple Choir CBS (Valley) Larry
 - 20 Paul Simon CBS (Pattern)
 - 21 Chicory Tip CBS ATV Kirshner (R. Easterby/D. Champ)
 - 22 Judy Collins Elektra (Harmony) Mark Abramson
 - 23 Neil Diamond Uni (KPM) T. Catalano/N. Diamond
 - 24 Kinks (RCA) Davray R.D. Davis
 - 25 Chi-Lites (MCA) Intersong
 - 26 Roberta Flack (Atlantic) Harmony Joel Dorn
 - 27 Rolling Stones (Essex) Jimmy Miller
 - 28 Free (Island) Keepers Cottage/Socks Free
 - 29 Chakachas (Polydor) KPM Roland Kluger

- 27 LITTLE PIECE OF LEATHER—Donnie Elbert
- 26 RADANCER—Marmalade
- I'LL TAKE YOU THERE—Staple Singers
- 29 STIR IT UP—Johnny Nash
- 17 TAKE A LOOK AROUND—Temptations
- 33 RUN, RUN, RUN—Jo Jo Gunne
- 44 THIRD FINGER LEFT HAND—Pearls
- ROCK AND ROLL PART II—Gary Glitter
- 42 THE YOUNG NEW MEXICAN PUPPETEER—Tom Jones
- 28 SWEET TALKING GUY—Chiffons
- 40 BEAUTIFUL SUNDAY—Daniel Boone
- 38 DON'T LET HIM TOUCH YOU—Angelettes
- 47 NUT ROCKER—Bumble and the Stingers
- 48 COCONUT—Nilsson
- 30 OPEN UP—Mungo Jerry
- I'VE BEEN SO LONELY FOR SO LONG—Frederick Knight
- 46 LOOK WHAT YOU DONE FOR ME—Al Green
- LITTLE WILLY—Sweet
- TRAGEDY—Argent
- 36 WITHOUT YOU—Nilsson
- CIRCLES—New Seekers

CANADA

(Courtesy Maple Leaf System)

- This Week**
- 1 POOR LITTLE FOOL—Frank Mills
 - 2 OLD MAN—Neil Young
 - 3 MASQUERADE—Edward Bear
 - 4 WILD EYES—Stampeders
 - 5 WE GOTTA MAKE IT TOGETHER—Marty Butler
 - 6 GUNS GUNS GUNS—Guess Who
 - 7 BEAUTIFUL—Gordon Lightfoot
 - 8 TAOS NEW MEXICO—R. Dean Taylor
 - 9 THE THEME—Bobbie McDougall
 - 10 JUBILATION—Paul Anka

DENMARK

(Courtesy Danish Group of IFPI)

*Denotes local origin

- This Week**
- 1 SOEMANDEN OG STJERNEN—Comets
 - 2 HOW DO YOU DO—Mouth & MacNeal
 - 3 HVIS JEG VAR DIG—Ulla Pia
 - 4 UKADI UKADU—I Nuovi Angeli
 - 5 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland
 - 6 A SUMMER PRAYER FOR PEACE—Archies
 - 7 OLD MAN MOSES—Les Humphries
 - 8 TURN YOUR RADIO ON—Ray Stevens
 - 9 SOMEDAY NEVER COMES—Creedence Clearwater Revival
 - 10 A THING CALLED LOVE—Johnny Cash

JAPAN

(Courtesy: Music Labo, Inc.)

*Denotes local origin

- This Week**
- 1 SETO NO HANAYOME—Rumiko Koyanagi
 - 2 TAIYO GA KURETA KISETSU—Aoi Sankakujyogi
 - 3 YOAKE NO TEISHABA—Shoji Ishibashi
 - 4 MOTHER OF MINE—Neil Reid
 - 5 YURUSARENAI AI—Kenji Sawada
 - 6 KITAGUNI YUKIDE—Eiko Shuri
 - 7 KOI NO TSUISEKI—O Yan Hui
 - 8 HATOBA MACHI—Shinichi Mori
 - 9 KONO AI NI IKITE—Hiroshi Uchiyamada
 - 10 KOZURE OKAMI—Yukio Hashi

- 11 MOTHER AND CHILD REUNION—Paul Simon
- 12 FURIMUKANAIDE—Honey Nights
- 13 KEKKON SHIYO YO—Takuro Yoshida
- 14 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers
- 15 SARUBIA NO HANA—Motomaro
- 16 SAYONARA O SURUTAMENI—Billy Banban
- 17 DAREKA GA KAZE NO NAKADE—Tsunehiko Kamijyo
- 18 HACHI NO MUSASHI WA SHINDANOSA—Takao Hirata
- 19 MATTEIRU ONNA—Hiroshi Ituki
- 20 A HORSE WITH NO NAME—America

MALAYSIA

(Courtesy of Rediffusion, Malaysia)

*Denotes local origin

- This Week**
- 1 MAGIC EYES—Frankie (EMI)
 - 2 SON OF MY FATHER—Chicory Tip
 - 3 ROCKIN' ROBIN—Michael Jackson
 - 4 (LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL—5th Dimension
 - 5 SPEAK SOFTLY LOVE—Andy Williams
 - 6 AMARILLO—Tony Christie
 - 7 I'VE FOUND MY FREEDOM—Western Union Band
 - 8 MOTHER AND CHILD REUNION—Paul Simon
 - 9 MR. CLOUD—Cliff Richard
 - 10 RIGHT CAN BE SO WRONG—Cymarron

MEXICO

(Courtesy: Radio Mil)

- This Week**
- 1 PUPPY LOVE (Amor Infantil)—Donny Osmond
 - 2 NO SE HA DADO CUENTA—Roberto Jordan
 - 3 PERDON CARINO MIO—Massimo Ranieri
 - 4 WITHOUT YOU (Sin ti)—Nilsson
 - 5 ME HE QUEDADO SOLO—Juan Gabriel
 - 6 HORSE WITH NO NAME (Caballo sin nombre)—America
 - 7 VERONICA—Victor Yturbe
 - 8 CORAZON DE ROCA—Los Fresno
 - 9 VIDA—Los Sonadores
 - 10 POR QUE—Los Baby's

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

- This Week**
- 1 BEG STEAL OR BORROW—New Seekers
 - 2 TAG EMOT EN UTSTRAEKS HJAND—Ann-Louise Hanson
 - 3 APRES TOI—Vicky Leandros
 - 4 MOTHER AND CHILD REUNION—Paul Simon
 - 5 AMAZING GRACE—Royal Scots Dragoon Guards
 - 6 HEART OF GOLD—Neil Young
 - 7 TUMBLING DICE—Rolling Stones
 - 8 SON OF MY FATHER—Chicory Tip
 - 9 DA ER DET SKJOENT AA VAEKE TI—Roy Vlack & Anita Hegerland
 - 10 RATITI—Eivind Loeberg

PUERTO RICO

(Courtesy. Radio KUNO-San Juan Star)

- This Week**
- 1 AMADA AMANTE—Danny Rivera
 - 2 AH, AH, NO, NO—Willie Colon
 - 3 EL O YO—Sabu
 - 4 YO SOY EL GALLO—Jose Miguel Class
 - 5 SINA JUANICA—Rafael Solano
 - 6 NINA Y SENORA—Tito Puente
 - 7 PUPPY LOVE—Danny Osmond
 - 8 SERA—Carlos J. Beltran
 - 9 HABL A—Tempo 70
 - 10 VALS DE MARIPOSAS—Danny y Donna

SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week**
- 1 PUPPY LOVE—Donny Osmond
 - 2 ROCKING ROBIN—Michael Jackson
 - 3 BACK OFF BOOGALOO—Ringo Star
 - 4 YOUNG NEW MEXICAN PUPPETEER—Tom Jones
 - 5 HORSE WITH NO NAME—America
 - 6 HEART OF GOLD—Neil Young
 - 7 I'VE FOUND MY FREEDOM—Western Union Band
 - 8 I GOTCHA—Joe Tex
 - 9 RADANCER—Marmalade

SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers and Distributors Association)

- This Week**
- 1 AMAZING GRACE—Pipes & Drums
 - 2 BEAUTIFUL SUNDAY—Daniel Boone
 - 3 SON OF MY FATHER—Chicory Tip
 - 4 MOTHER AND CHILD REUNION—Paul Simon
 - 5 SACREMENTO—Middle Of The Road
 - 6 WITHOUT YOU—Nilsson
 - 7 HOW DO YOU DO—Rising Sons
 - 8 LONG COOL WOMAN IN A BLACK DRESS—Hollies
 - 9 DAY AFTER DAY—Badfinger
 - 10 MOTHER OF MINE—Neil Reid

SPAIN

(Courtesy of "E" Musical)

*Denotes local origin

- This Week**
- 1 AMARILLO—Tony Christie
 - 2 SON OF MY FATHER—Chicory Tip
 - 3 GIVE IRELAND BACK TO THE IRISH—Wings
 - 4 YO NO SOY ESA—Mari Trini
 - 5 VE CON EL—Basilio
 - 6 I LOVE YOU BABY—Tony Ronald
 - 7 ALGO A MI—Camilo Sesto
 - 8 UN BESO Y UNA FLOR—Nino Bravo
 - 9 TELEGRAM SAM—T. Rex
 - 10 SI NO ESTAS TU—Nilsson

SWITZERLAND (French)

(Courtesy: Radio Suisse Romande)

- This Week**
- 1 HOW DO YOU DO—Mouth and MacNeal
 - 2 APRES TOI—Vicky Leandros
 - 3 BLACK DOG—Led Zeppelin
 - 4 SAMSON AND DELILAH—Middle of the Road
 - 5 DE TOI—Gerard Lenorman
 - 6 POPPA JOE—Sweet
 - 7 OLD MAN MOSES—Humphries Singers
 - 8 NEVER BEFORE—Deep Purple
 - 9 SON OF MY FATHER—Chicory Tip
 - 10 TELEGRAM SAM—T. Rex

WEST GERMANY

(Courtesy Der Musikmarkt)

- This Week**
- 1 KOMM, GIB MIR DEINE HAND—Tony Marshall
 - 2 ES FAHRT EIN ZUG NACH NIRGENDWO—Christian Anders
 - 3 HAB SONNE IM HERZEN—Chris Roberts
 - 4 EINE ROSE SCHENK'ICH DIR—Roy Black
 - 5 SCHONE MAID—Tony Marshall
 - 6 OLD MAN MOSES—Les Humphries
 - 7 DU MUSST NICH WEINEN—Ulli Martin
 - 8 DANN KAMST DU—Vicky Leandros
 - 9 GUTE NACHT, FREUNDE—Inga & Wolf
 - 10 CARNAVAL IN RIO—Heino

From The Music Capitals of the World

Continued from page 59

grad and Estonia. . . . Japan's Royal Knights group is again in Russia on an extended concert tour. . . . Bulgarian singer Lili Ivanova, plus an accompanying rock group completed a five city concert tour. . . . Yugoslavian ABC group appeared in Leningrad for four weeks.

Musik Im Weg, East German pop group, appeared in Riga, Vilnius and Tallin.

VADIM YURCHENKOV

LENINGRAD

U.S. pianist Van Cliburn returns to Leningrad for concerts after seven years. He will also play Moscow. . . . Quartetto di Roma, from Italy, completed a concert tour with a Leningrad date. . . . Estonian Radio-TV Symphony Orchestra is back from touring Bulgaria and Rumania. . . . U.S. soprano Roberta Peters, Rumanian soprano Maria Krisnan and Candia's Bernard Turgeon appeared in operas throughout Rus-

sia a five city concert tour with his one man show. . . . Melodies of Friends, a touring show featuring singers and musicians from East Germany recently completed its tour with concerts in Tashkent, Alma-Ata and Moscow. . . . New York Woodwind Quintet and Composer's String Quartet completed their first concert tour of the country. . . . East German film and tape company, ORWO held an exhibition to feature their current open reel and cassette samples.

Guitarist Siegfried Berend and singer Klaudia Brodskinskaberend from West Berlin appeared in concert together in five USSR cities. . . . Canadian act Rene Claude completed a short tour. . . . Heikki Sarmanto, Finnish jazz pianist, was here seeking to arrange a Russian concert tour for his group which won first prize at the Montreaux Jazz Festival last year. . . . Amber Trumpet was the title of a pop-rock festival run in Kaunas and featuring groups from Lithuania, Latvia, Estonia, Moscow and Leningrad.

VADIM YURCHERKOV

Mgr. Sues Atl. & Act Over Pact

LOS ANGELES—Lee Weisel has filed a \$100,000 suit against Atlantic Records and Black Oak Arkansas, charging that the label induced the rock group to break its contract with the Weisel's Illiad Productions.

In Sept. 1970, Black Oak signed an agreement renewable by Weisel to four years, giving Weisel exclusive right to pick the songs and producers on the group's recordings. Black Oak Arkansas received an advance of \$5,000 and was to get 5 percent royalties on each of 12 yearly singles masters.

According to the suit, Atlantic insisted on picking its own songs and producer when cutting Black Oak and paid the group \$2,300 directly, which under the contract should have been paid to Weisel. The suit seeks an addi-

tional \$1 million in punitive damages from Atlantic.

Weisel has been involved in two other recent legal actions here, both previously reported in Billboard. Columbia artist John Manning is trying to cancel his management contract with Weisel in a plea to the California Labor Commission. And Weisel is also a central figure in a complex pair of cases involving the current management status of Iron Butterfly.



Billboard FM ACTION

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

Representing more than 18 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically and the markets researched include: SEATTLE: KOL-FM, Rich Fitzgerald; SAN JOSE: Doug Droese, KSJO-FM; MEM-

PHIS: Ron Michaels, WMC-FM; LONG BEACH: Ron McCoy, KNAC-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; ROCHESTER: Bernie Kimball, WCMF-FM; NEW ORLEANS: Hugh Dillon, WRNO-FM; DENVER: Tom Trunnell, KFML-FM; MIAMI BEACH: Sandy Thompson, WBUS-FM; PHILADELPHIA: Ed Sciaky,

WMMR-FM; Harvey Holliday, WDAS-FM; CLEVELAND: Seth Mason, WNCR-FM; Bill Bass, WMMS-FM; MILWAUKEE: Steve Stevens, WZMF-FM; DAYTON: Jeff Silberman, WVUD-FM; TUCSON: Allan Browning, KWFM-FM; HARTFORD: Ron Berger, WHCN-FM; BALTIMORE: Pete Larkin, WKTK-FM; SACRAMENTO: Robert Williams, KZAP-FM.

CANNONBALL ADDERLEY, "Soul Zodiac" Capitol
Cuts: All.
Station: WMMS-FM

ERIC ANDERSON
Cuts: All.
Station: KSJO-FM

ARGENT, "All Together Now," Epic
Cuts: "Pure Love," "Be My Lover, Be My Friend," "Hold Your Head Up," "Keep on Rolling."
Stations: WKTK-FM, KOL-FM, WBUS-FM, WMMR-FM, WRNO-FM, WCMF-FM

BLACK OAK ARKANSAS, "If An Angel Came To See You," Atco
Cuts: All.
Stations: KSJO-FM, KNAC-FM

BLUES PROJECT, "Blues Project," Capitol
Cut: "I'm Ready."
Station: KFML-FM

BOONE'S FARM, "Boone's Farm," Columbia
Cuts: "Play Children Play," "Living Together," "You Say You Love Me More," "So Much Wrong."
Station: WCMF-FM

DAVID BOWIE, "Rise and Fall of Ziggy Stardust . . . Spiders From Mars," RCA
Cuts: All.
Stations: WBUS-FM, KFML-FM, WCMF-FM, KOL-FM, WRNO-FM

BULL ANGUS, "Free For All," Mercury
Cuts: "Lone Stranger," "Children of Our Dreams."
Station: WCMF-FM

WALTER CARLOS, "Sonic Seasoning," Columbia
Cuts: All.
Stations: WKTK-FM, WMMS-FM

WALTER CARLOS "Clockwork Orange," Columbia
Cuts: All.
Stations: WMMS-FM, WMMR-FM

CHEECH AND CHONG, "Cheech and Chong," Ode
Cuts: All.
Station: KEAC-FM

THE CITY, "Now That Everything's Been Said," Ode
Cuts: All.
Station: WMMS-FM

ORNETTE COLEMAN, "Crisis," Atlantic
Cuts: All.
Station: KOL-FM

CHI COLTRANE, "Chi Coltrane," Columbia
Cuts: "Time to Come In," "Thunder & Lightening," "Feel-in' Good."
Station: WKTK-FM

DADDY COOL, "Teenage Heaven," Reprise
Cuts: "Daddy Rocks Off," "Teen Love."
Station: KWFM-FM

CROWBAR, "Larger Than Life & Live'r Than You've Ever Been," Capitol (import)
Cuts: All.
Station: WNCR-FM

CHARLIE DANIELS, "Charlie Daniels," Buddah
Cuts: All.
Station: KSJO-FM

TIM DAVIS, "Pipe Dream," Metro-media
Cuts: All.
Station: WZMF-FM

SOUNDTRACK, "Don't Play Us Cheap," Stax
Cuts: "Saturday Night," "The Book Of Life."
Station: WDAS-FM

DUST, "Hard Attack," Kama Sutra
Cuts: "Ivory," "Suicide," "Learn to Die," "Walk in the Soft Rain."
Station: WKTK-FM

THE EAGLES, "The Eagles," Asylum
Cuts: "Take It Easy," "Tryin'," "Take the Devil," "Nightingale," "Peaceful Easy Feeling."
Stations: WKTK-FM, WNCR-FM, WMMS-FM, WBUS-FM, KEEZ-FM, KOL-FM, WMMR-FM

FOGHAT, "Foghat," Bearsville
Cuts: "Trouble, Trouble," "Sarah Lee," "Leaving Again."
Station: WRNO-FM

PETER FRAMPTON, "Wind of Change," A&M (import)
Cuts: All.
Stations: WNCR-FM, WMMS-FM

ARETHA FRANKLIN, "Amazing Grace," Atlantic
Cuts: All.
Stations: WDAS-FM, KFML-FM, WNCR-FM, KOL-FM, WMMS-FM, WBUS-FM, WMMR-FM

ARETHA FRANKLIN, "In the Beginning," Columbia
Cuts: All.
Station: WMMS-FM

THE FUNKADOLIC, "America Eats Its Young," Westbound
Cuts: All.
Stations: WMMS-FM, KSVO-FM

RORY GALLAGHER, "Live In Europe," Polydor (import)
Cuts: All.
Station: WMMS-FM

SHAKEY JAKE HARRIS, "Devil's Harmonica," Polydor
Cuts: All.
Station: KFML-FM

HEAVY CRUISER, "Heavy Cruiser," Family Productions
Cuts: "Electric Lady," "Miracles of Pure Devise," "My Little Fire Fly"
Station: WCMF-FM

HIGHWAY ROBBERY, "Highway Robbery," RCA
Cut: "Fifteen."
Station: KNAC-FM

ISLEY BROTHERS, "Brother, Brother" (T-Neck)
Cuts: All.
Station: WMMS-FM

ELTON JOHN, "Honky Chateau," Uni
Cuts: "Salvation," "Hercules," "Rocket Man," "Honky Cat."
Stations: WKTK-FM, WHCN-FM, WNCR-FM, WMMS-FM, WZMF-FM, KOL-FM, KWFM-FM, WCMF-FM, WBUS-FM, WMMR-FM, WRNO-FM

JOY OF COOKING, "Castles," (Capitol)
Cuts: All.
Stations: WMCR-FM, WMMS-FM, WZMF-FM, KFML-FM

FREDDIE KING "Texas Cannonball," Shelter
Cuts: All.
Stations: WNCR-FM, WVVD-FM

THE LAST POET, "Chastisement," Blue Thumb
Cuts: All.
Station: KNAC-FM

LEATHER, "A Fine Woman," Pelican (Single)
Station: WRNO-FM

JOHN LENNON, "Sometime in New York," Apple
Cuts: "Sister Oh Sister," "Attica State," "John Sinclair," "New York City."
Station: WMC-FM

RAMSEY LEWIS TRIO, "Upendo Ni Pamoja," Columbia
Cuts: "Slippin' Into Darkness," "Got to Be There," "Concilio de Aranjuez."
Station: WCMF-FM

BUZZY LINHART, "Buzzy," Kama Sutra
Cuts: All.
Stations: WKTK-FM, WMMS-FM, WMMR-FM, KWFM-FM

JACK McDUFF, "Heatin' System," Cadet
Cuts: All.
Station: KOL-FM

MAMA LION, "Preserve," Family Productions
Cuts: All.
Stations: KOL-FM, KSJO-FM

HARVEY MANDEL, "The Snake," Janus
Cuts: All.
Stations: WCMF-FM, WMMR-FM, KWFM-FM

HERBIE MANN, "Mississippi Gambler," Atlantic
Cuts: All.
Stations: WMMS-FM, KFML-FM, KOL-FM

MATCHING MOLE, "Matching Mole," CBS-Import
Station: WNCR-FM

JOHN MAYALL, "Jazz, Blues, Fusion," Polydor
Stations: WMMS-FM, WVUD-FM, KFML-FM

MAX MORATH, "The Bust of Scott Joplin," Vanguard
Cuts: All.
Station: WCMF-FM

SPOONER OLDHAM, "Pot Luck," Family
Cuts: "The Lord Loves a Rolling Stone," "Easy Listening," "Profile," "Will the Chain Be Unbroken."
Station: WKTK-FM

PINK FLOYD, "Obscured by Clouds," Capitol
Stations: WNCR-FM, WZMF-FM

PINK FLOYD, "Pink Floyd"
Stations: WMMR-FM, WNCR-FM, WZMF-FM

DAVID POMERANZ, "A Fine Woman," Decca (Single)
Station: WRNO-FM

WILLIS RAMSEY, "Willis Ramsey," Shelter
Cuts: All.
Station: KFML-FM

ERIC VON SCHMIDT, "Eric Von Schmidt," Poppy
Cuts: All.
Station: KFML-FM

SHA NA NA "The Night Is Still Young," Kama Sutra
Cut: "Seacruise."
Station: KNAC-FM

DON SHIRLEY, "Point of View," Atlantic
Station: WMMS-FM

JIMMY SMITH, "Root Down," Verve
Cut: "Root Down."
Station: KOL-FM

SOFT MACHINE, "Number Five," Columbia (Import)
Cuts: All.
Station: WMMS-FM

STEPPENWOLF, "Rest In Peace," ABC/Dunhill
Cuts: "Hippo Stomp," "The Ostrich," "Renegade," "Foggy Mental Breakdown."
Stations: WKTK-FM, WMMR-FM, WRNO-FM

SWALLOW, "In the Nest," Warner Bros.
Cuts: All.
Station: KOL-FM

SWAMP DOG, "Cuff, Collard and Tagged," Cream
Cuts: All.
Station: KNAC-FM

ERIC QUINCEY TATE, "Drinking Man's Friend," Capricorn
Cuts: All.
Station: WVUD-FM

DOMENIC TROIANO "Domenic Troiano," Mercury
Cuts: All.
Station: WMMS-FM

URIAH HEEP, "Demons and Wizards," Mercury
Cuts: "The Wizards," "Traveler in Time," "All My Life," "Paradise-The Spell."
Stations: WKTK-FM, KSVO-FM, WCMF-FM, KWFM-FM, WRNO-FM

VARIOUS ARTISTS, "The Guitar," Columbia
Cuts: All.
Station: WHMS-FM

THE VELVET UNDERGROUND, "Live At Max's Kansas City (Atlantic)"
Cuts: All.
Stations: WMMS-FM, WBUS-FM, KEEZ-FM

WEATHER REPORT, "I've Seen the Body," "Electric," Columbia
Cuts: "Second Sunday in August," "Moors."
Stations: WNCR-FM, WMMR-FM, KOL-FM

ORSON WELLS, "The Begetting of the President," UA
Cuts: All.
Station: KNAC-FM

WHITE CLOUD, "White Cloud," Good Medicine
Cuts: "All Cried Out," "Hoe Bus," "Qualified," "Thanks for Nothing."
Station: WHCN-FM

WINGS, "Mary Had a Little Lamb," Apple
Stations: KEEZ-FM, WCMF-FM, WRNO-FM

BOBBY WOMACK, "Understanding," United Artist
Cut: "I Can Understand It."
Stations: WDAS-FM, KNAC-FM

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HELLO FLORIDA! This 1st Phone northern morning man patiently awaits the tropics. My problem is aggressive automation, and a situation where personality is becoming less important at this small market contemporary. The answer lies with one of the south's great radio stations. Maybe yours. It's with a station whose present or future automation plans stop after the all night show. A contemporary, Top 40, or Up MOR station in a small to medium market where a little more than time and temp is appreciated. Three years experience, First Phone, Single, and a variable price tag. Let's talk! All Florida markets welcome but I sure love the coast! (412) 745-5336. 7/8

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Nashville Scene

Continued from page 56

with two hours of Bluegrass gospel singing Sunday morning. . . . Buddy Lee Attractions has signed Tanya Tucker, the 13-year-old Columbia artist who hit the charts with her first recording. . . . Buddy Lee also signed three established acts: Ronnie Sessions, the Pete Drake Show, and Roni Stone-man. . . . Buddy Alan celebrated his 24th birthday in Bakersfield at a surprise party given him by his wife, Jane. Family and friends were there for the big affair. . . .

Nonsense—you CAN be No. 1 if you hire me as Program Director. I'll bet my job on it (\$15,000). I'm looking for a Top 100 Market that needs a Top 40 P.D. who'll make the station's staff sound like pro's. I'm not a hatchet man that needs to hire an entire new crew. To make his formula work. Drop me a line. I'm known for my air and production work, with a first phone to boot. I'll write back as soon as possible and keep all mail confidential. I've been here three years and I'll have to tell you why I regret to leave. Box 507, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 6/24

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Jukebox programming

Lennon, Ono 45 Controversial

By ANNE DUSTON

CHICAGO—The John Lennon/Yoko Ono record "Woman Is Nigger of the World" is proving to be the most controversial record of the year, according to a spot check in various markets.

What is hurting "Woman" is censorship all along the line by distributors, radio stations, jukebox programmers, according to Bob Johnston, program director for WBBM-FM here.

"The FCC didn't suggest we censor the record, but people all along the line were uptight about the word 'nigger' in the title," he said.

Pete Bennett, national promotion director, Apple Records, New York, said the disk was the hardest he has ever had to sell. "It's very difficult for stations to bleep out the offensive word because it's repeated in the chorus, it would end up completely meaningless."

The fact that song has moved up to the 57th spot on Billboard's "Hot 100" this week was explained by Barbara Wood of the chart department in the Los Angeles office. "Word-of-mouth sales in mom & pop retail stores accounts for most sales. We found very limited FM exposure, and only two Top 40 stations in the country playing it, Minneapolis and Fargo, North Dakota."

The problem of censorship was evident from Lois Reginbald, a jukebox programmer in North Bend, Nebraska. "I've never received any promotions on it," she said. Her major supplier is Lieberman's of Omaha, Nebraska.

Two Issues

Defending the wholesaler's position was Mike Mowers, buyer, Radio Doctor's, Milwaukee. "I didn't want to take a chance on getting involved. You're dealing with both the black issue and women's liberation, and using a

derogatory title," he said. He doesn't stock it, and has had no requests for it.

Tosh Hori, Seattle one-stop owner, complained that negative reaction by stations is keeping sales down, although he said operators are getting spotty action in college locations in Seattle, Montana and Oregon. "Jukebox programmers want popular air play songs," he said, describing the song as "less-than-average Lennon."

"I wish we could change the title," complained Dick Steinberg, president, Sterling Title Strip Co., who sold 7,200 cards in the first two weeks and has had no orders on it since May 5. "A short run is very unusual for Lennon, who usually runs two to three months," he added.

WBBM was one of the few Chicago stations to play the record on the air as soon as it came out. WCFL and WGLD-FM also picked it up initially, although WCFL pulled it after one week.

"We played it three to four times a day for four weeks, and dropped it because we felt the message had been said," commented Johnston, 25. His station follows a top 40, progressive rock and album cut format.

"One girl protested that John Lennon was commercializing on the word 'nigger,' although she was for Women's Lib," Johnston said. He added that blacks don't find the word offensive, considering it in a broad term context.

One station here still playing "Woman" after hesitating several weeks, is WDAI-FM, Chicago. "An honest record justifies playing it," said Jim Davis, program director. They have received no flack on it, but Davis predicted a fast death because of the message. "People want to be entertained when they listen to music," he contended.

One jukebox programmer who has had some success with placing the controversial record in pop spots that cater to the high school crowd is Betty Schott, Western Automatic Music, here. "They don't listen to the words, just the music and sound," she said. She is getting no requests from MOR spots or soul places where John Lennon usually doesn't go over, anyway, she said.

Henry Holzenthal, jukebox programmer, TAC Amusement, New Orleans, said he bought just a few copies and used them in college locations.

"Jukebox operators have an aversion to the word 'nigger,'" explained Kip Parker, one stop staffer, Acme Music Co., Minneapolis. He still gets a few calls for it. "I think it should sell, it has a good big band sound." He lamented about artists like Lennon who ignore the public's feelings. "John Lennon should quit trying to make points with the American public, and do his own thing, like go back to England," he said.

The record is selling very well to both blacks and whites according to Terched Scott, buyer, Downtown Records here with two locations on State Street. But he did say that distributors "seem to be afraid of it." He said the stores have run out of copies periodically. Sales of all singles run over 500 a day at each of the stores.

"Most people are buying it because it has a universal message. I think 'women' in the lyrics could be substituted for a lot of things, certain ethnic groups, certain individuals. It's a message about institutionalized thinking, about people doing what's expected of them. We go to school, then to college, then get married—why? Are we doing what we want to do or what is merely expected of us?"

Also, "I try to listen to as many records as possible at the one-stop, and program those which I think have an excellent future," Ortagus said. "Both of the collectors do the same thing. When we have the opinion of a deejay who has got to be right to keep his audience, we can crosscheck each other's opinions and find that a record we all approve is almost bound to become a winner on the boxes." In this way Ortagus consistently comes up with new numbers which "click" only a few days later. This early jump on the market has helped him to show a smooth, even collection rate on all spots. Around 12 to 14 records out of every 20 "hopefuls" the three men pick achieve the results Ortagus hopes for.

Two One-Stops

What are Ortagus' programming guidelines?

First, Ortagus undoubtedly leads the state of Florida in jukebox rentals, particularly during the holiday season, when he features a flat \$25 rental which has become extremely popular with home entertainers. In most instances, the renter is extremely specific about the music he wants to hear, obviously having a talk with guests before making the decision to rent. The music menu which they request is highly indicative of trends, Ortagus believes, so that he is quick to homogenize this sort of preference into programming over the routes.

Ortagus uses newspaper and telephone directory advertising to build his jukebox rental profits, has found it a good, profitable specialty, and is surprised that so few of his counterparts go after the rental dollar. "I look at it this way," he said. "Normally we are not particularly busy through holidays anyhow so the personnel is there to make the deliveries and pick the machines up. Phonograph rentals help to pay a large part of our holiday season costs."

Next, Ortagus' brother-in-law owns two radio stations, WOBS in Jacksonville, and a second in Montgomery, Alabama, featuring soul records and hard rock, for the most part. His brother-in-law's son is a popular deejay in Jacksonville, who confers regularly with Ortagus in planning the music to be aired, and who, over the course of the past few years, has developed a knack for picking "winners" which translates into added profits on Ortagus' routes.

(Continued on page 66)

Miami Station Taps Jukebox Popularity

By SARA LANE

MIAMI—The jukebox popularity meter can be a valuable device for radio stations which consider jukebox action as part of playlist background, according to Russ Wittberger, station manager, WMYQ-FM here. The station works with two jukebox companies (Billboard, June 10).

Wittberger is enthusiastic that jukeboxes use play meters. He isn't concerned that play meters do not record which side played. "We get comments from waitresses, barmaids, and customers on which side is getting the play. Usually only one side is a hit."

Basically, WMYQ is careful about going on records. As of May 12 it still hadn't added Neil Diamond's "Song Sung Blue" to its list, though it expected to. "The First Time Ever I Saw Your Face" was established before the station played it regularly. "It just isn't going to pay us to go on a record exceptionally early," Wittberger said. Therefore, early indication, especially from over 21-year-old via jukebox polls, is important. "People go into bars, pay their money and push a button at will," he said, noting the ballot-box validity of jukebox popularity.

Demographics

Wittberger indicated that jukebox programmers could profit from data gathering too so as to better target jukebox patron demographics.

"We pay much attention to demographics and have refined our programming format to fit our audience. The request lines run to a very young audience and these requests do weigh heavily on what we're scheduling. We do a lot of paperwork and keep stringent lists on each and every request. We ask the caller his name, age, sex, location, likes, dislikes, what records he would like to hear and transcribe all this information on sheets of paper recording the exact time the call comes in. If there are no teen calls between 3 and 4 p.m., for example, we know we have to do something to build up our teen audience.

"We keep alphabetized lists and have an entire page for each record. When a request comes, the one who answers the telephone flips to the page of the request and

writes down all the information. All this paperwork may seem grueling and unnecessary, but it serves as a guideline for us. If we find that out of all the request coming in, only a fourth are from women, we know we have to beef up our pitch to the gals and we have to find a way to do it—by contests, playing more Tom Jones records or whatever. You really have to look at these indicators. That way you get research which is conducted fairly and honestly and carefully reported to our staff. You just can't take the top selling records in the nation or even in Miami. You have to go much farther and probe much deeper than that. We want to know who's requesting what and who's buying."

"We can lose if we go into heavy soul because the percentage of black listeners is not that heavy; this isn't New York or Chicago. We have some black listeners and we play some soul. If a record is totally ethnic it probably will be a black record. And if it's totally black in sales, it might not be the right one to play if it isn't selling to a white audience as well. And, if it's Spanish-oriented it probably doesn't belong on a rock station unless it's a Santana or a "Suavacito" by Malo which have Latin roots. Both these have national recognition and are particularly applicable in our market because of the large Spanish-speaking population in Dade County."

Record stores are researched and Wittberger claims this is a broad base with all ages participating in sales. Because some stores hype the station, he culled 17 stores out of a list of 60 and came up with 43 remaining "honest" ones which now constitute that part of the research program.

"Only occasionally are singles bought by the 25-year and up age groups. There are exceptions, of course. For instance, Perry Como's "It's Impossible" and again Roberta Flack's hit. We try to average out what type person buys which records in what stores and use that information as a base.

Indeed, considering the thoroughness of WMYQ's research, it's hardly surprising they would include jukebox popularity too.

Coin Machine World

ILL. ASSN.

An operators panel discussing commissions will highlight the Illinois Coin Machine Operators Association meeting in East Peoria at Holiday Inn East June 16-18. National topics will be discussed too.

CIGARETTE HIKE

Cigarette machine operators wasted little time tacking on New Jersey's new 5 cents per pack cigarette tax increase to their machine prices. Until now, machine vended cigarettes had been selling for 50 cents. But instead of a nickel increase, machine prices have been boosted to 60 cents, more in keep-

ing with machine prices across the river in Philadelphia.

MAURIE ORODENKER

New Seeburg

CHICAGO—Seeburg Corp. has introduced a new compact, 100-selection, 1-speed (45) new shape jukebox called the Marauder SX-100. It is 44½ in. tall, 31½ in. wide and 23½ in. deep with a design highlighted by fuchsia lighting and cabinetry combining steel and unbreakable tempered glass. Amp and control center interchange with Golden Jet which measured 48½x30½x22½ in.

Programmer's Potpourri

Columbia Oldies: Santana, "Everybody's Everything/No One to Depend On" 33211; Chicago, "Colour My World/I'm a Man" 33210; Peter Nero, "Theme From 'Summer of '42'" 33209; Janis

Joplin, "Cry Baby/Mercedes Benz" 33208.

Blue Note Jazz: Donald Byrd, "The Emperor, Pt. 1-2" 1973; Bobbi Humphrey, "Ain't No Sunshine/Sad Bag" 1974.

Rentals, Radio Co-Op Aids Programs

By ROBERT LATIMER

JACKSONVILLE, Fla. — A number of fairly unique programming ideas and concepts are helping Ernest Ortagus, veteran owner of Monroe Amusement Co. here, maximize profits. One is an aggressive jukebox rental plan; another, cooperation with radio stations.

Ortagus' spread amounts to more than 150 phonographs, covering all of the sprawling Jacksonville area, and embracing the usual mix of nationalities and music preferences to be expected in a major city. Actual programming is done by two likewise veteran collectors, Mike Ortega, with the Florida firm for six years, and Don Bendever, also with six years behind him. During his career, Ortagus has experimented with various programming methods, including a full-time programmer in the office, a mechanized system depending entirely on the charts. He has concluded that there is no greater programming asset than the collector who is visiting each spot every two weeks and who is on friendly personal terms with the location owner, and who can find the time to talk to location customers to get their ideas firsthand.

Basically, each of Ortagus' phonographs shows a music menu made up of 80 percent selected from the charts as a starter. Then the remaining 20 percent are specialties, requests, "hopefuls," soul records, and easy listening. With remarkable uniformity, collectors change three records per visit over 95 percent of the route, every two weeks, with very few variations. Three-quarters of the string is on 2 for 25c, 5 for 50c play, a move which Ortagus adopted almost as soon as the industry endorsed it. Only a few marginal spots are still on 10c play and even these will be changed later in the year.

There is no question in Ortagus' mind that he has less request prob-

What's Playing?

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

Albuquerque; Country Locations



Mary Roth, programmer, Servomation of New Mexico

Current releases:

"(Lost Her Love) On Our Last Date," Conway Twitty, Decca 32945; "Lonesome Lonesome," Ray Price, Columbia 45583; "Eleven Roses," Hank Williams Jr., MGM 14371.

Picks:

"Happiest Girl in the Whole U.S.A.," Donna Fargo, Dot 17409; "Sweet Dream Woman," Waylon Jennings, RCA 0716; "Delta Dawn," Tanya Tucker, Columbia 45588.

Baton Rouge, La.; Country Locations



Joyce Ashford, programmer, State Novelty Co.

Current releases:

"It's Gonna Take a Little Bit Longer," Charley Pride, RCA 0707; "To Get to You," Jerry Wallace, Decca 32914; "I Made Leavin' Easy for You," George Jones, RCA 0700.

Oldies:

"For the Good Times," "Help Me Make It Through the Night."

Chicago; Soul Locations

John Strong, programmer, South Central Novelty Co.

Current releases:

"All the King's Horses," Aretha Franklin, Atlantic 2883; "If Loving You Is Wrong I Don't Want to Be Right," Luther Ingram, KoKo 2111; "Just As Long As You Need Me (Pt. 1)," Independents, Wand 11245; "I'll Take You There," Staple Singers, Stax 0125.

Chicago; Soul Locations



Billy McClain, programmer, Eastern Music Co.

Picks:

"Baby I'm for Real," Esther Phillips, Kudo 906; "We've Come Too Far to End It Now," Miracles, Tamla 54220; "Ask Me What You Want," Millie Jackson, Spring 123; "Give It Back," Bobby Womack, United Artists 50902.

Delphi, Ind.; Easy Listening Locations

Marjorie Sales, programmer, Reid Sales Music Co., Inc.

Current releases:

"Me & Julio Down by the Schoolyard," Paul Simon, Columbia 45585; "Nice to Be With You," Gallery, Sussex 232; "First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864.

Oldies:

"Take Me Home Country Roads," John Denver, RCA 0445; "It's Too Late," Carole King, Ode '70 66015.

Denver; Campus/Young Adult Locations

Ralph Ludi, programmer, Apollo Stereo Vending Services

Picks:

"Colors of Love," Beverly Bremers, Scepter 12348; "Too Late to Turn Back Now," Cornelius Bros. & Sister Rose, United Artists 50910; "After Midnight," J. J. Cale, Shelter 7321.

La Crosse, Wis.; Country Locations

Mrs. Jim Stansfield, programmer, Jim Stansfield Novelty Co.

Picks:

"It's Gonna Take a Little Bit Longer," Charley Pride, RCA 0707; "Mama Bear," Carl Smith, Columbia 45558; "Let's All Go Down to the River," Jody Miller & Johnny Paycheck, Epic 10863; "Listen to a Country Song," Lynn Anderson, Columbia 45615.

Manhattan, Kan.; Country Locations



Judy Weidner, programmer, Bird Music Co.

Current releases:

"Reach Out Your Hand," Tammy Wynette, Epic 10856; "Only You," Freddie Hart, Kapp 2167; "Kate," Johnny Cash & the Tennessee Two, Columbia 45590; "Easy Lovin'," Freddie Hart; "Turn the World Around," Eddy Arnold.

Osceola, Iowa; Easy Listening Locations



Jack Jeffreys, programmer, Jeffreys Amusement Corp.

Current releases:

"Candy Man," Sammy Davis Jr., MGM 14320; "Daddy Don't You Walk So Fast," Wayne Newton, Chelsea 0100; "Nice to Be With You," Gallery, Sussex 232.

Oldies:

"In the Mood," Glenn Miller; "Moon-glow," Artie Shaw.

Rolling Meadows, Ill.; Lounge-Res-taurant

Robert Hesch, programmer, A & H Entertainers

Current releases:

"Candy Man," Sammy Davis Jr.; "Nice to Be With You," Gallery; "Love Theme From 'The Godfather' (Speak Softly Love)," Andy Williams; "Song Sung Blue," Neil Diamond; "Someday Never Comes," Creedence Clearwater Revival.

Oldies:

"Misty," Sarah Vaughan; "Scotch & Soda," Kingston Trio.

NEC Picks 6 New Directors

Continued from page 18

Stillwater, and is serving as Oklahoma Unit Coordinator.

A field of 12 candidates was presented on a ballot to the membership by the NEC Nominating Committee. Each member institution was allowed one vote.

Retiring from the Board are two staff members and three students.

Leaving staff positions are Opal Moretz, Union Director at Lenoir Rhyne College, and Larry Heller, Director of Student Activities at Oberlin College, Oberlin, Ohio. Miss Moretz has served on the Board since its inception and has been Secretary-Treasurer for the past three years. Heller has also served on the Board several years, having also chaired that body, and during the past year chaired the Nominating Committee.

Student members retiring as a result of their graduation are Maureen O'Neill, Bowling Green State University, Bowling Green, Ohio; Herb Jones, Eastern Washington State University, Cheney; and Peter Landis, Robert Morris College, Coraopolis, Pennsylvania.

Talent In Action

Continued from page 17

nightclub. He takes the audience into his confidence and establishes a warm intimacy. Anka is equally adept with his own oldies, such as "Lonely Boy" and "Puppy Love" as with more recent tunes, like "Let the Sunshine In" from "Hair."

DUSTY SPRINGFIELD

Century Plaza Hotel, Los Angeles

Dusty Springfield, one of England's most consistent and tasteful hitmakers during the latter 1960's, is back on stage again after a two-year hiatus which she describes as a period of travelling around the world and having fun.

Dusty's Westside Room engagement came at the far end of a nationwide tour. And Miss Springfield was quite relaxed and mellow-voiced. On opening night, at least, her voice did not cut through the walls of sound in complex orchestral and soul trio arrangements the way she used to sound on her records. Afterwards, at her reception, she was heard to complain about the room's sound setup.

Aside from this problem, the Springfield show was quite admirable as her voice stood up under a rigorous program of fine new songs comparable in quality to her necessary hit medley. She also tells flakey stories in great style, and it is to be hoped that Dusty will soon be recording again.

NAT FREEDLAND

TOM JONES

Madison Square Garden, N.Y.

Tom Jones, that electrifying Parrot Records star returned to Madison Square Garden and while he did not succeed in filling the large arena, those fans that did come to see him received all they could have asked for and more.

His frenetic gyrations and boundless energy was in evidence even when Jones was performing smooth ballad material. During the rhythm numbers, and there were many such as his big hits "It's Not Unusual" and "Delilah," Jones' body movements bordered on the outrageous. Screams, wails, and screeches of the female members of the audience (and possibly a few men also) showed him their complete appreciation. In the Tom Jones show there is no space for even a three-second lull, which is obviously one of the reasons for his remarkable ability to stay at the top.

Although his more familiar singles hits, including the beautiful "I'll Never Fall in Love Again" were all enthusiastically received, it was the Jones rendition of "My Way" that stopped the show.

Preceding Jones on the bill were an unimpressive rock group and an equally uninteresting female vocal group. Comic Pat Henry, however, was very successful in providing the perfect warm up with his clever and topical humor, and gentle barbs at Tom Jones.

Memorex Bows 45-min. Cassette

SANTA CLARA, Calif.—Memorex has added a 45-minute cassette to its line, to make it easier to record albums.

The new length is available in both ferric and chromium dioxide cassettes. The firm also offers cassettes in 30, 60, 90 and 120-minute lengths, 8-track cartridges in 40, 64, and 80-minute lengths and five, seven and 10-in. reels from 600 to 3,600 feet. The company's chromium dioxide tapes come in 60 and 90-minute lengths.

WGSU-FM Showing on Blues Artist

Continued from page 18

performance, the audience was swaying with the guitar and voice, fully involved in the music and caught up in the intense emotions being communicated. When he finally concluded, the audience jumped to its collective feet and filled the room with cheers and applause.

During the ride back to Rochester that night, House expressed amazement at the reception he'd received, particularly from the young people in the audience who could have been less responsive to his style of blues singing. The station had helped somewhat by featuring his album the preceding week, and by promoting the performance for what it was, rather than a rave-up.

What's to be learned from the experience of WGSU? After all, we're only a little 2,000-watt non-commercial FM'er on a campus that can scarcely be labeled a hotbed of musical activity . . . or any kind of activity for that matter. Well, for one thing, by taking the initiative of investigating the local music possibilities, and by going to the Student Government for some money, WGSU was able to enrich its campus with a musical experience quite unlike any other it had encountered, or is likely to encounter.

By arranging the appearance to allow time for informal conversation and interviews, WGSU was able to offer an educational experience to those who might never

have had the opportunity to come into real contact with this man. The point I'm trying to make is that radio stations on college campuses have a unique opportunity to serve the educational community in which they exist. Practically every college has, within reach of a car trip, some person or persons who deserve recognition for contributions made to the history and development of music as it exists today.

The Roots

So often today you hear of how little is known of the "roots" of today's music by those who love it most. It seems to me that this is a role that college radio can fulfill admirably with only a minimal effort: that is, to help in this "educational" process of "roots" discovery. WGSU's experience has, I'm sure, been duplicated elsewhere on campuses. It should, I believe, be tried by others.

It's the easiest thing in the world to sit there for hours on end, spinning out the latest Stones release . . . but it's real service to your listening audience to bring them into contact with those many figures who laid the groundwork for all those new releases and all those new "artists."

Is this the kind of challenge that campus radio can accept? Without belaboring the point, it seems to me that, if campus radio is to live up to the "unique" label it's been acquiring lately, it must begin to serve this kind of function within the entire realm of today's music and recording industry. Besides, it makes damned fine programming!

Rentals Key to Programming

Continued from page 65

Over the years, Ortagus has found it wise to give each collector full authority to buy records, to locate requests, without complicated paperwork, vouchers, or any complications of that nature. At the end of each day, the collectors take their requests to the one-stops for next day delivery. If for some reason the number can't be located, either from the huge stock of oldies which Ortagus keeps on hand for his rental operations, or through the one-stops, a letter goes to the location owner explaining why a record cannot be found. This meticulously-followed plan has much to do with the excellent goodwill maintained in every stop.

Standard practice with Ortagus is to keep one or more of every record which has been bought in quantities of 100 or more, as well as the old favorites, and seasonal music. This has produced a tremendous file, and enables Ortagus or his collectors to come up with many requests without involving the one-stops at all.

Tough Law Fails to Daunt Tenn. Pirated Tape Sales

NASHVILLE—Despite one of the toughest anti-piracy laws in existence, bootlegging of tapes in Tennessee is more rampant than ever, particularly in the eastern part of the state.

This is the consensus of both distributors and legal experts, who are trying desperately to "educate and to push" enforcement officials into doing something.

"Legitimate retailers are 'going up a wall' in the Bristol-Kingsport area," one leading distributor said. "The situation is so bad that one radio station and a local newspaper are openly advertising pirated tapes."

FBI Agent Helps

"Because of the inability or unwillingness of some local officials to enforce the Tennessee law, we have had to turn to the FBI for help in enforcing the federal statutes," the distributor said. An FBI agent, named John Rogers, now is working with the music industry.

One law enforcement officer is quoted as saying: "If I get involved in a false arrest, I have to provide the money to defend myself. I

don't want to get involved in a law I don't understand."

Hutch Carlock of Music City Distributors sent out an across-the-state mailing last week of the Billboard NARM article, which he feels will be of educational value concerning piracy.

Purchases of pirated tapes, duplicated after Feb. 1972, have been made in numerous communities. In Knoxville, several stores are said to be selling them along with regular product. Others are selling them almost exclusively.

"The only concerted effort we can make now seems to be through federal channels," Carlock said.

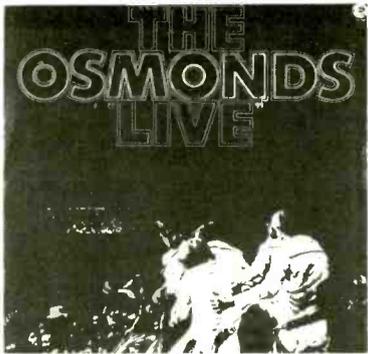
The Tennessee law, which makes piracy a felony subject to imprisonment and fine, has been on the books for about eight months. It places the responsibility for enforcement on local and state officials.

Attorney Richard Frank has been instrumental in the educational process in dealing with such enforcement officers and has been effective in the areas he has been able to reach.



Billboard Album Reviews

JUNE 17, 1972



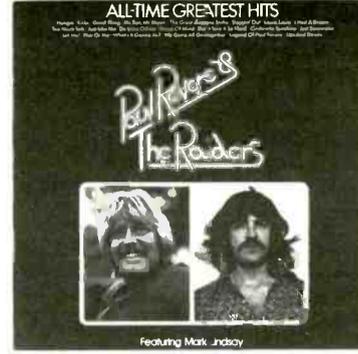
POP
THE OSMONDS LIVE—
 MGM 25E-4826
 Sensational live LP from the brothers. Recorded at their Los Angeles concert, this dynamite package should outsell even their past million-selling albums. Included are their hits "One Bad Apple," "Yo Yo," "Down By the Lazy River," Donny's hit "Go Away Little Girl," Jimmy's showstopper "Trouble I Got a Woman" and their Motown medley which is a concert highlight and more, all sure to thrill their millions of fans. Great production and sound by Michael Lloyd and Alan Osmond.



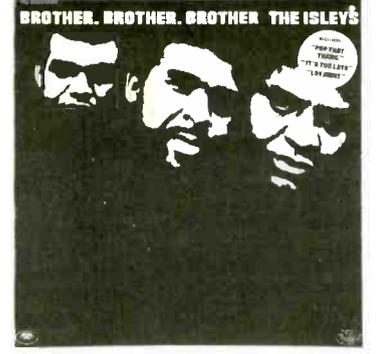
POP
JAMES BROWN—
 Soul Classics.
 Polydor SC 5401
 Most aptly titled "Soul Classics" is this sensational LP, which will prove another top seller for this powerful performer. Included here are the hits that have made him a "living legend" in the music world. "I Got You," "Make It Funky," "Sex Machine," "Call Me Super Bad" and more. Dynamite package.



POP
JOHNNY MATHIS—
 All-Time Greatest Hits.
 Columbia KG 31345
 This deluxe two-record set encompasses Mathis' old standards, "Chances Are," "Wonderful! Wonderful!" and "The Twelfth of Never" and brings his track record up to date with some recent hits, "Love Theme From 'Romeo & Juliet,'" "(Where Do I Begin) Love Story" and "If We Only Have Love." The potential chart topper is also a collector's must!



POP
PAUL REVERE & THE RAIDERS—
 All-Time Greatest Hits.
 Columbia KG 31464
 Paul and His Raiders more than any other group of the early and mid-Sixties helped keep rock and roll (U.S. of A. division) alive and well. They remained tight and exuberant during myriad personnel and wardrobe changes. Revisit where the action was with such audio flashbacks as "Kicks," "Louie, Louie," "Hungry" and "Just Like Me."



POP
THE ISLEYS—
 Brother, Brother, Brother.
 T-Neck TNS 3009 (Buddah)
 Terrific package from the brothers Isley who sound better and better with each release. Sensational work on "Sweet Season," "Brother, Brother" (both by Carole King), also well done are their own compositions "Pop That Thang" and "Love Put Me On the Corner." Despite its length (10:31) the highlight cut is their reading of "It's Too Late."



POP
EAGLES—
 Asylum SD 5054 (Atlantic)
 The high level energy group whose initial debut "Take It Easy," is rapidly climbing the Hot 100, offers strong vocals from Bernie Leadon (Flying Burrito Bros.) and Glenn Frey, who also penned most of the original material. All 10 cuts, including the single, are excellent. An outstanding first LP.



POP
HERB ALPERT & THE TIJUANA BRASS
 Solid Brass.
 A&M SP 4341
 From the archives of A&M come the hits of the Brass and Herb Alpert. "The Work Song," "Casino Royale," and "Wade in the Water," are strong cuts. Vocal work by Alpert on "Without Her," "This Guy's in Love" and "Summertime" is good too and should prove a favorite with programmers. Will please the present fans and garner new ones.



POP
BLACK OAK ARKANSAS—
 If An Angel Came to See You, Would You Make Her Feel at Home.
 Atco SD 7008
 Black Oak Arkansas, on this their third LP, firmly solidify their reputation as a "heavy band." Jim Dandy's hoarse, harsh vocals rein with some of the most frenzied in rockdom. The inner vitality of the group as a whole shines through on such cuts as "Mutants of the Monsters," "Fertile Woman" and "Our Minds Eye."



POP
VIKKI CARR—
 The First Time Ever (I Saw Your Face).
 Columbia KC 31453
 A strong, commercial package of today's material delivered in top, unique Carr style that should prove an important chart winner. She turns in exceptional treatments of "Without You," "Brian's Song," "Way of Love," and the title tune to name a few. Neil Diamond's current "Song Sung Blue" is also a strong cut in this fine program. Strong support accorded Miss Carr by the Al Capps arrangements, and Snuff Garrett productions.



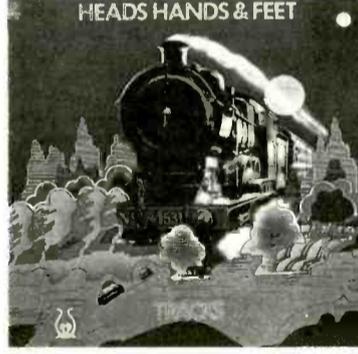
POP
BUZZY—
 Kama Sutra KSBS 2053 (Buddah)
 Buzzy Linhart is easily one of the most amiable figures in popdom but recognition beyond his peer group has somehow eluded him. His voice possesses an odd somehow droning quality, his songs are chiefly action packed and firmly based on a song like the "Sing Joy/Tutti Frutti" medley. The music pivots building to an exciting climax. Other strong cuts include "Don't Pay Me No Mind" and his version of Elton John's "Take Me to the Pilot."



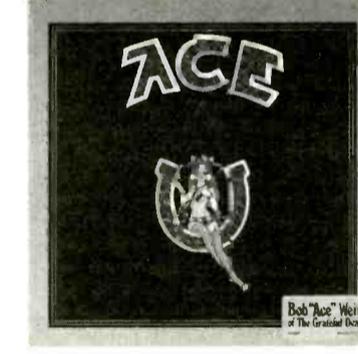
POP
TONY BENNETT—
 With Love.
 Columbia KC 31460
 Bennett digs back into the standard bag and comes up with a beautiful mood package for top programming and listening. The title tune sets the mood of the program which includes exceptional Bennett readings of "Here's That Rainy Day," "Dream," "Remind Me," and his current single from "Cabaret," "Maybe Next Time." Cut in London, top Robert Farnon arrangements.



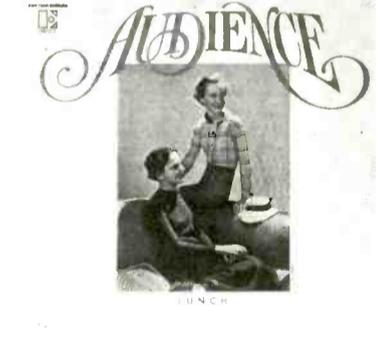
POP
RAMSEY LEWIS TRIO—
 Upendo Ni Pamoja.
 Columbia KC 31096
 With that old interpretive spirit, the Ramsey Lewis Trio digs into "Upendo ni Pamoja (Love is Together)" and gives the song special impact for an evening of soft listening pleasure. "Put Your Hand in the Hand" is also intriguing. Ramsey Lewis produced the LP.



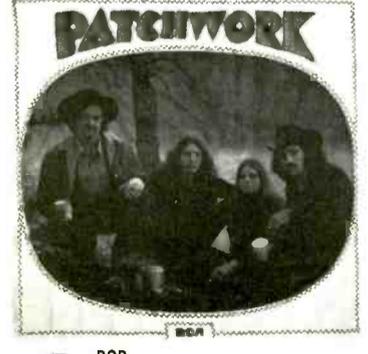
POP
HEAD HANDS & FEET—
 Tracks.
 Capitol ST 11051
 This is an eminently satisfying album for H, H & F, everything in its proper place and a place for everything. This, their second LP, is full of variety and expertise, especially memorable are Chas. Hodges fiddle and banjo passages. They're capable of rocking with the best of 'em ("Hot Property") and also of producing hauntingly introspective passages ("Rhyme and Time"). Tony Colton's vocals are perfectly integrated into the whole sound.



POP
BOB WEIR—
 Ace.
 Warner Bros. BS 2627
 Ace did this album because he had something to say. The influences of The Grateful Dead are there, but after listening to Ace the contributions he had made to the group becomes more prominent. The effect of this solo debut is a holographic portrait of Bob Weir, the artist. He bares his sensitivities from the sad lament of "Looks Like Rain" and the touching "Cassidy" to the rockin' of "One More Saturday Night."



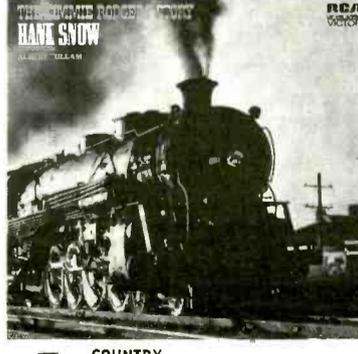
POP
AUDIENCE—
 Lunch.
 Elektra EKS 75026
 Fulfilling the promise of "House on the Hill" Audience has crafted a terrifically vivid work brimming over with zest and a tremendous sense of the dramatic. Their sound is greatly augmented by the infamous Bobby Keys' smoldering soulful sax licks and Jim Price's amazingly flexible trumpet and trombone work. Their music is a combination of several styles. Enjoy the whimsical "Hula Girl," "Barracuda Dan" and "Stand by the Door."



POP
PATCHWORK—
 RCA LSP 4711
 Patchwork makes a bright debut, their sound is deliciously intriguing, it's an exhilarating blend of country and rock. The three-man one-girl group produces harmonies that are soothingly pleasant and romantic. Their balladic efforts are serenely intriguing, carrying the listener upon waves of past remembrances. Particularly lovely are "Mountain Lady," "Blues Skies and Teardrops" and "Memoirs."



GOSPEL
ARETHA FRANKLIN—
 Amazing Grace.
 Atlantic SD 2-906
 Here's the other side of "The Queen of Soul," the kind of music that gave her her beginnings in song. With the strong aid of James Cleveland and the Southern California Community Choir, Aretha sings the hymns and spirituals of the Lord and His work. Highlights include "Mary Don't You Weep," "Give Yourself to Jesus," "God Will Take Care of You" and "What a Friend We Have in Jesus." Spotlight cut is "Never Grow Old."



COUNTRY
HANK SNOW—
 The Jimmie Rodgers Story.
 RCA LSP 4708
 The best album Hank Snow has come up with in his career. Best cuts are "Pistol Packin' Papa," which has hit potential, plus the standards "In the Jailhouse Now" and "Waiting for a Train." The narration adds pathos unlimited to the songs.



CLASSICAL
BEVERLY SILLS CONCERT
 ABC-ATS 20011
 An absolutely beautiful LP. Her exquisite talent is superbly showcased in this very strong package. She is assisted by some members of the Chamber Music Society of Lincoln Center and together they all have worked on "Cantata 'La Rose,'" "Ah Vous Dirai-Je Maman" and "The Soldier Tird of War's Alarms." Will prove a big selling classical favorite.



JAZZ
CARMEN McRAE—
 The Great American Songbook.
 Atlantic SD 2-904
 Recorded live at Donte's in Los Angeles, this 2 record set includes the music of Joe Pass, Jimmy Rowles, Chuck Flores and Chuck Domanico, all superb musicians who help Ms. McRae in this sensational performance. From "Satin Doll" to "Sunday" on to "A Song for You" and back to "I Thought About You," the lady is beautiful, lending her own interpretations and great style to the lucky composers and lyricists.



Dear FIND Dealers:

Now that FIND has been in operation six months, it is apparent certain things will have to be changed to enable us to make a profit and at the same time speed up our service to you.

Effective immediately:

1. Our shipping and handling charge policy is being revised as follows:

a. Up to 24 units in a dealer order, the charge will be a flat 25c per unit (instead of our present 50c per first unit and 10c for each additional unit).

b. Orders of 25 units or more will simply be "F.O.B. Terre Haute." In other words, you will be paying exact shipping charges only; no handling charge.

2. On any uncoded orders received where you do not indicate the FIND ordering number; (i.e. the number in bold type in the FIND Catalog) there will be a charge of 75c per unit. This, of course, also applies to any special specials you are ordering outside the FIND Catalog.

We find it necessary to make this charge as the expenses of the lookups our staff must make in Phonolog, etc. to locate your order's FIND number (if it is in the active FIND Catalog) and our separate procurement of special specials from manufacturers just isn't covered under our present discounting to you on these items.

PLACEMENT OF THE FIND ORDERING NUMBER ON YOUR ORDERS WILL SPEED PRODUCT TO YOU. THANKS AGAIN FOR YOUR SUPPORT. THE FIND CATALOG FOR MAY IS ON THE WAY TO YOU.

Bill Wardlaw

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47803
A.C. 812-466-1282

and

FIND Service International
Suite 415
9000 Sunset Blvd.
Los Angeles, California 90069
Candy Tusken

news

Vox Jox

• Continued from page 50

buggy for KUDL will be finished." Barber is also running for mayor of Overland, a suburb, and his campaign platform calls for all public water fountains to flow with free booze, to move Disneyland from California to Overland Park, etc.

Lineup at WSRF, Fort Lauderdale, Fla., now includes **Tommy Judge** 6-10 a.m., **David St. John** until 2 p.m., **Clark Moore** 2-6 p.m., **Keith Allen** 6-10 p.m. and **Paul Christie** until 2 a.m. The lineup at sister station WSHE-FM includes **Dick Findley** 6-10 a.m., **Cory James** until 2 p.m., **Dennis Gruenwald** 2-7 p.m., **Ron Shawn** 7-midnight and **Allan Stone** midnight-6 a.m. **Gary Granger** is operations manager of the stations, **Gene Milner** is general manager. . . . **Bill Wilson** writes that he's now music director at WIMA in Lima, Ohio, and "we've changed formats from old-line middle-of-the-road to an exciting contemporary MOR approach." The lineup includes **Tom Francis** 6-10 a.m., program director **Jack Stower** until 2 p.m., **Wilson** 2-7 p.m., **Larry Orchard** 7-midnight, and **Neil Davis** until 6 a.m. Wilson said he'd like to hear from more record promotion people about records.

Lee Patrick called to say he was now doing all-nights at WIFE in Indianapolis under the name of **Pat Martin**. He'd been the all-night man at WTLB, Utica, N.Y.

Steve Andrews is now doing production and the noon-3 p.m. slot at WGBB, Freeport, Long Island, N.Y. . . . **J.B. Carmice** is the new all-night man at KCKN, Kansas City; he'd last been with WUBE, Cincinnati. . . . Lineup at WVMO-FM includes music director **Craig Kallio** 5:45-9 a.m., **Ira C. Smith** 9-10 a.m., **Gene Basford** 10 a.m.-3 p.m., **Bob Vergiels** 3-6 p.m., and **Dan Baker** 6-midnight. **Jim Miller** helps out in a pinch and does production for the MOR station. That is, it's MOR up until 6 p.m. and then Baker does country until signoff. . . . **Joe Martelle**, new operations manager of WLOB, Portland, Me., writes: "Last Friday, program director **Bob Anderson** and music director **Jeff Henderson** both resigned and I have been appointed operations manager. I will continue to do morning drive. As you know, it's tough enough to lose one man, unexpectedly, but to lose your program director and music director and first ticket people at that in

one weekend! We managed to stay on the air, thanks to the excellent cooperation of the air staff. But I do need some Top 40 personalities with tickets to do weekend work. **Jay Stevens** has been named music director and will go back on night duty. **Dick Broderon**, of late active in advertising agency work, will do 9-noon and serve as production director. **Pete Morrow**, formerly a weekend man, will do noon-3 p.m. **Bobby Ocean** will do afternoon drive. **George Ryan** will do the all-night show. By the way, the column item on **Jack Anderson** regarding Payola, etc., was superb. If I may add, in my 11 years in broadcasting in small, medium, and major markets, I have never seen payola. The guys in the larger markets have worked too long and too hard to get where they are to jeopardize their careers."

Vicki Lowe is doing the 9 a.m.-1 p.m. show on CJCM-FM, Detroit. . . . **WGLD-FM**, Chicago, is now broadcasting off the John Hancock Center tower, giving the station much broader signal coverage. . . . **Jim Carter**, KNIT, Abilene, Tex., wants air personalities to help the station celebrate its 15th anniversary. Send him a tape of this type of thing: "Hi, this is _____ inviting you to join with me in helping KNIT celebrate its fifteenth anniversary on the air," with your station jingle as a tag. Send the tape as soon as possible.

Johnathan Greene. . . The lineup at WJTO, Bath, Maine, now includes **Turner Porter** 6-10 a.m., **Craig Erickson** until 2 p.m., **Chuck Howard** 2-7 p.m., and **Ian E. Morgan** 7-midnight. And program director Erickson says: "Since we are ideally situated on the coast (in between Portland, Lewiston, and Augusta, serving all three markets), both our AM and our FM (the only fulltime rock FM in southern Maine) are gaining continuously." Yeah, but how big are the lobsters, Craig? . . . **Baron Hignite** has left WXOR, Jacksonville, N.C. and is now general manager of WVWB-FM, New Bern, N.C. WVWB-FM is on the brink of 100,000 watts of stereo Top 40 music. Staff includes newly-appointed program director **Steve Gannon** 7-midnight, **Rick Todd** in the morning, **Bob Stewart** in the afternoon, and **Jay Harrison** in the late afternoon, with the best-looking secretary in North Carolina—**Donna Goldman**, or so the staff claims. Yeah, but North Carolina ain't all that big, so.

SPECIAL MERIT PICKS

POP

ROY ORBISON—Sings. MGM SE 4835
Roy Orbison's best shot on this LP is "Harlem Woman" and he's in fine voice, but "Rings of Gold" is also a production triumph. The producers on this LP range from Orbison and Joe Melson to Don Gant, Wesley Rose, and Mike Curb.

THE BRIDGE—In Blue. Buddah BDS 5107
The Bridge is back with a very strong sound and exciting LP. Cuts include "Baby What You Want Me to Do," "Man in a Band" and "School Days." A highlight is "Updown" by Loudon Wainwright III. Strong album for the group, well produced by Johnny Maestro.

HIGHWAY ROBBERY—For Love or Money. RCA LSP 4735
This is a penetratingly electrifying album it's hard rock performed in an insistent, irresistible fashion. The three-man group consisting of Don Francisco (drums, lead vocals), John Livingston Tunison IV (bass, vocals) and Michael Stevens (lead guitar, vocals & composer of all material contained herein) is several cuts above most groups of their genre. The built-in compulsion and drive is most evident on "Bells," "Mystery Rider" and "Production Man."

JAZZ

MARIAN McPARTLAND—A Delicate Balance. Halcyon 105
For a quiet evening of listening pleasure, Marian McPartland proves in this LP that she would be difficult to beat. Her rendition of "El Condor Pasa" is sensitive, yet she manages to extrapolate with fervor. Other tunes include "God Bless the Child" and the title tune "A Delicate Balance."

COUNTRY

GEORGE JONES—Poor Man's Riches. RCA LSP 4725
"She Thinks I Still Care," "Once a Day," and "That Heart Belongs to Me" are three of George Jones' best efforts over the years and their sales appeal could put this LP on the country music chart.

GEORGE JONES—Country Singer. RCA LSP 4727
"Don't Keep Me Lonely Too Long" and "Love Bug" are two tunes that almost any country music fan will recall immediately, thus providing sales impetus for this LP that features George Jones at his best over the years. "I Made Her That Way" and "These Hands" are also featured here.

GOSPEL

WENDY BAGWELL & THE SUNLITERS—By Your Request. Canaan CAS 9716 LP
"This Train" is one of those rarities in gospel music—a song that has enormous mass appeal, yet is cute while not stepping out of the prescribed boundaries of good taste and religious feeling. Other tunes include "The Story of Willie McNeil" and "Pappy's New Banjo."

FLORIDA BOYS—Solid Gospel. Canaan CAS 9714 LP
"Christian Christian" and "What Is Your Destiny?" are two standouts on this LP. The Florida Boys display fine harmony and pack a lot of entertainment value into their songs of the spirit.

ACTION Records

NATIONAL BREAKOUTS

SINGLES

BRANDY (You're A Fine Girl) . . . Looking Glass, Epic 5-10874 (CBS) (Evie/Spruce, Run/Chappel, ASCAP)

ALBUMS

HONKY CHATEAU . . . Elton John, Uni 93135 (MCA)
REST IN PEACE . . . Steppenwolf, Dunhill DSX 50124
DADDY DON'T YOU WALK SO FAST . . . Wayne Newton, Chelsea CHE 1001 (RCA)
THE OSMONDS LIVE . . . MGM 2SE 4826

REGIONAL BREAKOUTS

SINGLES

IF I WERE A CARPENTER . . . Bob Seger, Palladium 1079 (Gear, ASCAP) (HOUSTON)

ALBUMS

No Regional Breakouts This Week.

Bubbling Under The HOT 100

101. **HONKY TONK** . . . James Brown Soul Train, Polydor 14129
102. **TELL ME THIS IS A DREAM** . . . Delfonics, Philly Groove 172 (Bell)
103. **WE'VE COME TOO FAR TO END IT NOW** . . . Smokey Robinson & Miracles, Tamla 54220 (Motown)
104. **IS IT YOU GIRL** . . . Betty Wright, Alston 4611 (Atlantic)
105. **IN THE GHETTO** . . . Candi Staton, Fame 91000 (United Artists)
106. **POOR LITTLE FOOL** . . . Frank Mills, Sunflower 122 (MGM)
107. **VAYA CON DIOS** . . . Dawn featuring Tony Orlando, Bell 45-225
108. **ZING WENT THE STRINGS** . . . Tramps, Buddah 305
109. **WHY DO FOOLS FALL IN LOVE** . . . Ponderosa Twins & One, Horoscope 104 (All Platinum)
110. **LITTLE BIT O' SOUL** . . . Bullet, Big Tree 140 (Bell)
111. **TEAR IT ON DOWN** . . . Martha Reeves & the Vandellas, Gordy 7118 (Motown)
112. **SMALL BEGINNINGS** . . . Flash, Capitol 3345
113. **LOOKING FOR MY LADY** . . . James Gang, ABC 11325
114. **LOVE TRAP** . . . Rufus Thomas, Stax 0129
115. **I AM WOMAN** . . . Helen Reddy, Capitol 3350
116. **LONG COOL WOMAN** . . . Follies, Epic 5-10871 (CBS)
117. **MOTHER EARTH** . . . Tom Rush, Columbia 4-45584
118. **IT'S SO EASY (To Be Bad)** . . . Bangi, Anthem 51007 (United Artists)
119. **HUSHABYE** . . . Robert John, Atlantic 2884

Bubbling Under The TOP LPs

201. **EAGLES** . . . Asylum SD 5054 (Atlantic)
202. **JOHN McLAUGHLIN** . . . My Goals Beyond, Douglas Z 30766
203. **DELLS** . . . Sing Dionne Warwick's Greatest Hits, Cadet CA 50017 (Chess/Janus)
204. **WISHBONE ASH** . . . Argus, Decca DL 7-5347 (MCA)
205. **STRAWBS** . . . Grave New World, A&M SP 4344
206. **JOHNNY MATHIS** . . . All Time Greatest Hits, Columbia EG 31345
207. **CLIMAX FEATURING SONNY GERACI** . . . Rocky Road RR 3506 (Ball)
208. **AUDIENCE** . . . Lunch, Elektra EKS 75026
209. **LOU REED** . . . RCA LSP 4701
210. **COUNTS** . . . It's What's Up Front That Counts, Westbound 2011 (Chess/Janus)
211. **RAMSEY LEWIS TRIO** . . . Upendo Ni Pamoja, Columbia KC 31096
212. **MOUTH & McNEAL** . . . How Do You Do, Phillips PRS 700-000 (Mercury)
213. **JACK BONUS** . . . Grunt FTR 1005 (RCA)
214. **LOOKING GLASS** . . . Epic KS 31320 (CBS)

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

- KIM FOWLEY**—I'm Bad. Capitol ST 11075
VARIOUS ARTISTS—The 50's Greatest Hits. Columbia G 30592
MAURICE CHEVALIER—This Is. RCA VPM 6055
TOMMY DORSEY—This Is, Vol. 2. RCA VPM 6064
BENNY GOODMAN—This Is, Vol. II. RCA VPM 6063
ALDEMARO ROMERO AND HIS ONDA NUEVA—Columbia KC 31253
GENE AUSTIN—This Is. RCA VPM 6056
SHEP & THE LIMELITERS/THE HEARTBEATS—Echoes of a Rock Era. Roulette RE 115
THE CROWS/THE HARPTONES—Echoes of a Rock Era. Roulette TE 114
SPOONER OLDHAM—Pot Luck. Family Productions FPS 2703 (Famous)
101 STRINGS—Movie Hits and Other Romantic Songs. Alshire S 5276
BOB JACKSON—"Boots" the Sax. Alshire S 5272
CINEMA ORCHESTRA AND CHORUS—Music From Cabaret and Original Selections. Alshire S 5270
101 STRINGS—The Magnificent Waltz. Alshire S 5263

SOUNDTRACK ★★★★★

SOUNDTRACK—Once Upon a Time in the West. RCA LSP 4736
SOUNDTRACK/CHARLIE CHAPLIN—Modern Times. United Artists UAS 5222

SOUL ★★★★★

PHARAOHS—Awakening. Great House, Vol. 001

COMEDY ★★★★★

THE ORIGINAL GEORGE CARLIN—Era E 600

SEMI CLASSICAL ★★★★★

VARIOUS ARTISTS—Joy—Great Classics That Inspired Great Pop and Rock Hits of the 60's and 70's. RCA LSC 3290

GOSPEL ★★★★★

MYRNA SUMMERS & THE INTERDENOMINATIONAL SINGERS—Now. Cotillion SD 060
THE GOSPEL FOUR—There's Just One Way. Halo HR 4705

POLKA ★★★★★

101 STRINGS—Polkas. Alshire S 5260

INTERNATIONAL ★★★★★

VARIOUS ARTISTS—Carnaval Rio. A/S 205



FIND Dealers Play in Traffic! And They Love It.

Just Look at What Active FIND Dealers are Saying About Us.

"Special order store traffic, as a result of exposing FIND, has increased regular product sales..."

B. PERRY
Kittyhawk Records Store
Frankfort, Kentucky

"FIND has increased our business 10%... Our customers are getting to know us as a good special order house thanks to FIND... Am getting product through FIND which is not available through regular distribution."

A. JENKINS
Mace Electronics
Erie, Pennsylvania

"As my customers find out about FIND, special orders increase and also this added traffic has increased sales of regular merchandise."

G. GILLESPIE
Soul Shack
Washington, D.C.

"FIND has brought more people into our store; has increased our regular volume."

Lindy's Record Bar
Selma, North Carolina

"FIND has increased our regular product sales by bringing in more store traffic."

MILDRED BRASWELL
Henderson Music Co.
Henderson, North Carolina

**If You Think You Can Afford Not to Have
the Increased Store Traffic that FIND Provides,
then Don't Fill Out the FIND Dealer Application below.**



Application

FIND / P.O. Box 775
Terre Haute, Ind. 47808
Phone (812) 466-1282

1. I have checked below the type of outlet with which I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

Qualification Data

1. I have checked below the type of outlet with which I am associated.

- | | |
|---|---|
| <input type="checkbox"/> Record/Tape Store | <input type="checkbox"/> Discount Store |
| <input type="checkbox"/> Home Entertainment/Appliance Store | <input type="checkbox"/> Variety Store |
| <input type="checkbox"/> Department Store | <input type="checkbox"/> Supermarket |
| <input type="checkbox"/> Rack Merchandiser | <input type="checkbox"/> Drug Store |
| <input type="checkbox"/> One Stop | <input type="checkbox"/> Other: |

2. I am: An independent retailer, operating _____ (state how many) outlets;
 Part of a chain-store operation with _____ (state how many) outlets;

3. I handle the products checked:

- | | |
|-------------------------------------|--|
| <input type="checkbox"/> LP Records | <input type="checkbox"/> 8-Track Tapes |
| <input type="checkbox"/> Cassettes | <input type="checkbox"/> Open-Reel Tapes |

4. My record/tape department is:

- | |
|--|
| <input type="checkbox"/> Clerk-serviced |
| <input type="checkbox"/> Self-serviced |
| <input type="checkbox"/> Self serviced with clerk assistance |

5. I buy my record/tape product from:

- | |
|--|
| <input type="checkbox"/> Distributors |
| <input type="checkbox"/> One-Stops |
| <input type="checkbox"/> Serviced by Rack Merchandiser |

6. I subscribe to Billboard. Yes _____ No _____

Store Name: _____

Individual: _____ Owner: Manager.

Telephone: _____

Address: _____

City, State, Zip: _____

NUMBER OF
SINGLES REVIEWED
THIS WEEK
95

LAST WEEK
68

The records listed on this page represent the new additions and picks of more than 150 radio stations in 50 markets polled each week for Top 40, MOR, country and soul, along with the picks of the Billboard Review Board. The picks are based upon the commercial potency of the disc.

POP

NEIL YOUNG AND GRAHAM NASH—WAR SONG (3:34)

(prod: Mazer, Mulligan Johnson and Young) (writer: Young) (Silver Fiddle, BMI) Flip: "The Needle and the Damage Done" (1:59) (Broken Arrow, BMI) REPRISE 1099

PARTRIDGE FAMILY starring Shirley Jones & featuring David Cassidy—BREAKING UP IS HARD TO DO (2:30)

(prod: Wes Farrell) (writers: Sedaka-Greenfield) (Screen Gems-Columbia, BMI) Flip: No info available. BELL 45-235

MALO—CAFE (3:26)

(prod: David Rubinson) (writers: Garcia-Tellez-Santana) (Canterbury, BMI) Flip: "Peace" (3:39) (Canterbury, BMI) WARNER BROS. 7605

NEW SEEKERS—CIRCLES (3:45)

(prod: David Mackay) (writer: Chapin) (Ampco, ASCAP) Flip: No info available. ELEKTRA 45787

DOORS—GET UP AND DANCE (2:25)

(prod: Doors and Bruce Botnick) (writers: Manzarek-Krieger) (Alchemical, ASCAP) Flip: No info available. ELEKTRA 45793

ENGLISH CONGREGATION—JESABEL (3:03)

(prod: John Burgess) (writers: Keith-Prudente-Fossati) (Leeds, ASCAP) Flip: No info available. SIGNPOST 70004 (Atlantic)

RADIO ACTION: WLEE (Richmond); WBRV (Boonville, New York)

APRIL WINE—BAD SIDE OF THE MOON (2:44)

(prod: Ralph Murphy) (writers: John-Taupin) (James, BMI) Flip: "Believe In Me" (4:42) (Belwin-Mills, ASCAP) BIG TREE 142 (Bell)

ISLEY BROTHERS—POP THAT THANG (2:55)

(prod: Isleys) (writers: Kelly-Otis-Isley-Isley-Isley) (Triple Three/Eden, BMI) Flip: No info available. T-Neck 935 (Buddah)

HEAVEN BOUND with Tony Scotti—BREAKING UP IS HARD TO DO (2:15)

(prod: Michael Lloyd & Tony Scotti) (writers: Sedaka-Greenfield) (Screen Gems-Columbia, BMI) Flip: No info available. MGM 14412

MAIN INGREDIENT—EVERYBODY PLAYS THE FOOL (3:22)

(prod: Sivlester & Simmons) (writers: Clark-Bailey-Williams) (Giant Enterprise, BMI) Flip: No info available. RCA 74-0731

ROY ORBISON—REMEMBER THE GOOD (2:54)

(prod: Wesley Rose) (writer: Newbury) (Acuff-Rose, BMI) Flip: No info available. MGM 14413

RADIO ACTION: KEEL (Shreveport).

HERB ALPERT—WITHOUT HER (3:20)

(prod: Herb Alpert & Jerry Moss) (writer: Nilsson) (Rock, BMI) Flip: "Zezueira" (3:10) (Rodra, BMI) A&M 1337

DAVID BUSKIN—WHEN I NEED YOU MOST OF ALL (2:55)

(prod: Norbert Putnam) (writer: Buskin) (Levy, ASCAP) Flip: No info available. EPIC 5-10880 (CBS)

RADIO ACTION: KTLX (Denver)

MICKEY NEWBURY—REMEMBER THE GOOD (3:05)

(prod: Dennis Linde) (writer: Newbury) (Acuff-Rose, BMI) Flip: "How I Love Them Old Songs" (3:50) (Acuff-Rose, BMI) ELEKTRA 45789

BRIAN HYLAND—ONLY WANNA MAKE YOU HAPPY (2:42)

(prod: Bobby Hart & Brian Hyland) (writers: Hart-Farrell) (Pocketfull of Tunes, BMI) Flip: No info available. UNI 55334 (MCA)

RONNIE DYSON—JESUS IS JUST ALRIGHT (3:12)

(prod: Stan Vincent) (writer: Reynolds) (Yolk/Alexis, ASCAP) Flip: No info available. COLUMBIA 4-45599

SILVERBIRD—GETTING TOGETHER (2:44)

(prod: Paul Leka) (writers: Ortiz-Ortiz) (April, ASCAP) Flip: No info available. COLUMBIA 4-45625

also recommended

FANNY—Wonderful Feeling (3:15) (prod: Richard Perry) (writer: Willington) (Braitree/Tinkle Tunes, BMI) REPRISE 1097

JACK JONES—Games of Magic (2:36) (prod: Joe Reisman) (writers: Griffin-Royer) (Olde Grog, BMI) RCA 74-0734

BOBBY DARIN—Sail Away (3:28) (prod: Joe Porter Prod.) (writer: Newman/Warner/Tannerlane, BMI) MOTOWN 1203

ARCHIES—Strangers In the Morning (2:33) (prod: Ron Dante) (writers: Greenfield-Dante) (Kirshner/ATV, BMI) KIRSHNER 63-5021 (RCA)

IMPRESSIONS—I Need To Belong To Someone (3:54) (prod: Curtis Mayfield) (writer: Mayfield) (Curtom, BMI) CURTOM 1973 (Buddah)

JOANE BIRKIN & SERGE GAINSBURG—La Decadance (3:25) (prod: Jean Claude Vannies) (writer: Gainsbourg) (Intersong U.S.A., ASCAP) FONTANA 1684 (Mercury)

SOD—Face the Music (3:25) (prod: David Axelrod) (writer: Kellis) (Toadstool, ASCAP) DECCA 32972 (MCA)

PETER DUCHIN—Micol's Theme (3:12) (prod: Mike Berniker) (writer: Brooks) (Musical Sciences/Cinema Five, ASCAP) CAPITOL 6532

JUSTICE DEPARTMENT—Let John and Yoko Stay In the U.S.A. (3:27) (prod: Steve Tyrell/Artie Resnick/Paul Kaumann) (writers: Resnick-Kaumann) (Hudson Bay/Kaumann, BMI) NEW DESIGN 1008 (CBS)

EDDIE HADDAD & KANYON—Greenwood Mississippi (2:58) (prod: Sonny Limbo & Mickey Buckins) (writers: Wammack-Lowe, Jr.) (Fame, BMI) MGM 14400

HALE—Clowns (2:30) (prod: Joe Saraceno & John Antoon) (writers: Paxton-Welch) (United Artists, ASCAP) CAPITOL 3342

TEX WILLIAMS—I Pledge Allegiance (3:06) (prod: Ray Pennington) (writer: Traditional) (P.D.) MONUMENT 8544 (CBS)

RADIO ACTION: WPNX (Columbus, Ga.)

DOC SEVERINSEN—Living Free (2:43) (prod: Pete Spargo & Dick Hyman) (writers: Kaplan-Douglass) (Colgems, ASCAP) RCA 74-0698

COUNTRY

TONY BOOTH—A WHOLE LOT OF SOMETHIN' (2:27)

(writer: Alan) (Blue Book, BMI) Flip: "Nobody's Fool But Yours" (2:24) (Blue Book, BMI) CAPITOL 3356

RADIO ACTION: WBAP (Ft. Worth); WPNX (Columbus, Ga.)

KENDALLS—EVERYTHING I OWN (2:57)

(prod: Pete Drake) (writer: Gates) (Screen Gems-Columbia, MI) Flip: "Big Silver Jet" (2:39) (Tomake/Famous, ASCAP) DOT 17422 (Famous)

RADIO ACTION: KFDI (Wichita); WITL (Lansing); WEPP (Richmond); WIL (St. Louis); WWBA (Wheeling); WKDA (Nashville); WPNX (Columbus, Ga.)

BILLY "CRASH" CRADDOCK—I'M GONNA KNOCK ON YOUR DOOR (2:08)

(prod: Ron Chancey) (writers: Schoeder-Wayne) (Ann-Rachael, ASCAP) Flip: "What He Don't Know Won't Hurt Him" (2:31) (Poperee, BMI) CARTWHEEL 216

RADIO ACTION: WPNX (Columbus, Ga.)

SCOTTI CARSON—STILL I WANNA SEE YOU (2:18)

(prod: Ronny Light & Chet Atkins) (writer: Chapel) (4 Star, BMI) RCA 74-0733

also recommended

WEBB PIERCE—I'm Gonna Be a Swinger (2:14) (writers: Pierce-Ward) (Brandywine, ASCAP) DECCA 32973 (MCA)

ROY ROGERS—Homemade Heaven (2:36) (prod: Bill Walker) (writers: Pitts-Davis) (Con Brio/Wiljex, ASCAP) CAPITOL 3338

TEX WILLIAMS—I Pledge the Allegiance (See Pop Pick)

TEX RITTER—Lorena (2:20) (prod: Joe Allison) (writer: Williams) (Sage and Sand, SESAC) CAPITOL 3357

RADIO ACTION: WBAP (Ft. Worth)

SOUL

ISLEY BROTHERS—POP THAT THANG (See Pop Pick)

MAIN INGREDIENT—EVERYBODY PLAYS THE FOOL (See Pop Pick)

CHARLES WRIGHT—SOUL TRAIN (3:35)

(prod: Charles Wright) (writer: Wright) (Music Power, BMI) Flip: "Run Jody Ron" (3:37) (Music Power, BMI) WARNER BROS. 7600

O'JAYS—BACK STABBERS (3:07)

(prod: Gamble-Hoff Prod) (writers: Huff-McFadden-Whitehead) (Assorted, BMI) Flip: No info available. PHILADELPHIA INTERNATIONAL 3517 (CBS)

RADIO ACTION: WGRT (Chicago)

also recommended

IMPRESSIONS—I Need To Belong To Someone (See Pop Pick)

RONNIE DYSON—Jesus Is Just Alright (See Pop Pick)

BOBBY DUKES—Just To Be With You (2:55) (prod: Bobby Dukes & Calvin Simon) (writers: Dukes-Massey) (Big Seven & Brown, BMI)

CALLA 184 (Roulette)

RADIO ACTION: WWIN (Baltimore)

OLLIE NIGHTINGALE—How Far Am I From New York City (3:21) (prod: Gene "Bowlegs" Miller) (writers: Carter-Briggs) (East/Memphis, BMI)

PRIDE 1002 (MGM)

SONNY TURNER & SOUND LIMITED—Chicago Woman (2:37) (prod: Bert Keyes) (writers: King-Clark) (Smiling Clown, BMI) MUSICOR 1459

HOT CHART ACTION

10 * (20) LEAN ON ME—Bill Withers, Sussex (Buddah)

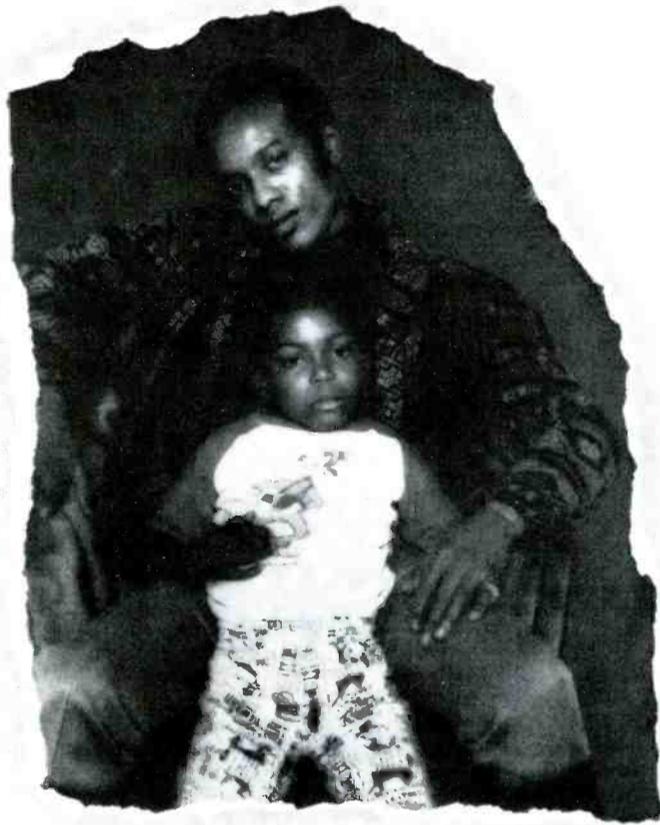
23 * (42) TOO LATE TO TURN BACK—Cornelius Brothers & Sister Rose, United Artists

24 * (33) LIVING IN A HOUSE DIVIDED—Cher, Kapp (MCA)

26 * (36) DADDY DON'T YOU WALK SO FAST—Wayne Newton, Chelsea (RCA)

35 * (72) TOO YOUNG—Donny Osmond, MGM

It's always good to hear from an old friend.



Like Bobby Womack.

Remember last Fall when Bobby came around with "Communication".

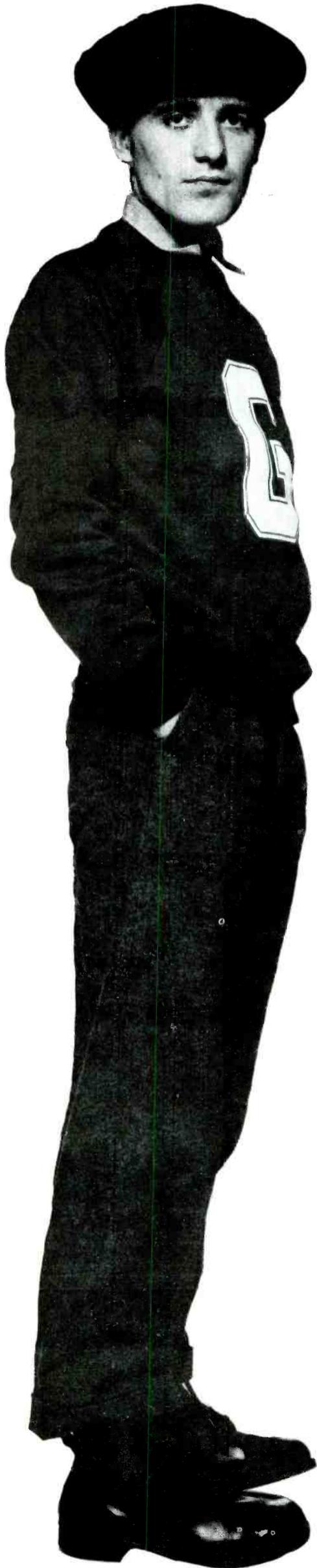
That's when you really knew he had it together?

Now he's back with "Understanding"*
Songs about Love. Giving and getting
needing and keeping Love.

Bobby Womack, writer/singer/producer
guitarist friend for life.

On United Artists Records and Tapes.

(L.P.-UAS-5577-8 Track U-8381-Cassette K-0381) * Includes "Woman's Gotta Have It."



“ALONE AGAIN (Naturally)”

The new single by

GILBERT O'SULLIVAN

*“The next Lennon-McCartney is Gilbert O'Sullivan...
“Alone Again (Naturally)” is not JUST a hit... it is
a CLASSIC to endure for all times. It captures a
man's entire life in three minutes. Enclosed in a
melody so simple, it will be eternal...”*

Kal Rudman, THE FRIDAY MORNING QUARTERBACK, 5/26/72

“Sleeper of the Week.”

Bill Gavin, THE GAVIN REPORT, 5/26/72

**“ALONE AGAIN (Naturally)” Broke in Philadelphia.
Picked up in Seattle. New believers: Dallas, Phoenix,
Hartford, Salt Lake City, San Francisco.
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expressive new talents in today's music. Hear
for yourself.**

#3619



Produced by Gordon Mills

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending June 17, 1972

Billboard

| THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) | THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) | THIS WEEK | LAST WEEK | TITLE, Weeks On Chart | Artist (Producer) Label, Number (Distributing Label) |
|-----------|-----------|---|---|-----------|-----------|---|---|-----------|-----------|--|---|
| 1 | 1 | CANDY MAN 15 | Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320 | 33 | 38 | I WANNA BE WHERE YOU ARE 4 | Michael Jackson (Hal Davis), Motown 1202 | 67 | 80 | COCONUT 2 | Nilsson (Richard Perry), RCA 74-0718 |
| 2 | 2 | I'LL TAKE YOU THERE 11 | Staple Singers (Al Bell), Stax 0125 | 34 | 50 | HOW DO YOU DO 8 | Mouth & MacNeal (Hans Van Hemert), Philips 40715 (Mercury) | 68 | — | BRANDY (You're A Fine Girl) 1 | Looking Glass (Mike Gershan-Bob Liston-Looking Glass), Epic 5-10874 (CBS) |
| 3 | 4 | SONG SUNG BLUE 7 | Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA) | 35 | 72 | TOO YOUNG 2 | Donny Osmond (Mike Curb & Don Costa), MGM 14407 | 69 | 73 | SEALED WITH A KISS 2 | Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS) |
| 4 | 3 | OH GIRL 11 | Chi-Lites (Eugene Records), Brunswick 55471 | 36 | 37 | IMMIGRATION MAN 7 | Graham Nash & David Crosby (Graham Nash, David Crosby, & Bill Halverson), Atlantic 2873 | 70 | 70 | GUNS, GUNS, GUNS 5 | Guess Who (Jack Richardson for Nimbus 9), RCA 74-0708 |
| 5 | 6 | NICE TO BE WITH YOU 17 | Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah) | 37 | 40 | AUTOMATICALLY SUNSHINE 7 | Supremes ("Smokey"), Motown 1200 | 71 | 57 | WOMAN IS THE NIGGER OF THE WORLD 5 | John Lennon/Plastic Ono Band with Elephants Memory (John & Yoko and Phil Spector), Apple 1848 |
| 6 | 9 | OUTA-SPACE 9 | Billy Preston (Billy Preston), A&M 1320 | 38 | 39 | LONG-HAIRED LOVER FROM LIVERPOOL 9 | Little Jimmy Osmond (Mike Curb & Perry Botkin Jr), MGM 14376 | 72 | 87 | GONE 4 | Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387 |
| 7 | 13 | TROGLDYTE (Cave Man) 6 | Jimmy Castor Bunch (Castor-Pruitt Prods), RCA 48-1029 | 39 | 21 | LITTLE BITTY PRETTY ONE 9 | Jackson 5 (Mel Larson & Jerry Marcellino), Motown 1199 | 73 | 76 | PAPA WAS A ROLLING STONE 2 | Undisputed Truth (Norman Whitfield), Gordy 7117 (Motown) |
| 8 | 10 | (Last Night) I DIDN'T GET TO SLEEP AT ALL 12 | 5th Dimension (Bones Howe), Bell 45-195 | 40 | 49 | ALL THE KING'S HORSES 3 | Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2883 | 74 | 86 | BABY LET ME TAKE YOU (IN MY ARMS) 3 | Detroit Emeralds (A. Katouzzion Prod.), Westbound 203 (Chess/Janus) |
| 9 | 5 | SYLVIA'S MOTHER 12 | Dr. Hook and the Medicine Show (Ron Haffkine), Columbia 4-45562 | 41 | 48 | IF LOVING YOU IS WRONG I DONT NEED TO BE RIGHT 3 | Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt) | 75 | 75 | KATE 6 | Johnny Cash & the Tennessee Three (Larry Butler), Columbia 4-45590 |
| 10 | 20 | LEAN ON ME 9 | Bill Withers (Bill Withers), Sussex 235 (Buddah) | 42 | 55 | CONQUISTADOR 4 | Procol Harum (Chris Thomas), A&M 1347 | 76 | 77 | FRANCENE 5 | ZZ Top (Bill Ham), London 179 |
| 11 | 7 | THE FIRST TIME EVER I SAW YOUR FACE 16 | Roberta Flack (Joel Dorn), Atlantic 2864 | 43 | 45 | YOU SAID A BAD WORD 5 | Joe Tex (Buddy Killen), Dial 1012 (Mercury) | 77 | 79 | BEAUTIFUL 4 | Gordon Lightfoot (Lenny Waronker), Reprise 1088 |
| 12 | 12 | IT'S GOING TO TAKE SOME TIME 8 | Carpenters (Jack Daugherty), A&M 1351 | 44 | 51 | DAY BY DAY 5 | Godspell (Steven Schwartz), Bell 45-210 | 78 | 78 | VICTIM OF A FOOLISH HEART 4 | Bettye Swann (Mickey Buckins & Rick Hall), Atlantic 2869 |
| 13 | 8 | MORNING HAS BROKEN 12 | Cat Stevens (Paul Samwell-Smith), A & M 1335 | 45 | 47 | SUPERWOMAN (Where Were You When I Needed You) 5 | Stevie Wonder (Stevie Wonder), Tamla 54216 (Motown) | 79 | 83 | IN A BROKEN DREAM 4 | Python Lee Jackson (Miki Dallan), GNP Crescendo 449 |
| 14 | 11 | TUMBLING DICE 8 | Rolling Stones (Jimmy Miller), Rolling Stones 19103 (Atlantic) | 46 | 54 | TAKE IT EASY 3 | Eagles (Glyn Johns), Asylum 11005 (Atlantic) | 80 | 66 | LOVE THEME FROM "THE GODFATHER" 9 | Nino Rofa (Tom Mack), Paramount 0152 (Famous) |
| 15 | 15 | DIARY 9 | Bread (David Gates), Elektra 45784 | 47 | 59 | PEOPLE MAKE THE WORLD GO ROUND 3 | Stylistics (Thom Bell), Avco 4595 | 81 | — | THE RUNWAY 1 | Grass Roots (Steve Barri with Rob Grill & Warren Entner), Dunhill 4316 |
| 16 | 16 | I SAW THE LIGHT 11 | Todd Rundgren (Todd Rundgren), Bearsville 0003 (Warner Bros) | 48 | 30 | ME AND JULIO DOWN BY THE SCHOOLYARD 11 | Paul Simon (Roy Halee/Paul Simon), Columbia 4-45585 | 82 | — | HOLD YOUR HEAD UP 1 | Argent (Roxi Argent & Chris White), Epic 5-10852 (CBS) |
| 17 | 19 | AMAZING GRACE 5 | Pipes and Drums and the Military Band of the Royal Scots Dragoons Guards (Pete Kerr), RCA 74-0709 | 49 | 43 | THERE IT IS (Part 1) 7 | James Brown (James Brown), Polydor 14125 | 83 | — | I'M COMING HOME 1 | Stories (Stories), Kama Sutra 545 (Buddah) |
| 18 | 14 | WALKING IN THE RAIN WITH THE ONE I LOVE 12 | Love Unlimited (Barry White), Uni 55319 (MCA) | 50 | 31 | OLD MAN 8 | Neil Young (Elliot Mazer & Neil Young), Reprise 1084 | 84 | 89 | BED AND BOARD 2 | Barbara Mason (Jim Bishop), Buddah 296 |
| 19 | 22 | I NEED YOU 5 | America (Ian Samwell with Jeff Dexter and America), Warner Bros. 7580 | 51 | 41 | SLIPPIN' INTO DARKNESS 22 | War (Jerry Goldstein), United Artists 5086 | 85 | 88 | MARY HAD A LITTLE LAMB 1 | Wings (the McCartneys), Apple 1851 |
| 20 | 23 | ROCKET MAN 7 | Elton John (Gus Dudgeon), Uni 55328 (MCA) | 52 | 52 | HOT 'n TASTY 7 | Humble Pie (Humble Pie), A&M 1349 | 86 | 88 | NOBODY BUT YOU 2 | Kenny Loggins with Jim Messina (Jim Messina), Columbia 4-45617 |
| 21 | 18 | HOT ROD LINCOLN 13 | Commander Cody & His Lost Planet Airmen (Bob Cohen & Commander Cody), Paramount 0146 (Famous) | 53 | 63 | SCHOOL'S OUT 3 | Alice Cooper (Bob Ezrin), Warner Bros. 7596 | 87 | 90 | RIP OFF 2 | Laura Lee (William Weatherspoon/Stagedoach Productions), Hot Wax 7204 (Buddah) |
| 22 | 17 | LOOK WHAT YOU DONE FOR ME 12 | Al Green (Willie Mitchell), Hi 2211 (London) | 54 | 34 | LOVE THEME FORM "THE GODFATHER" (Speak Softly Love) 11 | Andy Williams (Dick Glasser), Columbia 4-45579 | 88 | — | ALONE AGAIN (NATURALLY) 1 | Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London) |
| 23 | 42 | TOO LATE TO TURN BACK NOW 4 | Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910 | 55 | 58 | AFTER MIDNIGHT 5 | J.J. Cale (Audie Ashworth), Shelter 7321 (Capitol) | 89 | — | MEN OF LEARNING 1 | Vigrass & Osborne (Jeff Wayne), Uni 55330 (MCA) |
| 24 | 33 | LIVING IN A HOUSE DIVIDED 5 | Cher (Snuff Garrett), Kapp 2171 (MCA) | 56 | 69 | WE'RE ON OUR WAY 3 | Chris Hodge (Tony Cox), Apple 1850 | 90 | 91 | BROWN EYED GIRL 1 | El Chicano (Don Buday), Kapp 2173 (MCA) |
| 25 | 25 | SOMEDAY NEVER COMES 7 | Creedence Clearwater Revival (Creedence Clearwater Revival), Fantasy 676 | 57 | 68 | WHERE IS THE LOVE 2 | Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2879 | 91 | 91 | EDDIE'S LOVE 2 | Eddie Kendricks (Frank Wilson), Tamla 54218 (Motown) |
| 26 | 36 | DADDY, DON'T YOU WALK SO FAST 9 | Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA) | 58 | 64 | POWDER BLUE MERCEDES QUEEN 5 | Raiders (M. Lindsay), Columbia 4-45601 | 92 | 93 | I DONT NEED NO DOCTOR 2 | New Riders of the Purple Sage (Steve Barneard & the New Riders), Columbia 4-45607 |
| 27 | 35 | HOW CAN I BE SURE 5 | David Cassidy (Wes Farrell), Bell 45-220 | 59 | 61 | WE'RE FREE 8 | Beverly Bremers (Levine/Brown/Eichner/Metz/Lipton), Scepter 12348 | 93 | 94 | GETTING IT ON/RIDE, SALLY, RIDE 3 | Dennis Coffey and the Detroit Guitar Band (Mike Theodore), Sussex 237 (Buddah) |
| 28 | 24 | TAXI 15 | Harry Chapin (Jac Holzman), Elektra 45770 | 60 | 65 | LIFE & BREATH 7 | Climax (Larry Cox), Rocky Road 30061 (Bell) | 94 | 96 | I THANK YOU 4 | Donny Hathaway & June Conquest (Curtis Mayfield), Curtom 1971 (Buddah) |
| 29 | 29 | ISN'T LIFE STRANGE 9 | Moody Blues (Tony Clarke), Threshold 67009 (London) | 61 | 62 | IT DOESN'T MATTER 4 | Stephen Stills (Stephen Stills, Chris Hillman & Dallas Taylor), Atlantic 2876 | 95 | 95 | BUTTERFLY 2 | Danyel Gerard (Danyel Gerard & Don Costa), Verve 10670 (MGM) |
| 30 | 27 | ASK ME WHAT YOU WANT 13 | Millie Jackson (Raeford Gerald & Don French), Spring 123 (Polydor) | 62 | 67 | THE HAPPIEST GIRL IN THE WHOLE U.S.A. 3 | Donna Fargo (Stan Silver), Dot 17409 (Famous) | 96 | 97 | BEAUTIFUL SUNDAY 3 | Daniel Boone (Larry Page), Mercury 73281 |
| 31 | 32 | I'VE BEEN LONELY FOR SO LONG 9 | Frederick Knight (E. Walker), Stax 0117 | 63 | 53 | YOU'RE THE MAN (Part 1) 5 | Marvin Gaye (Marvin Gaye), Tamla 54221 (Motown) | 97 | 98 | MOTORCYCLE MAMA 2 | Sailcat (Pete Carr), Elektra 45782 |
| 32 | 44 | LAYLA 16 | Derek & the Dominos (Tom Dowd and the Dominos), Atco 6809 | 64 | 60 | WOMAN'S GOTTA HAVE IT 7 | Bobby Womack (Bobby Womack), United Artists 50902 | 98 | 99 | VANILLA OLAY 3 | Jackie DeShannon (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2871 |
| | | | | 65 | 74 | FUNK FACTORY 4 | Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2878 | 99 | 100 | MY GUY 2 | Petula Clark (Mike Curb & Don Costa), MGM 14392 |
| | | | | 66 | 46 | WALK IN THE NIGHT 12 | Jr. Walker & the All Stars (Johnny Bristol), Soul 35095 (Motown) | 100 | — | CAT'S EYE IN THE WINDOW 1 | Tommy James (Tommy James & Bob King), Roulette 7126 |

HOT 100 A-Z - (Publisher-Licenses)

| | | | | | | | |
|---|--|---|--|--|--|---|--|
| After Midnight (Moss/Rose, BMI) 55 | Brown Eyed Girl (Web 4, BMI) 90 | Gone (Dallas/Hill & Range, BMI) 72 | If Loving You Is Wrong I Don't Want To Be Right (East/Memphis/Klondike, BMI) 41 | Layla (Casseroles, BMI) 32 | Morning Has Broken (Irving, BMI) 10 | School's Out (WB, BMI) 53 | Vanilla Olay (Plain & Simple, ASCAP) 98 |
| All the King's Horses (Pundit, BMI) 40 | Candy Man (Faradem, BMI) 1 | Guns, Guns, Guns (Sunbar/Cirrus Expressions, BMI) 70 | I'll Take You There (East/Memphis, BMI) 2 | Life & Breath (Warner/Brown's, BMI) 60 | Motorcycle Mama (Singing Wire, BMI) 10 | Sealed With a Kiss (Post, ASCAP) 69 | Victim of a Foolish Heart (Fame, BMI) 78 |
| Alone Again (Naturally) (MGM, ASCAP) 88 | Cat's Eye in the Window (Mandala, BMI) 100 | The Happiest Girl in the Whole U.S.A. (Prima-Donna/Algee, BMI) 62 | I'm Coming Home (Buddah/Minuet, ASCAP) 83 | Little Bitty Pretty One (Recordo, BMI) 39 | My Guy (Jobete, BMI) 3 | Someday Never Comes (Greasy King, BMI) 25 | Walk in the Night (Jobete, ASCAP) 66 |
| Amazing Grace (Sunbury, ASCAP) 17 | Conquistador (TRO-Essex, ASCAP) 42 | Hold Your Head Up (Mainstay, BMI) 52 | Living in a House Divided (ASCAP) 24 | Look What You Done for Me (Jec, BMI) 29 | Nobody But You (Jasperilla, ASCAP) 4 | Song Sung Blue (Prophet, ASCAP) 6 | Walkin' in the Rain With the One I Love (Jennifer/Savette, BMI) 18 |
| Ask Me What You Want (Wiliu/Bill Lee/Gauche/Belinda, BMI) 30 | Daddy Don't You Walk So Fast (Jewel, ASCAP) 26 | Hot 'n Tasty (Rule One, ASCAP) 82 | Love Theme from "The Godfather" (Nino Rota) (Famous, ASCAP) 80 | Love Theme from "The Godfather" (Speak Softly Love) (Andy Williams) (Famous, ASCAP) 54 | Oh Girl (Julio-Brian, BMI) 4 | Superwoman (Stein & Van Stock/ASCAP) 3 | We're On Our Way (Mellin, BMI) 59 |
| Automatically Sunshine (Jobete, ASCAP) 37 | Day by Day (Valando/New Cadenz, ASCAP) 44 | Hot Rod Lincoln (4 Star, BMI) 21 | Love Theme from "The Godfather" (Speak Softly Love) (Andy Williams) (Famous, ASCAP) 54 | Love Theme from "The Godfather" (Speak Softly Love) (Andy Williams) (Famous, ASCAP) 54 | Old Man (Broken Arrow, BMI) 8 | Take It Easy (Benchmark, ASCAP) 9 | Where Is the Love (Antilia, BMI) 57 |
| Baby Let Me Take You (In My Arms) (Bridgeport, BMI) 74 | Diary (Screen Gems/Columbia, BMI) 15 | How Can I Be Sure (Slacсар, ASCAP) 37 | Me and Julio Down by the Schoolyard (Charing Cross, BMI) 94 | Me and Julio Down by the Schoolyard (Charing Cross, BMI) 94 | People Make the World Go Round (Bellboy/Assorted, BMI) 3 | Taxi (Story Songs, ASCAP) 28 | Woman is the Nigger of the World (Ono/also claimed by Macdon/Northern Songs, BMI) 71 |
| Beautiful (Moose, CAPAC) 77 | Eddie's Love (Jobete, BMI) 91 | How Do You Do (WM, ASCAP) 24 | Men of Learning (Wayne/Duchess, BMI) 89 | Men of Learning (Wayne/Duchess, BMI) 89 | Papa Was a Rolling Stone (Stone Diamond, BMI) 73 | There It Is (Part 1) (Dynatone/Belinda, BMI) 47 | You Said a Bad Word (Tree, BMI) 43 |
| Beautiful Sunday (Page Full of Hips, ASCAP) 96 | The First Time Ever I Saw Your Face (Storm King, BMI) 11 | I Don't Need No Doctor (Renleigh/Baby Monica, BMI) 92 | Mary Had a Little Lamb (Macdon/McCartney, BMI) 85 | Mary Had a Little Lamb (Macdon/McCartney, BMI) 85 | Ride, Sally Ride (Interior, ASCAP) 93 | Troglodyte (Cave Man) (Jimpire, BMI) 20 | You're the Man (Part 1) (Jobete, ASCAP) 63 |
| Bed and Board (Kama Sutra, BMI) 84 | Francene (Landers, Roberts/India, ASCAP) 76 | I Need You (WB, ASCAP) 19 | Me and Julio Down by the Schoolyard (Charing Cross, BMI) 94 | Me and Julio Down by the Schoolyard (Charing Cross, BMI) 94 | Rocket Man (James, BMI) 20 | Tumbling Dice (PromoPub, B.V., ASCAP) 14 | |
| Brandy (You're A Fine Girl) (Evie/Spruce Run/Shappel, ASCAP) 68 | Funk Factory (Eras, BMI) 65 | I Saw the Light (Earmark/Screen Gems-Columbia, BMI) 16 | Need You (Camed, BMI) 94 | Need You (Camed, BMI) 94 | The Runway (Trousdale/Soldier, BMI) 81 | | |
| | Getting It On (Interior, BMI) 93 | | Need You (Camed, BMI) 94 | Need You (Camed, BMI) 94 | | | |

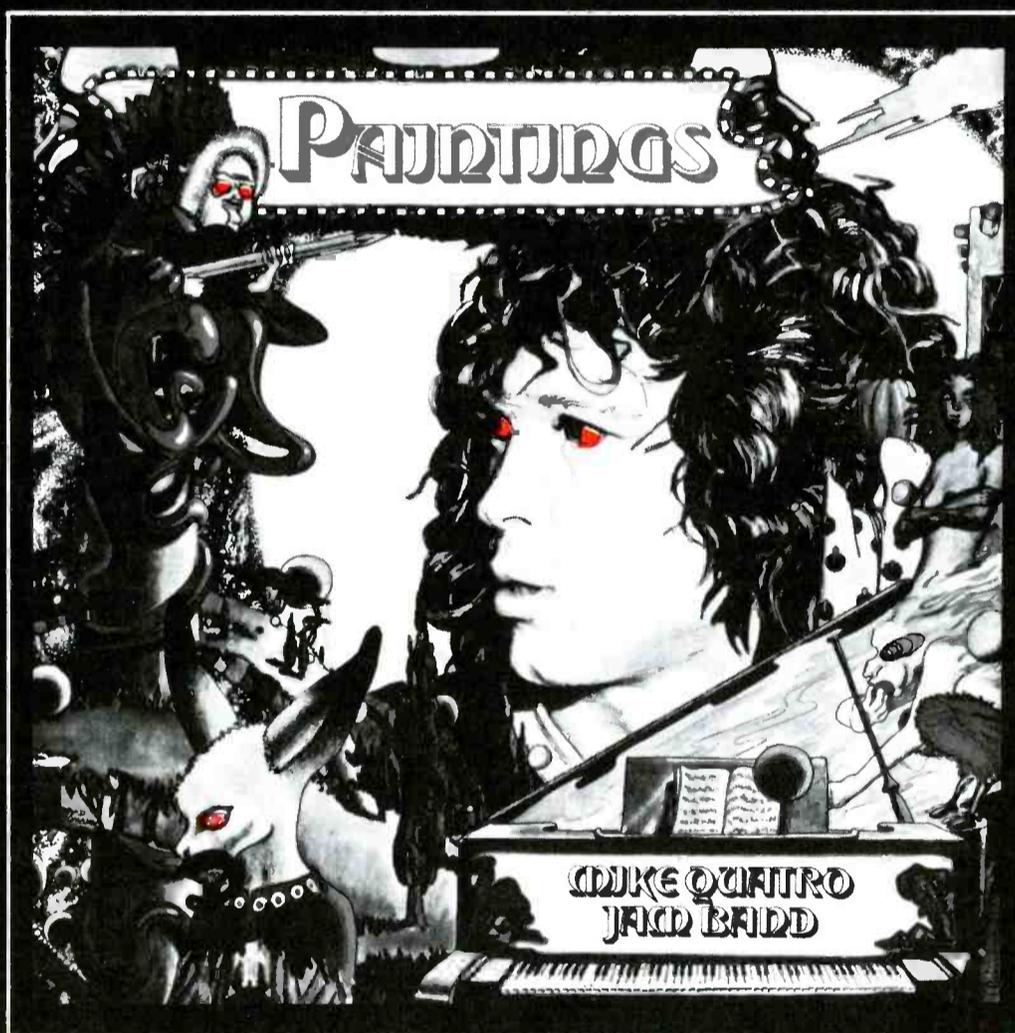
Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

Billboard TOP LP's & TAPE

| THIS WEEK | LAST WEEK | Weeks on Chart | ★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label) | TAPE PACKAGES AVAILABLE | | | THIS WEEK | LAST WEEK | Weeks on Chart | Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. NA Indicates not available | TAPE PACKAGES AVAILABLE | | | THIS WEEK | LAST WEEK | Weeks on Chart | ★ Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet). | TAPE PACKAGES AVAILABLE | | |
|-----------|-----------|----------------|--|-------------------------|----------|--------------|-----------|-----------|----------------|---|-------------------------|----------|--------------|-----------|-----------|----------------|---|-------------------------|----------|--------------|
| | | | | 8-TRACK | CASSETTE | REEL TO REEL | | | | | 8-TRACK | CASSETTE | REEL TO REEL | | | | | 8-TRACK | CASSETTE | REEL TO REEL |
| ★ 10 | 2 | 2 | ROLLING STONES Exile on Main St. Rolling Stones COC 2-2900 (Atlantic) | • | | | 37 | 26 | 19 | PAUL SIMON Columbia KC 30750 | • | | | 73 | 60 | 14 | JACKSON BROWNE Asylum SD 5051 (Atlantic) | | | NA |
| 2 | 1 | 5 | JETHRO TULL Thick As A Brick Reprise MS 2072 | • | | | ★ 38 | 43 | 7 | NEW RIDERS OF THE PURPLE SAGE Powerglide Columbia KC 31284 | | | NA | 74 | 61 | 17 | JO JO GUNNE Asylum SD 5053 (Atlantic) | | | NA |
| 3 | 2 | 18 | ROBERTA FLACK First Take Atlantic SD 8230 | • | | | ★ 39 | 46 | 8 | SAMMY DAVIS, JR. Now MGM SE 4832 | | | | 75 | 64 | 39 | CHEECH & CHONG Ode SP 77010 (A&M) | | | NA |
| 4 | 4 | 8 | STEPHEN STILLS Manassas Atlantic SD 2-903 | • | | | 40 | 44 | 18 | ARETHA FRANKLIN Young, Gifted & Black Atlantic SD 8213 | | | NA | 76 | 78 | 8 | HENRY MANCINI & DOC SEVERINSEN Brass On Ivory RCA LSP 4629 | | | |
| 5 | 5 | 6 | JANIS JOPLIN Joplin In Concert Columbia C2X 33160 | | | | ★ 41 | 50 | 9 | JIMMY CASTOR BUNCH It's Just Begun RCA LSP 4640 | | | NA | 77 | 71 | 12 | CREAM Live, Vol. 2 Atco SD 7005 | | | NA |
| 6 | 7 | 8 | CHI-LITES A Lonely Man Brunswick BL 754179 | | | | 42 | 33 | 24 | GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385 | • | | NA | ★ 78 | 95 | 4 | FREE At Last A&M SP 4349 | | | NA |
| 7 | 8 | 10 | HISTORY OF ERIC CLAPTON Atco SD 2-803 | | | NA | ★ 43 | 53 | 41 | DEREK & THE DOMINOS Layla Atco SD 2-704 | | | NA | ★ 79 | 102 | 3 | BEACH BOYS Pet Sounds/Carl & the Passions— So Tough Reprise 2MS 2083 | | | |
| 8 | 9 | 6 | ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216 | | | | 44 | 34 | 29 | NILSSON Nilsson Schmilsson RCA LSP 4515 | | | NA | 80 | 63 | 20 | A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573 | | | |
| 9 | 3 | 16 | NEIL YOUNG Harvest Reprise MS 2032 | • | | | 45 | 36 | 44 | SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt) | | | NA | 81 | 79 | 18 | MICHAEL JACKSON Got to Be There Motown M 747 L | | | NA |
| 10 | 6 | 9 | GRAHAM NASH/DAVID CROSBY Atlantic SD 7220 | • | | | 46 | 49 | 18 | BILLY PRESTON I Wrote a Simple Song A&M SP 3507 | | | NA | 82 | 82 | 30 | COMMANDER CODY & HIS LOST PLANET AIRMEN Lost in the Ozone Paramount PAS 6017 (Famous) | | | NA |
| 11 | 11 | 14 | ALLMAN BROS. Eat A Peach Capricorn 2CP 0102 (Warner Bros.) | • | | | 47 | 38 | 13 | EDGAR WINTERS' WHITE TRASH Roadwork Epic KEG 32149 (CBS) | | | NA | 83 | 83 | 39 | CHER Kapp KS 3649 (MCA) | • | | |
| 12 | 13 | 6 | PROCOL HARUM Live in Concert with the Edmonton Symphony Orchestra A&M SP 4335 | | | | 48 | 39 | 27 | STYLISTICS Avco AV 33023 | | | NA | 84 | 80 | 25 | JACKSON 5 Greatest Hits Motown M 741 L | | | NA |
| 13 | 12 | 18 | AMERICA Warner Bros. BS 2576 | • | | | 49 | 41 | 24 | ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7 | • | | | 85 | 81 | 16 | JIMI HENDRIX In the West Reprise MS 2049 | | | |
| 14 | 14 | 19 | AL GREEN Let's Stay Together Hi SHL 32070 (London) | • | | | ★ 50 | 59 | 36 | GODSPELL Original Cast Bell 1102 | | | NA | 86 | 70 | 9 | FLEETWOOD MAC Bare Trees Reprise MS 2080 | | | |
| ★ 15 | 31 | 4 | DONNY OSMOND Portrait Of Donny MGM SE 4820 | | | NA | 51 | 42 | 29 | ALICE COOPER Killer Warner Bros. BS 2567 | • | | | 87 | 87 | 15 | BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170 | | | |
| 16 | 16 | 31 | WAR All Day Music United Artists UAS 5546 | | | | 52 | 45 | 28 | ROBERTA FLACK Quiet Fire Atlantic SD 1594 | • | | | 88 | 84 | 13 | LILY TOMLIN And That's The Truth Polydor PD 5023 | | | NA |
| 17 | 18 | 6 | GRAND FUNK RAILROAD Mark, Don & Mel, 1969-71 Capitol SABB 11042 | • | | | 53 | 52 | 30 | ELTON JOHN Madman Across the Water Uni 93120 (MCA) | • | | | 89 | 85 | 26 | BADFINGER Straight Up Apple ST 3387 | | | NA |
| 18 | 20 | 63 | CAROLE KING Tapestry Ode SP 77009 (A&M) | • | | | 54 | 48 | 30 | LED ZEPPELIN Atlantic SD 7208 | • | | NA | 90 | 88 | 28 | ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt) | | | |
| 19 | 17 | 12 | HUMBLE PIE Smokin' A&M SP 4342 | | | NA | 55 | 47 | 32 | DON McLEAN American Pie United Artists UAS 5535 | • | | | 91 | 90 | 13 | GORDON LIGHTFOOT Don Quixote Reprise MS 2056 | | | |
| 20 | 19 | 20 | BREAD Baby I'm-A Want You Elektra EKS 75015 | • | | | 56 | 54 | 14 | CABARET Soundtrack ABC ABCD 752 | | | | ★ 92 | 135 | 2 | CHUCK BERRY London Sessions Chess CH 60020 | | | NA |
| ★ 21 | 24 | 9 | JOE TEX I Gotcha Dial DL 6002 (Mercury) | | | NA | 57 | 58 | 8 | RAY CHARLES Message From the People ABC/TRC ABCX 755 | | | | ★ 93 | 127 | 2 | JOHNNY MATHIS First Time Ever (I Saw Your Face) Columbia KC 31342 | | | NA |
| 22 | 21 | 17 | STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002 | • | | | ★ 58 | 75 | 8 | DR. HOOK & THE MEDICINE SHOW Columbia C 30898 | • | | | 94 | 94 | 10 | KINKS Kink Kronikles Warner Bros. 2XS 6454 | | | |
| 23 | 23 | 11 | GODFATHER Soundtrack Paramount PAS 1003 (Famous) | | | | ★ 59 | 69 | 13 | TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.) | | | | 95 | 92 | 14 | HOT TUNA Burgers Grunt FTR 1004 (RCA) | | | NA |
| ★ 24 | 28 | 6 | JEFF BECK GROUP Epic KE 31331 (CBS) | • | | | ★ 60 | 77 | 4 | JUDY COLLINS Colours of the Day/The Best of Elektra EKS 75030 | | | | 96 | 93 | 14 | KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044 | | | |
| 25 | 27 | 18 | GEORGE CARLIN FM-AM Little David LD 7214 (Atlantic) | | | NA | 61 | 65 | 12 | FIFTH DIMENSION Individually & Collectively Bell 6073 | | | NA | 97 | 99 | 16 | CRUSADERS 1 Blue Thumb BTS 6001 (Famous) | | | NA |
| 26 | 22 | 8 | CREEDENCE CLEARWATER REVIVAL Mardi Gras Fantasy 9404 | • | | | 62 | 57 | 28 | CAROLE KING Music Ode SP 77013 (A&M) | • | | | ★ 98 | 130 | 2 | FRANK SINATRA Greatest Hits, Vol. 2 Reprise FS 1034 | | | |
| 27 | 15 | 22 | YES Fragile Atlantic SD 7211 | • | | | ★ 63 | 74 | 4 | JOAN BAEZ Come From the Shadows A&M SP 4339 | | | NA | ★ 99 | 110 | 5 | FLASH Capitol ST 11040 | | | NA |
| 28 | 29 | 16 | DONNY HATHAWAY Live Atco SD 33-386 | | | NA | 64 | 56 | 14 | SAVOY BROWN Hellbound Train Parrot XPAS 71052 (London) | | | | 100 | 96 | 13 | PARTRIDGE FAMILY Shopping Bag Bell 6072 | • | | |
| ★ 29 | 51 | 3 | JACKSON 5 Looking Through the Windows Motown M 750 L | | | NA | 65 | 62 | 11 | TEN YEARS AFTER Alvin Lee & Co. Deram DES 18064 (London) | | | NA | 101 | 91 | 72 | CAT STEVENS Tea for the Tillerman A&M SP 4280 | | | NA |
| 30 | 30 | 11 | ANDY WILLIAMS Love Theme From "The Godfather" Columbia KC 31303 | | | | 66 | 68 | 6 | FLIP WILSON Geraldine/Don't Fight The Feeling Little David LD 1001 (Atlantic) | | | NA | 102 | 98 | 20 | MAHAVISHNU ORCH/JOHN McLAUGHLIN The Inner-Mounting Flame Columbia KC 31067 | | | NA |
| ★ 31 | 55 | 5 | BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah) | | | NA | 67 | 66 | 34 | FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900 | • | | | 103 | 101 | 55 | CARPENTERS A&M SP 3502 | • | | |
| 32 | 35 | 37 | CAT STEVENS Teaser & the Firecat A&M SP 4313 | • | | | 68 | 73 | 6 | MOUNTAIN-LIVE The Road Goes Ever On Windfall 5502 (Bell) | | | NA | 104 | 109 | 7 | Z. Z. TOP Rio Grande Mud London XPS 612 | | | |
| ★ 33 | 40 | 13 | STEVIE WONDER Music Of My Mind Tamla T 314 L (Motown) | | | NA | 69 | 72 | 14 | HARRY CHAPIN Heads & Tales Elektra EKS 75023 | | | | 105 | 106 | 9 | JERRY LEE LEWIS The "Killer" Rocks On Mercury SRM 1-637 | | | NA |
| 34 | 25 | 17 | SONNY & CHER All I Ever Need Is You Kapp KS 3660 (MCA) | • | | | ★ 70 | 89 | 4 | SUPREMES Floy Joy Motown M 7511 | | | NA | 106 | 86 | 22 | DRAMATICS Whatcha See Is Whatcha Get Volt VOS 6018 | | | |
| 35 | 37 | 10 | DEEP PURPLE Machine Head Warner Bros. BS 2607 | • | | | 71 | 76 | 8 | MANDRILL Mandrill Is Polydor PD 5025 | | | NA | 107 | 100 | 11 | BOBBY VINTON Every Day of My Life Epic KE 31286 (CBS) | | | |
| 36 | 32 | 19 | MALO Warner Bros. BS 2584 | • | | | 72 | 67 | 14 | JAMES GANG Straight Shooter ABC ABCX 741 | | | | | | | | | | |

“CORRECTS”

A MUSICAL EXTRAVAGANZA OF A SINGLE
FROM A PHANTASMAGORIC* ALBUM KNOWN AS “PAINTINGS”
BY AN EXTRAORDINARY 2 MAN ENTERTAINMENT
COMPANY—THE MIKE QUATRO JAM BAND



Single #1062 Album #3011

**BOTH ON EVOLUTION RECORDS—
BOTH HITS OF COURSE!**

*PHANTASMAGORIC: AN ILLUSIONARY EFFECT BY WHICH FIGURES APPEAR TO DWINDLE INTO THE DISTANCE OR RUSH FORWARD WITH ENORMOUS INCREASE OF SIZE . . . A CONSTANTLY SHIFTING, COMPLEX SUCCESSION OF THINGS SEEN OR IMAGINED . . . A SCENE THAT CONSTANTLY CHANGES OR FLUCTUATES.

TOP LP's & TAPE

POSITION
108-200

| THIS WEEK | LAST WEEK | Weeks on Chart | STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label) | TAPE PACKAGES AVAILABLE | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title, Label, Number (Dist. Label) | TAPE PACKAGES AVAILABLE | | | | | | | | | | | |
|-----------|-----------|----------------|---|-------------------------|----------|--------------|-----------|-----------|----------------|---|-------------------------|----------|--------------|-----|-----|----|--|--|--|--|----|--|
| | | | | 8-TRACK | CASSETTE | REEL TO REEL | | | | | 8-TRACK | CASSETTE | REEL TO REEL | | | | | | | | | |
| 108 | 97 | 28 | TRAFFIC Low Spark of High-Heeled Boys Island SW 9306 (Capitol) | • | | NA | 138 | 131 | 11 | CHASE Ennea Epic KE 31097 (CBS) | | | | 170 | 179 | 4 | MANTOVANI Ammunzio Paolo Mantovani London XPS 610 | | | | NA | |
| 109 | 103 | 14 | KRIS KRISTOFFERSON Border Lord Monument KZ 31302 (CBS) | | | | 139 | 152 | 2 | ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060 | | | NA | 171 | 169 | 5 | RASPBERRIES Capitol SK 11036 | | | | NA | |
| 110 | — | 1 | ELTON JOHN Honky Chateau Uni 93135 (MCA) | | | | 140 | 147 | 2 | BILLY PRESTON That's the Way God Planned It Apple 3359 | | | NA | 172 | 162 | 25 | GROVER WASHINGTON, JR. Inner City Blues Kudu KU 05 (CTI) | | | | NA | |
| 111 | 105 | 28 | BOB DYLAN'S GREATEST HITS, Vol. 2 Columbia KG 31120 | • | | | 141 | 134 | 7 | BUFFY SAINTE-MARIE Moonshot Vanguard VSD 79312 | | | NA | 173 | — | 1 | JIM NABORS Way of Love Columbia KC 31336 | | | | NA | |
| 112 | 108 | 83 | JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA) | • | | | 142 | 129 | 21 | TEMPTATIONS Solid Rock Gordy G 961 L (Motown) | | | NA | 174 | 170 | 5 | DAN HICKS & HIS HOT LICKS Strikin' It Rich Blue Thumb BTS 36 (Famous) | | | | NA | |
| 113 | 118 | 7 | CHARLEY McCOY Real McCoy Monument Z 31329 (CBS) | | | NA | 143 | 121 | 58 | JETHRO TULL Aqualung Reprise MS 2035 | | | NA | 175 | 177 | 5 | JOHN HAMMOND Wild Horses/Rock Steady Kudu KU 04 (CTI) | | | | NA | |
| 114 | 119 | 6 | DR. JOHN Gumbo Atco SD 7006 | | | NA | 144 | — | 1 | FUNKADELIC America Eats Its Young Westbound 2020 (Chess/Janus) | | | NA | 176 | 184 | 3 | FLYING BURRITO BROTHERS Last of the Red Hot Burritos A&M SP 4343 | | | | NA | |
| 115 | 116 | 8 | JOHN KAY Forgotten Songs & Unsung Heroes Dunhill DSX 50120 | | | NA | 145 | 150 | 5 | B. J. THOMAS Billy Joe Scepter SPS 5101 | | | NA | 177 | — | 1 | TOWER OF POWER Bump City Warner Bros. BS 2616 | | | | NA | |
| 116 | — | 1 | STEPPENWOLF Rest In Peace Dunhill DSX 50124 | | | NA | 146 | — | 1 | TOM JONES Close Up Parrot XPAS 71055 (London) | | | NA | 178 | 178 | 3 | GOOSE CREEK SYMPHONY Words of Earnest Capitol ST 11044 | | | | NA | |
| 117 | — | 1 | WAYNE NEWTON Daddy Don't You Walk So Fast Chelsea CHE 1001 (RCA) | | | NA | 147 | 132 | 29 | GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol) | | | NA | 179 | 189 | 5 | BLUE OYSTER CULT Columbia C 31063 | | | | NA | |
| 118 | 112 | 8 | JOHNNY CASH A Thing Called Love Columbia KC 31332 | | | NA | 148 | 149 | 5 | ANNE MURRAY Annie Capitol ST 11024 | | | NA | 180 | 188 | 2 | JOY OF COOKING Castles Capitol ST 11050 | | | | NA | |
| 119 | 128 | 2 | DILLARDS Roots & Branches Anthem ANS 5901 (United Artists) | | | NA | 149 | 175 | 6 | MEET THE BRADY BUNCH Paramount PAS 6032 (Famous) | | | NA | 181 | 168 | 9 | BLACK IVORY Don't Turn Around Today TLP 1005 (Perception) | | | | NA | |
| 120 | — | 1 | THE OSMONDS Live MGM 2SE 4826 | | | NA | 150 | — | 1 | ARETHA FRANKLIN Amazing Grace Atlantic SD 2-906 | | | NA | 182 | 187 | 3 | BRIAN AUGER'S OBLIVION EXPRESS Second Wind RCA LSP 4703 | | | | NA | |
| 121 | 125 | 23 | PINK FLOYD Meddle Harvest SMAS 832 (Capitol) | | | NA | 151 | 153 | 4 | FOUR TOPS Nature Planned It Motown M 748 L | | | NA | 183 | 163 | 19 | ELVIS PRESLEY Elvis Now RCA LSP 4671 | | | | NA | |
| 122 | 104 | 21 | OSMONDS Phase III MGM SE 4796 | • | | | 152 | 142 | 42 | BLACK SABBATH Master of Reality Warner Bros. BS 2562 | | | NA | 184 | 180 | 5 | BUDDY RICH Rich in London RCA LSP 4666 | | | | NA | |
| 123 | 113 | 38 | SONNY & CHER LIVE Kapp KS 3654 (MCA) | | | NA | 153 | 120 | 33 | T. REX Electric Warrior Reprise RS 6466 | | | NA | 185 | 146 | 14 | SPIRIT Feedback Epic KE 31175 (CBS) | | | | NA | |
| 124 | 111 | 36 | SANTANA Columbia KC 30595 | • | | | 154 | 158 | 8 | LOVE UNLIMITED Uni 73131 (MCA) | | | NA | 186 | — | 1 | RANDY NEWMAN Sail Away Reprise MS 2064 | | | | NA | |
| 125 | 144 | 3 | BLOODROCK Live Capitol SVBB 11038 | | | NA | 155 | 160 | 3 | AL MARTINO Love Theme From "The Godfather" Capitol ST 11071 | | | NA | 187 | 171 | 13 | LEE MICHAELS Space & First Takes A&M SP 4336 | | | | NA | |
| 126 | 126 | 19 | DAVID CASSIDY Cherish Bell 6070 | | | NA | 156 | 156 | 8 | TOM RUSH Merrimack County Columbia KC 31306 | | | NA | 188 | 190 | 3 | TOM FOGERTY Fantasy 9407 | | | | NA | |
| 127 | 107 | 9 | ELVIS PRESLEY He Touched Me RCA LSP 4690 | | | NA | 157 | 114 | 14 | CHARLEY PRIDE Best of, Vol. II RCA LSP 4682 | | | NA | 189 | 192 | 15 | HILLSIDE SINGERS I'd Like To Teach the World To Sing Metromedia KMD 1051 | | | | NA | |
| 128 | 124 | 22 | EMERSON, LAKE & PALMER Pictures at an Exhibition Cotillion ELP 66666 | | | NA | 158 | 122 | 24 | GLADYS KNIGHT & THE PIPS Standing Ovation Soul S 736 L (Motown) | | | NA | 190 | 183 | 4 | EDWIN HAWKINS SINGERS I'd Like To Teach the World to Sing Buddah BDS 303 | | | | NA | |
| 129 | 13 | 6 | DUANE & GREG ALLMAN Bold 33-301 | | NA | NA | 159 | 141 | 32 | CHICAGO At Carnegie Hall Columbia C4X 30865 | | | NA | 191 | 200 | 2 | HOLST: THE PLANETS Zubin Mehta & the Los Angeles Philharmonic Orch. London CS 6734 | | | | NA | |
| 130 | 138 | 3 | RAY CONNIFF Love Theme From "The Godfather" Columbia KC 31473 | | | NA | 160 | 123 | 9 | MOTHERS Just Another Band From L.A. Reprise MS 2075 | | | NA | 192 | 197 | 3 | PAUL ANKA Jubilation Buddah BDS 5114 | | | | NA | |
| 131 | — | 1 | JOHN MAYALL Jazz Blues Fusion Polydor PD 5027 | | | NA | 161 | 154 | 14 | ESTHER PHILLIPS From a Whisper to a Scream Kudu KU 05 (CTI) | | | NA | 193 | 161 | 42 | AL GREEN Gets Next to You Hi SHL 32062 (London) | | | | NA | |
| 132 | 115 | 13 | DENNIS COFFEY Goin' for Myself Sussex SXBS 7010 (Buddah) | | | NA | 162 | — | 1 | BOB WEIR Ace Warner Bros. BS 2627 | | | NA | 194 | 194 | 5 | ASSOCIATION Waterbeds In Trinidad Columbia KC 31348 | | | | NA | |
| 133 | 117 | 30 | CARLY SIMON Anticipation Elektra EKS 75016 | | | NA | 163 | 143 | 7 | MAGIC ORGAN Street Fair Ranwood R 8092 | | | NA | 195 | 176 | 33 | DONNY OSMOND To You With Love MGM SE 4797 | | | | NA | |
| 134 | 137 | 9 | COLD BLOOD First Taste of Sin Reprise MS 2074 | | | NA | 164 | — | 1 | CARROLL O'CONNOR Remembering You A&M SP 4340 | | | NA | 196 | — | 1 | DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702 | | | | NA | |
| 135 | 139 | 7 | QUICKSILVER Comin' Through Capitol SMAS 11002 | | | NA | 165 | 151 | 17 | B. B. KING L.A. Midnight ABC ABCX 743 | | | NA | 197 | — | 1 | JAMES BROWN Soul Classics Polydor SC 5401 | | | | NA | |
| 136 | 136 | 5 | PAUL BUTTERFIELD BLUES BAND The Best of/Golden Butter Elektra 7E-2005 | | | NA | 166 | 166 | 5 | MCKENDREE SPRING 3 Decca DL 75332 (MCA) | | | NA | 198 | 198 | 3 | REDD FOX Sanford & Foxx Docto DTL 853 | | | | NA | |
| 137 | 140 | 3 | EDDIE KENDRICKS People Hold On Tamla T 315 L (Motown) | | | NA | 167 | — | 1 | JERRY BUTLER Spice of Life Mercury SRM 2-7502 | | | NA | 199 | 199 | 2 | BONZO DOG BAND Let's Make Up & Be Friendly United Artists UAS 5584 | | | | NA | |
| | | | | | | | 168 | — | 1 | HERB ALPERT & TIJUANA BRASS Solid Brass A&M SP 4341 | | | NA | 200 | — | 1 | URIAH HEEP Demons & Wizards Mercury SRM 1-630 | | | | NA | |
| | | | | | | | 169 | 145 | 11 | CHAKACHAS Jungle Fever Polydor PD 5504 | | | NA | | | | | | | | | |

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

| | | | | | | | | | | | |
|----------------------|---------|------------------------------------|-------|---------------------------|---------|-------------------------------------|--------|---------------------|----------|----------------------------|---------|
| Allman Brothers Band | 11, 129 | David Cassidy | 126 | Flash | 99 | Eddie Kendricks | 137 | Wayne Newton | 117 | Godfather | 23 |
| Duane & Greg Allman | 129 | Jimmy Castor Bunch | 41 | Fleetwood Mac | 86 | B.B. King | 86 | Nilsen | 44 | Shaft | 45 |
| Herb Alpert | 168 | Chakachas | 169 | Flying Burrito Brothers | 176 | Carole King | 18, 62 | Carroll O'Connor | 167 | Spirit | 185 |
| America | 13 | Harry Chapin | 69 | Four Tops | 151 | Kinks | 94 | Original Cast | 50 | Staple Singers | 22 |
| Paul Anka | 192 | Ray Charles | 57 | Tom Fogerty | 188 | Gladys Knight & The Pips | 158 | Godspell | 15 | Steppenwolf | 116 |
| Association | 194 | Chase | 138 | Aretha Franklin | 40, 150 | Kris Kristofferson | 109 | Donny Osmond | 15, 195 | Cat Stevens | 32, 101 |
| Brian Auger | 182 | Cheech & Chong | 75 | Redd Foxx | 198 | Led Zeppelin | 54 | Osmonds | 120, 122 | Stephen Stills | 4 |
| Badfinger | 89 | Cher | 83 | Free | 78 | Jerry Lee Lewis | 105 | Partridge Family | 100 | Stylists | 48 |
| Joan Baez | 63 | Chicago | 159 | Funkadelic | 144 | Gordon Lightfoot | 91 | Esther Phillips | 161 | Supremes | 70 |
| Beach Boys | 79 | Chi-Lites | 6 | Goose Creek Symphony | 178 | Kenny Loggins w/Jim Messina | 96 | Pink Floyd | 121 | T. Rex | 153 |
| Jeff Beck Group | 24 | Eric Clapton | 7 | Grand Funk Railroad | 17, 147 | Love Unlimited | 154 | Billy Preston | 46, 140 | Temptations | 142 |
| Chuck Berry | 92 | Dennis Coffey | 132 | Al Green | 14, 193 | Charlie McCoy | 113 | Elvis Presley | 127, 183 | Ten Years After | 65 |
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| Black Sabbath | 152 | Cold Blood | 134 | John Hammond | 175 | Don McLean | 55 | Procol Harum | 12 | B.J. Thomas | 145 |
| Bloodrock | 125 | Judy Collins | 60 | George Harrison & Friends | 42 | Magic Organ | 163 | Quicksilver | 136 | Lily Tomlin | 88 |
| Blood, Sweat & Tears | 87 | Ray Conniff | 130 | Donny Hathaway | 28 | Mahavishnu Ork w/John McLaughlin | 102 | Tower of Power | 177 | Traffic | 108 |
| Blue Oyster Cult | 179 | Alice Cooper | 51 | Isaac Hayes | 90 | Malo | 36 | Uriah Heep | 200 | War | 16 |
| Bonzo Dog Band | 199 | Creedence Clearwater Revival | 26 | Jimi Hendrix | 85 | Henry Mancini & Doc Severenson | 76 | Bobby Vinton | 107 | Grease | 16 |
| David Bowie | 196 | Crusaders | 97 | Dan Hicks & His Hot Licks | 174 | Mandrill | 71 | Bob Weir | 172 | Grover Washington Jr. | 172 |
| Brady Bunch | 149 | Sammy Davis Jr. | 39 | Hillside Singers | 189 | Mantovani | 178 | Andy Williams | 30 | Bob Dylan | 111 |
| Bread | 20 | Deep Purple | 35 | Hot Tuna | 95 | Mantovani | 178 | Flip Wilson | 66 | Edgar Winter's White Trash | 47 |
| James Brown | 197 | Derek & The Dominos | 43 | Humble Pie | 19 | Al Martino | 155 | Frank Sinatra | 98 | Bill Withers | 31 |
| Jackson Browne | 73 | Dillards | 119 | Michael Jackson | 81 | Johnny Mathis | 93 | Sonny & Cher | 34, 123 | Stevie Wonder | 33 |
| Jerry Butler | 167 | Doctor Hook & The Medicine Show | 58 | Jackson 5 | 29, 84 | John Mayall | 131 | Soundtracks | | Yes | 27 |
| Paul Butterfield | 136 | Doctor John | 114 | James Gang | 72 | Zubin Mehta | 191 | Cabaret | 56 | Neil Young | 9 |
| George Carlin | 25 | Dramatics | 106 | Jesus Christ, Superstar | 112 | Lee Michaels | 187 | A Clockwork Orange | 80 | Z.Z. Top | 104 |
| Carpenters | 103 | Bob Dylan | 111 | Jethro Tull | 2, 143 | Mothers | 160 | Fiddler On The Roof | 67 | | |
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| | | | | Janis Joplin | 5 | Randy Newman | 186 | | | | |
| | | | | John Kay | 115 | New Riders of the Purple Sage | 38 | | | | |

HELEN
REDDY
Sings
I AM WOMAN

IN THE NEW
COLUMBIA
MOTION PICTURE
Produced by Mike Frankovich
STAND UP
AND BE
COUNTED!

ON THE
TONIGHT
SHOW
JUNE 13TH

...AND ON
CAPITOL
3350
Produced
by
Jay Senter



Possible Aural Monitor Delay

• Continued from page 1

Audicom over two years ago (Billboard, May 2).

In recent comments to the Federal Communications Commission, networks and TV engineers and others acknowledged the need for electronic monitoring of TV, and the many side benefits to be had from the technique — but, as always, broadcasters are urging the FCC to “go slow” and hold a wider inquiry, with much more field testing. The Association of Maximum Service Telecasters, and some TV engineers claimed aural monitoring would do for TV programming as well as radio.

The chief target of the last round of comment was the International Digisonics Corp. (IDC). The IDC system has been encoding commercials for TV transmission under standards set up in a temporary rule by the FCC. The coding is invisible to the viewer. Advertisers using it have told the commission they are happy with the IDC system which enables them to keep track of their commercials on the air.

IDC, incidentally, is also a rival of Audicom in aural monitoring. Audicom, which claims greater accuracy and reliability for its system, first proposed aural monitoring of encoded radio broadcast materials way back in 1970 — and is still waiting for approval of its system. The aural encoding would give record manufacturers and music licensors an electronic and computerized log of air plays on radio, with such identifying items as manufacturers' number, new copyright, etc. on records.

LaRosa to Emcee B'nai B'rith Fete

NEW YORK—Don Imus of NBC radio, due to a scheduling conflict, will not emcee the annual dinner-dance of the Music and Performing Arts Lodge of B'nai B'rith at the New York Hilton Hotel, June 24. Julius LaRosa, WNEW deejay, will replace Imus.

Supreme Court

• Continued from page 4

sas, Pennsylvania, Texas and Mississippi.

The Supreme Court's decision would affect the anti-piracy laws of 10 states (see separate story on passage of Virginia law in this issue).

ITA Vidtape

• Continued from page 4

knows he will be photographed. Closed-circuit video has proved to be an effective means of curtailing theft in retail sales operations, and we believe that it could work equally well for the airlines.”

No indication was given in the ITA's letter of what it would cost to institute such a program.

FORE Spurs 'Black Experience'

• Continued from page 1

sponsoring a series of seminars and parties for members and affiliates to promulgate its concept of “The Total Black Experience.”

The seminars are held every six months and cover such areas as media relations with emphasis on the black press; and the manufacture, sale and merchandising of black-oriented music, moderated by key record company officials.

FORE's N.Y. chapter was formed about a year ago in an effort to regionalize FORE's activities, create opportunities for greater membership involvement at all levels of the operation, and ultimately to give the organization more clout as a definitive voice for black executives in the music industry.

Under the direction of Jimmy Tyrell, national sales director for

Currently, the broadcasters are fighting an IDC request for a second easement on the standard FCC set up originally for the video monitoring rulemaking. Networks say they have no way of checking videotape encoding for accuracy, or even compliance with the standards. TV engineers say the coding uses up far too much spectrum space under present standards. Movie producers say the IDC encoding is unsatisfactory for use on film.

New Inquiry Asked

All TV broadcast and engineering spokesmen urged the FCC to simply wipe out its current attempts to set up video encoding standards for transmission, and phase out the IDC encoded commercials still in circulation. They urge a new inquiry — CBS recommends at least a year's study by an all-industry committee to find a system that will be compatible with all broadcast media and services.

The Society of Motion Picture and TV Engineers (SMPTE) had the same idea, and called a meeting of the Joint Committee on Inter-society Coordination (JCIC),

to set up a monitoring study and make recommendations for “proper video and audio signals to meet the many and varied requirements.” JCIC is composed of members of the NAB, the EIA, the IEEE (Institute of Electric and Electronic Engineers), NCTA (National Cable TV Association) and SMPTE.

The study would be made much as the EIA worked out stereophonic broadcast standards some years back, and is now working on quadrasonic sound transmission standards. However, if the decision was to lower both video and aural monitoring systems in one study, this could mean further delay in the aural encoding for radio programming — a service the Copyright Office has said is essential to keep track of the hundreds of thousands of performances of copyrighted works in an electronic era.

To all of the criticism, IDC answers that its system is basically sound, and satisfactory to its users. It again asked the FCC to adopt the “one-second, non-degradation” standard proposed by IDC for the TV transmission of video identification patterns.

Stigwood Sues on Superstar

NEW YORK—Suit has been filed in U.S. District Court in Bridgeport, Conn., by the Robert Stigwood Group Ltd., Leeds Music Ltd. and Leeds Music Corp. against three defendants for allegedly violating the plaintiffs' copyrights to “Jesus Christ Superstar.”

Filed on May 5 of this year, the action charges that defendants John T. O'Reilly, Jack Coyne and Robert Cassidy, “after May 1, 1971 . . . presented and performed, and caused to be performed, and are preparing to perform and cause to be performed, in various parts of the United States, said dramatico-musical work and the segments thereof in direct violation of the copyrights of plaintiff Leeds England (Leeds Music Ltd.) and the rights of plaintiffs Leeds and Stigwood thereunder.

“By reason of the foregoing,” the suit charges, “the defendants are infringing the respective copyrights in said dramatico-musical work and interfering with the said rights of plaintiffs thereunder.”

The action charges that “defendants adopted and engaged in promoting, producing, advertising and scheduling performances of said dramatico-musical work under the titles “Jesus Christ Superstar” and “Superstar.” to create a false impression of authority from plaintiffs, thereby engaging in unfair trade practices and unfair competition against plaintiffs to plaintiffs' irreparable damage.”

In their suit, the Robert Stigwood Group, Ltd., Leeds Music Ltd. and Leeds Music Corp. demand: “(1) That each of defendants, their agents and servants, and all parties acting in concert with

defendants, be enjoined during the pendency of this action and permanently from (a) infringing said copyrights of plaintiff Leeds England, and interfering with the rights of plaintiffs Leeds and Stigwood thereunder in any manner; (b) performing, contracting for, promoting, advertising, publicizing, contributing to, furthering, participating in or in any way aiding, assisting or abetting performances of the overall copyrighted dramatico-musical work entitled “Jesus Christ Superstar, a Rock Opera,” or segments thereof; (c) utilizing, or permitting the use of, any advertisements, publicity or representations which refer to “Jesus Christ Superstar,” or any segment thereof including “Superstar,” directly or indirectly, in conjunction with any performances or productions of said copyrighted dramatico-musical work, or any segment thereof; (d) performing or presenting any performances whenever the advertising or publicity therefor refers to “Jesus Christ Superstar” or any segments thereof including “Superstar”; and (e) utilizing or permitting the use of the name “The International Rock Opera Company” or any other false designations of origin, descriptions or representations.

“(2) That each of defendants be required (a) to account respectively; for all gains, profits and advantages derived by defendants from each of their acts of unfair trade practice and copyright infringement; (b) to pay to plaintiffs such damages as plaintiffs have sustained in consequence of each of defendants' infringements of said copyrights, or such damages as to the Court shall appear proper within the provisions of the Copyright Law, and (c) to pay to plaintiffs such damages as plaintiffs have suffered as a result of each of defendants' unfair trade practices.

“(3) That each of defendants be required to deliver up to be impounded during the pendency of this action all copies of said copyrighted dramatico-musical work, or any part thereof, intended for use or used in performances thereof; all advertising, promotional items or other material referring thereto; and all other means for presenting infringing performances of said dramatico-musical work or any part thereof.

“(4) That defendants pay to plaintiffs the cost of this action, including a reasonable attorney's fee to be allowed to plaintiffs by the Court, pursuant to . . . the Copyright Law.

“(5) That plaintiffs have such other and further relief as to the Court may seem just.”

Attorneys for the plaintiffs are Clancy, Kenny & Ford.

Executive Turntable

• Continued from page 4

promoted to Atlantic's Southwest regional promotion manager. . . . MCA, Inc. stockholders have elected as directors **Jules C. Stein, John E. Drick, Louis B. Lundborg, Charles Miller, Taft B. Schreiber, Charles B. Thornton and Lew R. Wasserman.** The MCA, Inc. board of directors elected the following as officers: **Jules C. Stein**, chairman of the board; **Lew R. Wasserman**, president and chief executive officer; **Bob R. Baker, J. Eugene Brog, Salvatore T. Chiantia, Albert A. Dorskind, Charles C. Franklin, Louis N. Friedland, Edd Henry, John K. Maitland, Charles Miller, Michael J. Rockford, Taft B. Schreiber, Sidney J. Sheinberg and Ted Tanen**, vice presidents; **Morris M. Schrier**, vice president and secretary; **John W. Findlater**, vice president and assistant secretary; **Frederick E. Witt**, treasurer; and **Harold M. Haas**, controller.



WARNER



EASTER

Sy Warner has been appointed director of promotion for London Records and its affiliated labels. In this newly created post, Warner will direct all promotion activities for the national, regional and London branch promotion personnel for both single and LP product. He will also be involved in artist relations and publicity-press relations, coordinating them with promotion. Warner was most recently national singles sales and promotion manager for London. . . . **Wally Roker** has been named to head up r&b promotion at GSF Records. . . . **James Saltzman** has been appointed Warner/Reprise district sales manager for the Midwest. He was formerly United Artists' national promotion director. . . . **Robert D. Wachs** has been elected by the board of directors as secretary of GSF, Inc. He will act as counsel to the company in its motion picture activities. . . . **Mary Gilmer**, formerly advertising director for Pickwick's Recco division, has been named operations manager for the Kansas City, Kan., branch of J.L. Marsh, a division of Pickwick International.

★ ★ ★

Bruce Hinton has joined Billy Jack Productions as general manager of newly formed Billy Jack Records in Los Angeles. He was previously with **Jimmy Bowen** and Amos Productions for three years. . . . **Don Sears**, founder-president of Sound Recorders recording studio, and Seco Laboratories, a sales and installation service, both in Omaha, has joined United Recording Corp., Hollywood, as vice president and general manager. Sears will helm Western Recorders, Hollywood, and Coast Recorders, San Francisco. **Ron Ubel** replaces Sears in the Omaha posts. . . . **W.C. Albert**, formerly vice president-sales for Lantz International Corp., has been appointed director of sales for Cartridge Television Inc. . . . **Terry Easter** is A&M Records' new Los Angeles promotion man and will also cover Phoenix. He was previously in A&M promotion at Denver and had represented ABC Distributors in Seattle. . . . **Arthur C. Fritog** has been named president of Spectracome Corp. and Frog Engineering, the firm's audio products subsidiary. . . . **Louis (Butch) Mancuso** has been appointed an a&r coordinator for A&M Records after two years with the label's publishing department. . . . **Michael Sherman** has left his position as MCA Records publicity director. He will announce future plans shortly. He is succeeded by his assistant, **Michele DeGrazia**. . . . **David Swaney**, Columbia Records marketing product director for 18 months, has resigned to start an independent Hollywood record merchandising company. . . . **Harry Bee**, a musician-composer-arranger in the Boston area, has become vice president in charge of production and artist relations with Bruce Patch Productions Inc. Among his responsibilities will be the development of the company's publishing firm, Sweet Wine Music. . . . **Maxine Arnold** has resigned from the Playboy Records publicity department and will write features for a new weekly national paper. . . . **Bobby Birkenfeld** is now a New York account executive for Gibson & Stromberg public relations. He was formerly with the William Morris Agency and James Guercio Enterprises.

Memphis Writers Sue Mfgs.

• Continued from page 3

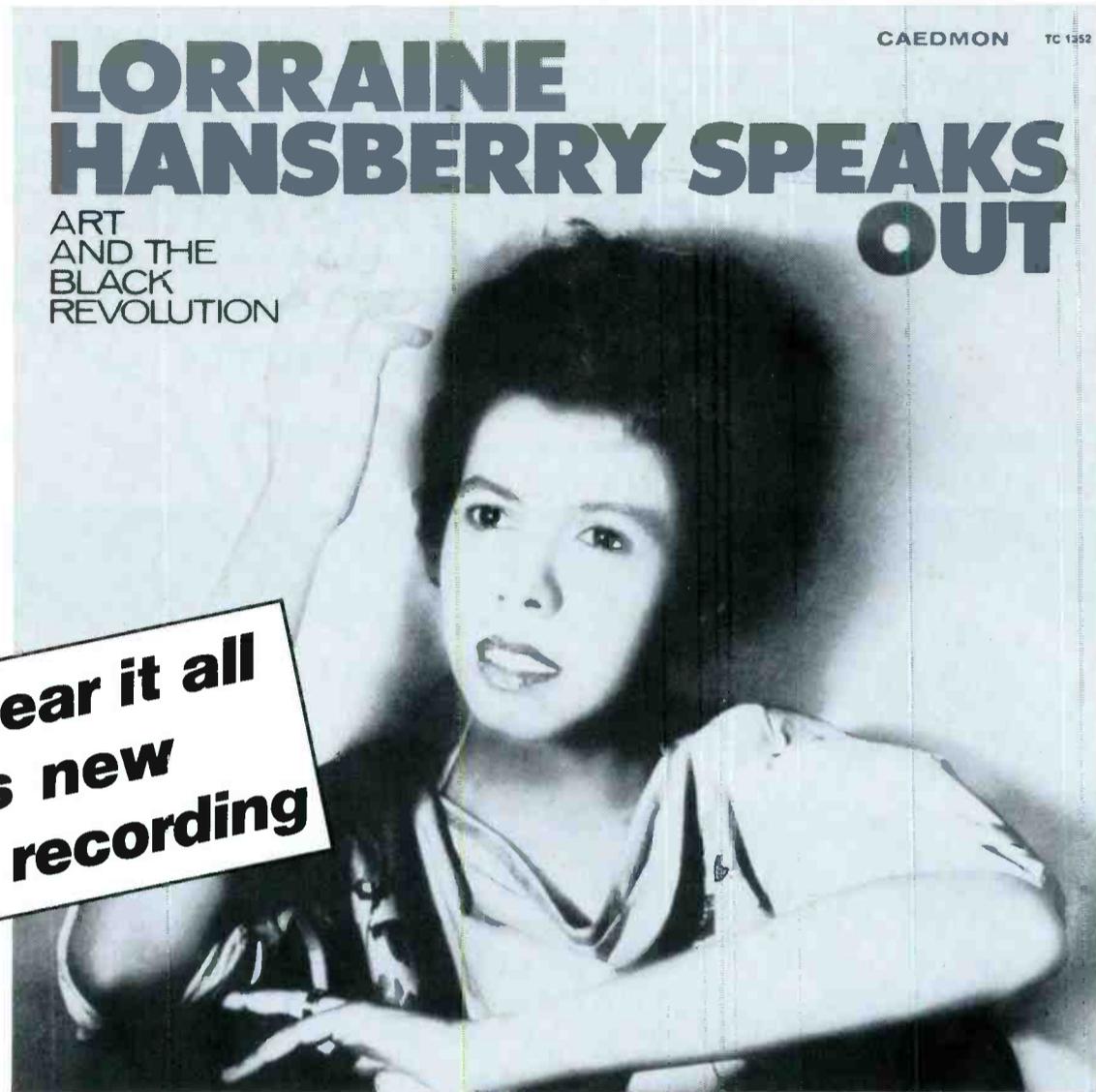
Defendants in the suit are: Columbia, RCA, Warner Bros., MCA, Atlantic, A&M, Famous Music, Capitol, Mercury, ABC Records, MGM, United Artists, Gulf and Western, Capitol Industries and their related companies.

Plaintiffs are Clarence Selman, Harlan Howard, Buddy Mize, Eddie Miller, Bill Johnson, Monine Carpenter, Walter Scott, James Lee

Owen, Charles Rogers, Jim Gilreath, Don Griffin, Johnny Hathcock, Sue Richards, Louis Redding, Bobby Johnson, Red Lane, Jimmy Dickens, Dale Morris, George Renau, Johnny Duncan, Earline Morris, Benson Mathis, Billy Smith, Kitty Wilson, War Hawk Publishing Co., Jimmy Dickens Music, and Blab Music.

The suit claims damages in excess of \$100 million, and seeks treble damages under the Sherman act.

LORRAINE HANSBERRY SAID IT ALL
Five Years Before Anyone Else!

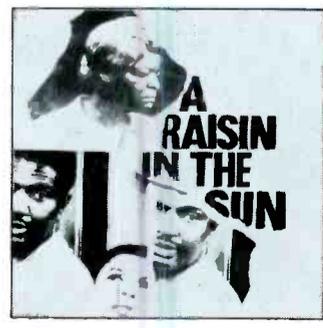


**You can hear it all
on this new
Caedmon recording**

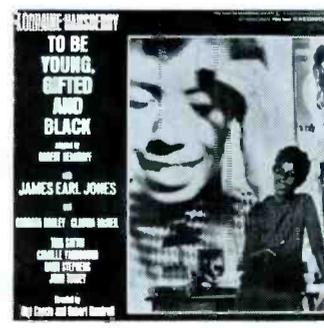
TC 1352

- 1959** "My position is that we have a great deal to be angry about, furious about which point towards the total liberation of African peoples all over the world."
- 1959** "What we want now is a recognition of the beauty of things black."
- 1964** "The whole idea of debating whether or not Negroes should defend themselves is an insult."

OTHER LORRAINE HANSBERRY RECORDINGS ON CAEDMON:



Just Released
**A RAISIN
IN THE SUN**
*With the
Broadway cast*
TR 355 (A 3 Record Album)



**TO BE YOUNG,
GIFTED
AND BLACK**
*With the
Broadway cast*
TR 342 (A 3 Record Album)

Caedmon Records, Inc. 505 8th Ave. N.Y.C. 10018

THE FORCES OF EVIL ARE ON THE MARCH AND DANGER HAS RISEN. NOW FROM OUT OF INNER SPACE COME **THE MIGHTY GROUNDHOGS** WITH AN ANSWER TO THE QUESTION, **"WHO WILL SAVE THE WORLD?"** THE GROUNDHOGS ARE LED BY THE MYSTIC SCEPTER OF MASTER GUITARIST TONY McPHEE, WHO, WITH THE AID OF HIS TWO COMPANIONS, QUICK PETER CRUIKSHANK AND POWERFUL KEN PUSTELNIK, HAVE BECOME ONE OF ENGLAND'S MOST POPULAR ROCK GROUPS **"WHO WILL SAVE THE WORLD?"** WILL TELL YOU WHY, IT'S THEIR NEWEST ALBUM. AND NOT A MINUTE TOO SOON.

UA UNITED ARTISTS RECORDS

THE GROUNDHOGS ARE CURRENTLY ON A CONCERT TOUR OF THE U.S. & CANADA



WHEN DANGER ARISES, UP FROM INNER SPACE COME THE **MIGHTY GROUNDHOGS!**

WHO WILL SAVE THE WORLD?

THE MIGHTY GROUNDHOGS



LOOKS LIKE WE GOT HERE JUST IN TIME!

LOOK! THE FORCES OF EVIL ARE ON THE MARCH!

AND NOT A MINUTE TOO SOON!

LP: UAS-5570/8 TRACK: U-8374/ CASSETTE: K-0374

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