

# Billboard

NEWSPAPER

NEWSPAPER

FEBRUARY 3, 1973 • \$1.25

A BILLBOARD PUBLICATION

SEVENTY-NINTH YEAR

The International  
Music-Record-Tape  
Newsweekly

TAPE/AUDIO/VIDEO PAGE 34

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

## 5 Country Hall of Famers Show Slated

NASHVILLE—A package including five of the living members of the Country Music Hall of Fame has been put together by promoter Carlton Haney and may be shown in 30 cities across the nation.

Haney is paying \$7,500 a day for the total package, including the bands. He calls it the culmination of a two year idea.

On the package will be Roy Acuff, Ernest Tubbs, Tex Ritter, Jimmy Davis, and the Carter Family with Mother Maybelle.

The other two living members are Bob Wills, who is ill and unable to travel, and Bill Monroe.

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## P.O. Proposes a Discount On Disk Volume Mailing

By MILDRED HALL

WASHINGTON—The Postal Service has proposed to grant rate reductions for special Fourth Class volume mailers of records and books who presort their parcels. To offset the loss in revenue from the special discounts for presorted

bulk-mail, the single book or record mailed would cost 22 cents for the first pound, and 11 cents each additional, a 1 cent raise over present rates of 21 cents and 10 cents.

The proposal calls for two rate

reductions for the large mailers of records and books: a discount of 10 percent when at least 2,000 pieces are sorted to 3 digit ZIP Code and State levels; and a discount of 15 percent when at least

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## Ohio Trade In 'Q' Push

By JOHN SIPPEL

CLEVELAND — Shelly Tirk, general manager of Midwest Dist. here, is spearheading a distributor, dealer and manufacturer cooperative effort to establish quadrasonic records and tape in this vicinity and Akron. Starting Thursday (25), Midwest and Harvey Korman's Piks Dist. here, together with approximately 35 retail outlets and three manufacturers are staging a month-long "Quadrasonic Records & Tapes Sound Great" festival.

A large ad in the Cleveland Plain Dealer opening day kicked off the event, with WDBN-FM here running regular spots pushing the event. Project 3, Quad Spectrum and Ovation labels have contributed financially to the campaign. The participating retailers have store signs, which read: "This Is Your Quadrasonic Headquarters" and "Quadrasonic Spoken"

(Continued on page 6)

## Pubs' Value to Writers Cited

By IAN DOVE

NEW YORK—Now more than ever, the contemporary writer-artist "desperately needs" the music publisher, says Charles Koppleman, who heads up the April Blackwood group.

"More writers today are opening their eyes to see the true value of the publisher—to see him not as a man who sits in the office and collects revenues," commented Koppleman.

"For example, more MOR artists are becoming aware of the value of the work of the young writer-artist in the contemporary field and the publisher has been servicing these MOR artists continually over the years. He can achieve more than the writer.

Koppleman cited as examples "Remember," currently a hit for

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## MSG Pulls \$4.5 Mil Via Rock

By PHIL GELORMINE

NEW YORK—Rock one-nighters and other allied concerts drew audiences of up to 639,065 at the 20,000-seat Madison Square Garden for 36 performances in 1972 with gross receipts of \$4,988,988, according to MSG management. This represents a sharp increase from the 515,506 attending 28 shows in 1971 when gross receipts totaled \$3,385,156. The Garden's sister hall, the 4,500 seat Felt Forum, also witnessed a gain with gross receipts for 1972 totaling \$309,955 for 14 concerts with 43,499 attending, as opposed to five shows in 1971 drawing 22,350 for a total gross of \$122,959.

All-time highest grossing act in the history of the Garden is Elvis Presley, who in June, 1972, drew 80,000 to four performances in three days for \$730,000. The Rolling Stones came in second when, in July, 1972, the group played the exact number of shows within

the same number of days drawing the same number in attendance for a take of \$520,000. The discrepancy arises in that the Stones' tickets sold at a flat \$6.50, whereas Presley's were scaled to a \$10.00 top. Forum record holder is Santana, who drew the 22,350 in October, 1972, for five shows in three days resulting in gross receipts of \$122,959.

(For gross receipts and attendance figures for the 1971-72 concert season as provided by Madison Square Garden see box inside.)

Rock concerts in enclosed arena presentations were virtually unknown until promoter Sid Bernstein booked the Young Rascals into the old Garden on 8th Ave. and 49th St. in 1967, drawing a capacity audience of 20,000—a feat many skeptics said couldn't be done. Bernstein was also responsible for filling the 55,000-seat outdoor Shea Stadium twice in 1965 and 1966 when the

Beatles were together and touring.

The first concert to be presented at the new Garden in Pennsylvania Plaza was hard rock group Cream in February, 1968. After first solving lighting difficulties for a center stage music show, security problems arose from unruly fans surrounding the four sides of the stage. Promoters, managers, performers and insurance companies requested a safer set-up.

For rock concerts now, the Garden employs, unless otherwise requested, a stage at the rear of the arena where it can easily be patrolled. It also affords the performers a quick exit, down the rear ramp and out of the building before the lights go on if need be.

As a general rule, concerts are done on a one to one basis. A promoter contacts the Garden, asking for available dates. Concerts are then filled in around the traditional events accounting for ap-

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## DORREN GETS Q RADIO PATENT

SAN MATEO, Calif.—The U.S. government has granted a patent to Lewis Dorren on the discrete FM broadcasting system that is currently still pending approval of the Federal Communications Commission. Patent No. 3708623 was assigned to Quadracast Systems Inc. here some while back; Dorren is an executive of the firm and research director.

Last August, the patent office granted patent No. 3686471 to Mobuaki Takahashi of Yamato, Japan, on the 4-channel discrete record system, so-called GD-4. Takahashi assigned that patent to the Victor Company of Japan where he is a chief engineer. Both RCA Records and the WEA group of labels have made commitments to the CD-4 discrete record system in the U.S. Many are committed in Japan.

## Jukebox Play Meeting Gains

CHICAGO—U.S. jukebox programmers are eager to meet and discuss what appears to be myriad problems, according to preliminary returns of a questionnaire. The questionnaire was sent out to determine the need for a first-ever jukebox programming conference (Billboard, Jan. 13).

Returns were heavy, immediate and thoroughly filled out with 81 percent of those respondents saying they would attend. Topics drawing strong reaction included defective pressings, overly-long records and the airplay of LP cuts causing requests for nonexistent singles.

An advisory council of programmers will decide soon on holding an initial planning meeting during which the questionnaires will serve to guide further direction of

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This time she sings Holland-Dozier-Holland, including the single "I Think You Need Love" (WB 7669). Dionne Warwick, *Just Being Myself*, is the new album on Warner Bros. records and tapes.

(Advertisement)

## MIDEM Meet Seeks English Royalty Hike

By NIGEL HUNTER & PHILIP PALMER

Staff Members, Music Week

CANNES—A campaign to raise the British mechanical royalty rate from its present level of 6.25 percent to 8 percent, the scale paid in European mainland countries, is gathering momentum from the U.K.'s entry into the Common Market. The matter was raised and discussed during a MIDEM meeting of the light music section of the International Music Publishers Association chaired by Felix Faecq of Belgium's World Music.

MCPS managing director, Bertram Pratt, told the meeting there was no reason why 8 percent should not be adopted in Britain in line with the other EEC countries. His organization had already taken steps to this end with the Department of Trade and Industry, and has "a very good case."

(Continued on page 51)

(Advertisement)



John Wayne goes on record for America.

RCA Records and Tapes

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74-0876

**A NEW SINGLE**

**RCA** Records and Tapes

**SNUFF GARRETT:**

# Competing Diskery Thwarts Producer

By CLAUDE HALL

LOS ANGELES—Record companies have made it more and more difficult for the independent record producer to exist, said Snuff Garrett, head of Snuff Garrett Enterprises and the publishing wings of Peso and Senior. The reason is that the record label, many times, competes against the producer. "Personally, I've been lucky, but that doesn't mean the hits won't stop coming someday. I get up every morning worried."

Garrett produces Sonny & Cher and Jim Nabors and is planning a session with Liza Minnelli. He will also soon be going to Europe to do a session with Nana Mouskouri. In addition, he produces Vicky Lawrence and the act, Paul & Jojo, for Bell Records via a production deal. Thus, he does quite well and his comments about the state-of-the-art of independent production are more academic than personal.

Still, record companies "make it awful hard for an independent producer to make a living," Garrett said. "The independent production field is not what it was five years ago. Now, the companies have closed off a lot of the ways an independent producer had for earning money. The record com-

panies have gone into all of the business aspects that were once more or less the domain of the independent producer. They're all into publishing, some are into management. So, in effect, you're sometimes working for a record company and competing against them at the same time."

Garrett, one of the nation's leading in-house producers when he was with Liberty Records and producing Bobby Vee, Gene McDaniels, Johnny Burnett and others, went into independent production in 1964 "because there was no place else for me to go in Liberty and they wouldn't let me start some music publishing firms of my own." His partner was Leon Russell, whom Garrett still considers one of the "true geniuses in the music field." They started with only \$9,000 capital. "Today, that would be impossible. You have to have much more backing than that. Even though I'm very conscious of budgets and try to be totally prepared when I go into the recording studio, it's difficult to bring an album in for under \$20,000 today." So, the potential independent producer has that kind of handicap, too.

(Continued on page 4)

# London's 'Spirit of Satie' Gets Spirited Promotion

NEW YORK—"The Electronic Spirit of Erik Satie," London Records' third packaging to date of material from that composer's repertoire, will be the focus of a major national promotion and merchandising campaign.

Kicking off the promotion will be two unusual briefings for press, radio and TV in the Los Angeles and San Francisco markets.

On Thursday (1), guests will attend a séance at Hollywood's Magic Castle, a private club for magicians, where an attempt will be made to contact the spirit of Satie and mount a discussion on the composer's music. That event will be preceded by a sales presentation and discussion of the album led by Camarata, conductor for the album.

A similar affair is to be held at San Francisco's Orphanage on Tuesday (30). Those gatherings will initiate a national advertising and promotion campaign that will utilize supportive display materials,

# W. Bros. Adds Soul Label

NEW YORK — Warner Bros. Records has added Kwanza Records to the Warner/Reprise family of labels.

Kwanza Records will focus on soul acts, with the label's executive staff to comprise Billy Bowen, Murray Swartz and Zack Glickman. Promotion for the label will be coordinated by Warner Bros. r&b promotion man, Les Anderson.

Following the completion of the deal, signed with Joe Smith, Warner Bros. Records president, in New York, Kwanza is releasing its first single, performed by the Classic Sullivans and produced by Marshall Thompson of the Chi-Lites.

The Classic Sullivans' debut will be supported via a national tour with the Chi-Lites, now being booked by Queens Booking. The tour will begin at New York's Apollo Theater and will cover several major cities across the country.

# GOLD AWARDS SET MARK

NEW YORK—The Recording Industry Association of America reports certifications for Gold Recording Awards set a new mark of 191 during 1972. The previous high of 169 certifications was set in 1970. Gold Recording Awards in 1972 were bestowed on 125 albums and 66 singles, compared with certifications for 92 albums and 54 singles in 1971.

# RCA Campaigns to Arouse Its Artists 'Q' Awareness

LOS ANGELES—A campaign to stress the importance of a discrete quadrasonic album is being planned by RCA. The label which previously gave its artists the option to have their LP's released in either conventional stereo or 4-channel, is now pushing for quadrasonic awareness among its performers.

# G. Silverman Opens Distrib

DETROIT—Gene Silverman, a partner in Merit Music Dist. here since 1962, has left that organization and opened his own distributorship, Music Trend Inc. The operation, located in suburban Farmington, will handle records, tapes and accessories.

The new distributorship has A&M, Ode, Disneyland, BASF, Mega, Hob and Wand labels thus far. Silverman started in the industry here with Decca in 1958.

# Epic/Custom Label Sales Show 51% Increase Over '72

NEW YORK — Epic and Columbia Custom labels had sales in 1972 that showed a 51 percent increase over the previous year. This was revealed by Epic/Custom vice president Ron Alexenburg at the

# NBC Radio Offers TV 'Special' Music

NEW YORK—The NBC Radio Network will offer the audio portion of the television show "Midnight Special" to radio stations coast-to-coast, according to Robert Wogan, vice president of NBC and head of the "Monitor" service. The 90-minute rock music show will be telecast after midnight on NBC-TV stations Feb. 2 as the

first show of a 13-show series. Wogan said that NBC radio affiliates would have first chance at the show in their markets, but that they didn't wish to run the audio portion of the show, it would be offered to any radio station in those markets that wanted it for a nominal network charge. The show is, of course, available on a first-come, first-served basis to radio stations in other markets. Radio stations wishing to know more details may call him here at 212-247-8300.

The Feb. 2 show will be simulcast as an experiment, Wogan said. Though he'd contacted only a couple of radio stations about the project, "there seems to be great enthusiasm for this type of radio around the nation. If the simulcast works out, we'll do the same thing with the other shows in the series."

He speculated that Top 40 stations would especially find the show a valuable programming promotion.

The Feb. 2 show will be hosted by Helen Reddy and feature artists such as Curtis Mayfield, Don McLean, Rare Earth, the Byrds, Sam Neely, Ike & Tina Turner, George Carlin, and Kenny Rankin.

# TIMES EYES BIG 3 BUY

NEW YORK — The New York Times is looking into the "desirability" of buying Robbins, Feist and Miller, music publishing company, according to Sidney Grueson, senior vice president in charge of subsidiaries for The Times.

"We are conducting an internal study but no negotiations have been set up with MGM," he said. Contrary to a published report, the newspaper's interest in music publishing did not stem from the sales impetus of "Great Songs of the Sixties," published by Quadrangle Books, a Times subsidiary, Grueson said.

# MU Records Formed By W.C. Rock Group

LOS ANGELES—MU Records has been formed by members of the rock group MU, with Chapman Distributing Co. here set as first distributor.

Officers of the label are group members Merrell Frankhauser, Jeff Cotton, Randy Wimer and Jeff Parker, and publicist Audrey Franklin. She will work with Barney Fields in promotion for the label.

# Marketing Diversification Boosts Nehi's \$5 Mil Gross

By NAT FREEDLAND

LOS ANGELES—Nehi Records, started 11 years ago by Tom Heiman in his garage with a \$25 investment, doubled its gross to \$5 million in 1972 from the previous year. Nehi is a leader in stocking singles, both current and oldies, on the West Coast. And 1973 gross is projected at \$8 million.

Three months ago, Nehi moved its promotional stock of cut-outs and economy lines into a 35,000-square-foot building downtown, headquarters for the company's racking operation. Meanwhile, the 2½-year Nehi home near one-stop row, now concentrates its 15,000-foot floorspace entirely in one-stop. This smaller building will be purchased by Nehi in April, from the former owners of California-Merit-Hitsville Distributing. Heiman, still sole owner of Nehi, began in the record business as a specialty wholesaler. Currently the rack brings in 70 percent of Nehi billing and the one-stop 30 percent.

Heiman actually drifted into record distribution as a result of Crown Records, the Bihari brothers budget line, being on his lunch truck route 12 years ago. He put a single rack of 99-cent Crown product on his truck. The response was encouraging. Crown then extended Heiman a full line of the company's records on credit. For the next year Heiman exclusively

racked Crown disks to drugstores and independent supermarkets.

Next, Heiman became the Coast distributor for Sutton, a large eastern cut-out singles wholesaler. To date, although Nehi now stocks all

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# Police & FBI Raid Tape Firm

By JOHN SIPPEL

LOS ANGELES—Superior Audio Distributors, 4138 Eagle Rock Blvd., Eagle Rock, a north central suburban area, was simultaneously raided by local police and representatives of the city's attorney's office and the Federal Bureau of Investigation Monday (22).

The two raiding parties confiscated over 75,000 8-track stereo tapes, ranging from "Mario Lanza's Greatest Hits" to Latin hit tapes and the No. 1 best-seller on the Billboard charts, Carly Simon's "No Secrets." Quantities ranged from about 40 of a catalog tape to 500 of a current top hit. A spokesman for the city attorney's office which has had the operation under surveillance for some time said they estimate the plant was producing from 5,000 to 10,000 prerecorded tapes per day. The local spokesman identified the head of the operation as Art Goldman, who had previously operated

a business in unlicensed duplicating under the names, BIG Sound Distributors and Goldman Enterprises.

Estimates indicate that the plant carried an inventory of over 750 different titles in soul, country, Latin and pop repertoire. Seen on the premises in quantity were the following tapes from Billboard's Top LP's & Tapes and the weeks these tapes have been on the charts:

- Carly Simon's "No Secrets," No. 1, 8 weeks;
- Stevie Wonder, "Talking Book," 4, 6 weeks;
- Al Green, "I'm Still In Love With You," 12, 15 weeks;
- Diana Ross, "Lady Sings the Blues," 14, 10 weeks;
- Rolling Stones, "More Hot Rocks," 15, 5 weeks;
- Helen Reddy, "I Am Woman," 19, 8 weeks;
- Bette Midler, "The Divine Miss M," 27, 8 weeks;
- Donny Osmond, "My Best to You," 31, 7 weeks;
- Chuck Berry, "London Sessions," 60, 34 weeks;
- Edgar Winter, "They Only Come Out at Night," 69, 8 weeks;
- Gilbert O'Sullivan, "Back to Front," 72, 4 weeks;
- O'Jays, "Back Stabbers," 81, 21 weeks;
- Kris Kristofferson, "Jesus Was a Capricorn," 90, 10 weeks;
- Loggins & Messina, "Sittin' In," 92, 26

weeks; Jethro Tull, "Thick as a Brick," 104, 37 weeks; J. Geils Band, "Live-Full House," 106, 15 weeks; Jimmy Osmond, "Killer Joe," 109, 9 weeks; Lou Reed, "Transformer," 111, 7 weeks; Rolling Stones, "Hot Rocks," 116, 56 weeks; Al Green, "Let's Stay Together," 136, 51 weeks; and "Azteca," 158, 3 weeks.

# FBI Confiscation

The FBI had already loaded many other post-Feb. 15, 1972, tapes on a truck in closed boxes, because the federal agency is preparing to turn the evidence over to a grand jury which will deliberate indictments in the near future. All pre-Feb. 15, 1972, tapes were confiscated by the local police. The city attorney intends to prosecute under the California antipiracy

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More Late News  
See Page 66

# Black O&O One-Stop Blooms in Philadelphia; Serves 40 Stores

PHILADELPHIA—A one-stop record operation owned and operated by blacks, and set up basically to serve the needs of record shops owned and operated by blacks, has been launched with a high measure of success here. After many a month of planning, Brats One-Stop, Inc., became a legal entity last August. And by October, 1972, the one-stop was in operation.

Owners of the corporation are more than 24 local area record stores—all located in black neighborhoods and owned by blacks. Initially serving 23 stores when first starting out in October, Brats One-Stop is now serving the record and tape needs of 40 stores. A few white owners are now among the customers. However, emphasis remains on black ownership of the operation and service slanted to the black-owned retailer.

The one-stop came into being, according to James Cephas, secretary of the corporation, because of the growing realization in the trade "that the black record shop was not getting a fair shake on return privileges."

"The black store owner found it increasingly difficult to compete with the larger stores, even in his own neighborhood," said Cephas. He had no return privileges, or at least very limited ones. He wasn't getting any free goods like his larger competitors. He was paying a top dollar for merchandise and had to charge his customers a top dollar—and in face of the competition who was getting free goods and return privileges, he was fast pricing himself out of business."

With the Brats One-Stop, the small black retailer enjoys the same return privileges as his competitor. Impact of the one-stop has been so great that, in addition to the stores here in Philadelphia and in nearby New Jersey, the service has extended to stores in nearby Chester, Pa.; Levittown, Pa.; Wil-

lingsboro, N.J., and Wilmington, Del.

President of the corporation is Bruce Webb, who operates the Webb Department Store, which includes a large record department; secretary is James Cephas, who heads two King James Sound Centers; treasurer is Maurice Singleton. The other stores included in the ownership are Martin Department Store, Economy, Ray's (two stores), The Record Dew (in Somersdale, N.J.), Smith (two stores), Bill Scott, Majestic (two stores), Paramount Music (two stores), Empire, Jackson Records, Chew Records, Jams, Queen Village, Loris, Smiley's House of Wax, Holly Record Shop, Oak Lane, P&L, Gabby Shades of Soul, Joe Dorsey, Goodman TV & Records, and Sound One.

### Facilities

Warehouse facilities are maintained at 2639 W. Girard Ave. in a black business section of North Philadelphia. It's cash and carry, with the retailers coming in for pick-ups and returns. Inventory is heaviest on soul product; the rest is divided largely between gospel and rock—reflecting the product selling in the black community.

Every major line except Capitol Records is carried as is all the lines distributed locally by the major independent distributors including Universal, David Rosen, A&L, and Chips. CTI was the latest company to join the Brats roster. The only reason Capitol is "slow" in coming in according to Cephas, is that the label has little of what we can use.

Cephas revealed that there were two basic problems that had to be licked. First, he said, "we had a big job convincing our own people to join."

The little retailer, he added, had little faith and little optimism that they could be put in a position to shape up with the larger stores—"particularly since this was to be

exclusively a black-owned and operated proposition."

The other factor that had to be overcome was the rackjobber. With the bigger stores on one side, the little retailer was faced with rough competition from the neighboring five-and-dimes, hardware and other little stores that were racking records. An organized retailer front made it possible to discourage the rackjobber from coming into the area—particularly since some of the rackjobbers were offshoots of distributing firms.

## Diskery Thwart

• Continued from page 3

Another problem facing the independent producer is the competition. When he first entered production on his own, there were only a few; "now there's an independent producer of one kind or another on every street corner. But there were only a small handful of us in the old days." He recalled hiring Phil Spector off the streets of New York to be Liberty's a&r director for the East Coast. Spector became an independent producer six months later. Bob Crewe was active in independent production; "If I were a singer and had to pick my own producer, I'd pick Bob Crewe. He's the best. I don't even know the man well, but I have respect for his work." Another man that Garrett respected "for his energy" is Wes Farrell. "My other all-time favorite independent producer is Micki Most. He's one of the best at smelling out a song for his artists."

### No More Medium Hits

Another very important factor facing the independent record producer today is the current state of the business. In the old days, there were many medium hits. Today either singles are big sellers or stiffs. "But that's always been the case with me. I either had big hits or stiffs; nothing in between." His first record success, right from the first, was "This Diamond Ring" with Gary Lewis and the Playboys; he hasn't slowed down much since; fortunately there have been many more hits than stiffs.

"The idea I try to follow is that there's no problem showing a profit when you're hot. The problem is making ends meet when you're cold and you're cold more than you're hot in this business. The way to do this is to maintain a stable, a not too large office so that if you get cold you can still weather through." Don Blocker is general manager of his firm; Tom Gantz handles his publishing wings. In addition, Garrett is quite assured of having his ends meet via a long string of albums featuring Tommy Garrett (his real name) and the 50 Guitars. He just wrapped up what he thought would be his 35th album in the series . . . "those guitars have been good to me, putting my kids through school and my wife through the beauty shop."

Though he has his own publishing firms, he and Gantz still spend about two-thirds of their time looking for songs. "We don't wait for publishers to call us, we call them." He believes that good songs are what primarily make big hits. "I've found that if you are successful with product, the money takes care of itself. I worry sometimes about the everyday flow, but no one will be holding benefits for me in the long run."

## 'Q' Awareness

• Continued from page 3

could handle all sorts of sonic inputs and the development of a proper sound level equal to that available on stereo disks.

RCA and Panasonic are aggressively working on these two problems and they also plan to miniaturize the decoder unit through the utilization of an integrated circuit chip.

# Executive Turntable



R. TALMADGE



A. TALMADGE



MARGULIES

At Musicor Records, **Richard Talmadge**, formerly vice president, a&r, has been named president of the label. Stepping down from the post is **Arthur Talmadge**, who will remain at the head of the parent company, Talmadge Productions. Richard Talmadge's new responsibilities will include the addition of talent to the label's artist roster, as well as the overall direction of the label. Talmadge, who recently produced the release "Popcorn" for Musicor, was also named executive vice president of the parent company. Also at Musicor, **Chris Spinosa**, vice president, has been named general manager for the label and vice president of the production firm. Talmadge senior, president of United Artists Records, 1960-1964, and president of the now dissolved ARMADA, will devote a major portion of his time to promotion of a singles merchandising rack device, which he has patented. . . . **David Margulies**, who has been deputy city attorney and prominent in the prosecution of alleged unlicensed tape duplicators and record pirates in Los Angeles, will join the firm of Sheldon and Kulchin, Century City. Margulies worked as an undergraduate law student in the legal department of Reprise Records.



JOHNSON



DEA



PENNINGTON



HARRIS

**Dave Chackler** has been appointed director, West Coast operations, at Polydor Records, Inc. He returns to the label after a stint as general manager for Jimmy Miller Productions. . . . At Atlantic Records, **Paul Johnson** has been named national r&b promotion director. Johnson a five-time winner of the Bill Gavin disk jockey award of the year, came to Atlantic in 1971 as part of the New York promotion staff. He has also served in the a&r department. . . . **Gerald Rosenblatt** has been named assistant general counsel for Capitol Industries. He will direct the general law department. Also at Capitol, **Martin Kahn** has been named regional classical sales promotion manager. He will be responsible for all mid-Western sales and promotional activities for Angel, Melodiya/Angel and Seraphim. . . . **Roy Dea** and **Ray Pennington** have been added to the RCA production staff in Nashville (see separate story, country section). Dea joins RCA from Mercury and Pennington comes aboard with a background at Boone Records, Monument Records and Capitol Records. . . . **Steve Harris** has been appointed to the newly created position of director, artist relations, at Columbia Records. He will be responsible for artist relations for all label artists and will report to **Bruce Lundvall**, vice president, marketing. **Josephine Mori**, formerly director of publicity at Elektra Records and a publicist for the Trans-Lux Corporation, has been named Harris' assistant.



SARLIN



ROBINS

**Bob Sarlin** and **Wayne Robins** have been appointed editor and associate editor, respectively of Columbia Records' new bi-weekly consumer-trade publication "Playback." Prior to joining the publication, Sarlin was a publicist for Mercury Records and a freelance writer and reporter for the New York Post. Robins, as well, was a freelance writer.



MERENSTEIN



EBLER

**Charles D. Schicke** has been appointed to the newly created position of director, sales, educational services and special markets, at Argo Sight and Sound/London Records. He will be responsible for sales and special product development in the publishing, educational and non-conventional markets, utilizing both the London

(Continued on page 66)

# MIA Test Find Cut-Outs Important as Sales Sparks

NEW YORK — Cut-out merchandise, used to spark sales, are becoming an increasingly important factor in the overall disk and tape market, according to a series of market tests recently concluded by Musical Isle of America, part of the United Artists mass merchandising division.

The studies point to a more prominent slotting for lower-priced product in the MIA racks as an adjunct to the normal, full-price line business.

Those studies reflect developments since MIA opened its own promotional division in St. Louis last June. That operation was headed by J.A. White, formerly operating his own budget and disk promo firm, J.A. White Sales.

Special promotions were carried out by MIA in a series of discount, department and individual retail outlets in Missouri, Illinois and Kansas. In one of the most successful merchandising tests, a series of tapes carrying a \$2.99 list were sold at two for \$5, with two loss leaders, Cat Stevens' "Catch Bull At Four" and Neil Diamond's "Moods," used to spur sales on other merchandise.

Items in the 99-cent category in the middle-of-the-road field, by artists such as Pete Fountain, Lawrence Welk, Guy Lombardo and Roger Williams, also proved popular. Many of the smaller individual retailers found \$1.99 classical product potent, with unusually strong results tendered by Mercury's "1812 Overture" by Antol Dorati and the Minneapolis Orchestra.

All promotions included special promotional tables set up in order not to detract from regular album and tape sales. Displays were generally situated in high traffic areas with in-store signs and newspaper advertising as supportive moves.

Another finding, not directly related, was the discovery that college stores tended to move more album product as opposed to tapes, when compared with the average non-college location. In reference to the theory that tapes are more often bought by the auto unit owners, this could reflect students' relatively shorter time behind the wheel than the average non-collegiate customer, according to one MIA executive.

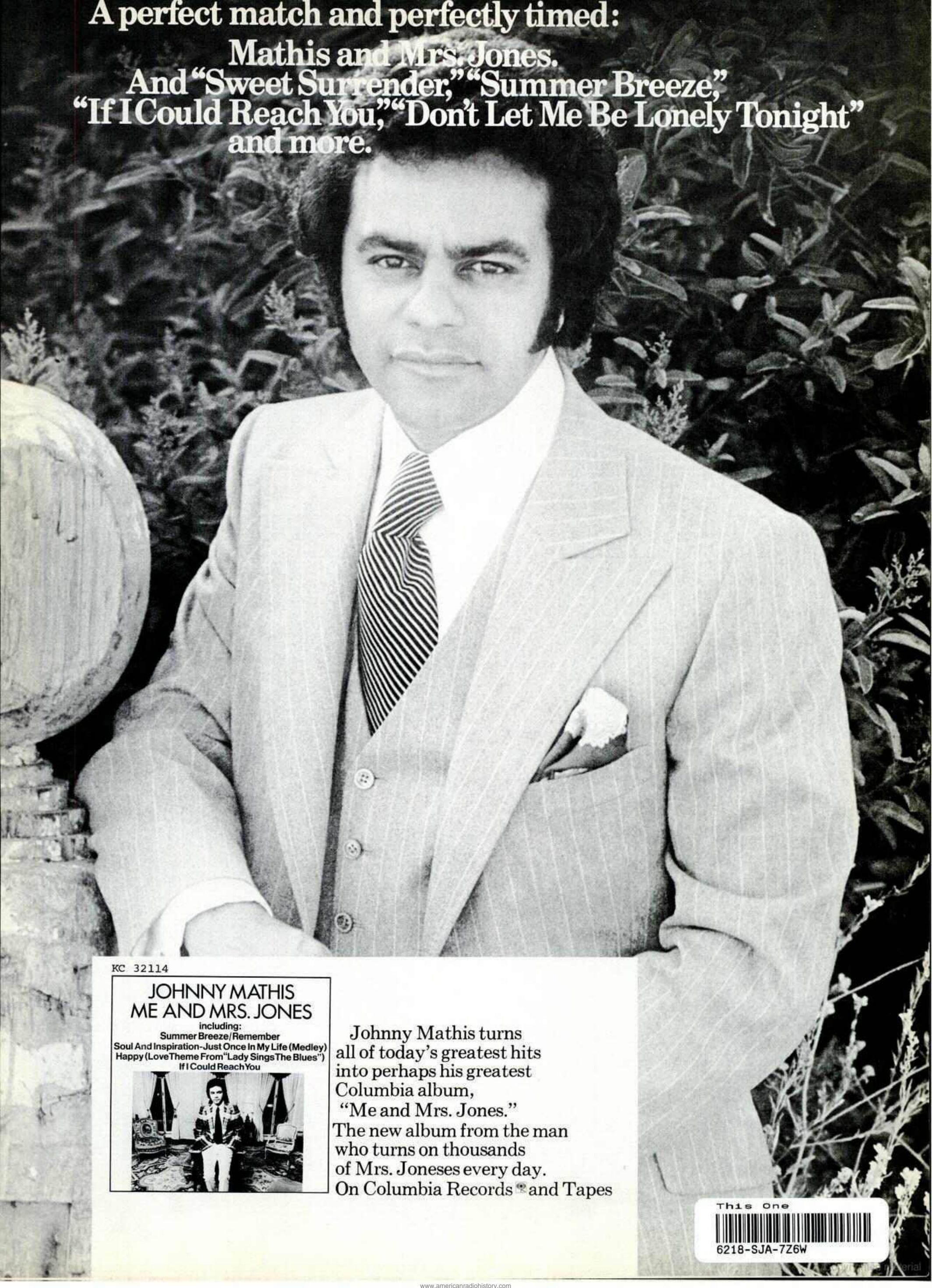
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This One



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# Billboard

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069

Area Code 213, 273-7040 Cable: Billboy LA

N.Y. Telex-Billboy 620523

Publisher: HAL COOK

Associate Publisher: LEE ZHITO



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Microfilm rolls of Billboard (6 months per roll) can be purchased through 3M IM/Press, 521  
W. 43rd St., New York, N.Y. 10036. William Hutcheson, Area Code 212, 524-6374.

Subscription rates payable in advance. One year, \$40, two years, \$70, three years,  
\$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in  
other foreign countries on request. Subscribers when requesting change of address should  
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N.Y., and at additional mailing offices. © Copyright 1973 by Billboard Publications, Inc. The  
company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware  
Reporter, Merchandising Week, Record Mirror,  
Music Week, Vend, World Radio Television  
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master, please send Form 3579 to Billboard  
Publications, Inc., 2160 Patterson St., Cincin-  
nati, Ohio 45214. Area Code 513, 381-6450.



Vol. 85 No. 5

## NARAS Meets With TV Chief

HOLLYWOOD—A meeting was held here last Thursday (18) to formulate plans for the 15th Annual Grammy Awards Presentation from Nashville on CBS-TV March 3.

Members of the television committee of NARAS met at the offices of Pierre Cossette Co., Inc., to review presenters, discuss talent, and work out other details for the show.

Glenn Smoddy, a national trustee of NARAS from Nashville, serves as chairman of the committee with NARAS trustees Paul Rowland of Chicago, Lee Young of Los Angeles, Maurice LeFevre of Atlanta and Brooks Arthur of New York.

Others at the meeting included Cossette, director Marty Pasetta, Christine Farnon and Richard Jablow.

It also was announced that all publicity in connection with the show will be handled by the Bill Hudson Agency of Nashville.

## North'n Sounds Sues Lenons

NEW YORK—Northern Sounds Limited and Maclen Music, Inc. have filed suit, claiming copyright infringement, against John Winston Lennon, Yono Ono Lennon, Ono Music, Inc., Apple Records, Inc., and Capitol Records, Inc.

Northern and Maclen claim all rights, title and interest in Lennon's compositions "Happy Xmas (War Is Over)," "Woman Is Nigger of the World," "Angela," "Attica," "Sunday, Bloody Sunday," and "The Luck of the Irish" and are seeking a permanent injunction of the defendants from using the material, as well as applicable royalty payments and damages in the sum of \$10,000. The suit was filed in the U.S. District Court, Southern District of New York.

## Law Starts MOR Label

NASHVILLE—Formation of a label designed solely for the easy listening market has been announced here by Richard Law, leader of "Sound 70," a singing group.

The label known as Easy Listening Records, will be serviced to AM and FM stations programming that type of music, with a listing of "mood" sides.

One side of the first record will be titled "Mood One," which is aimed for easy listening drive-time, while the other side, called "Mood Two," will be geared for nighttime radio music. A brochure will accompany the first release explaining the "moods" to the stations.

Once the air-play is established, Law plans to set up distribution through a major. He already has received strong response from programmers of MOR stations.

## Ohio in 'Q' Push

• Continued from page 1

Hear (correct)." Special LP divider cards have been printed to isolate 4-channel matrix-only browsers during the program.

Tirk said that participating dealers have generously contributed important floor space and browser boxes for the 4-channel event. Retailers participating include:

Record Rendezvous, 4 Stores; Bandstand; Recordland (4); Disc Records (4); Record Carnival, Mentor; John Wade; Record Shop, Euclid; Hoffman's House of Stereo, Brookpark; Demushar's, Euclid; Audiocraft; Clarkin's (11); Mr. T's Tape Centers (3); and the May Co. All retailers have installed matrix playback demo equipment for the program.

## General News

## Marketing Diversification Boosts Nehi's \$5 Mil Gross

• Continued from page 3

current releases, its most distinctive specialties are full coverage of budget LP's and oldies singles. "We have been able to expand rapidly by concentrating on special markets where there was a need for service in Southern California," said Heiman.

### Oldies Open Doors

The strength of its oldies singles has given Nehi entree with some of the most important Los Angeles retailers. Nehi has become an important supplier to Sears, Zody's and the Two Guys chains regionally. A crucial earlier breakthrough was Nehi's securing the entire singles rack account for Wallich's nine-store Music City chain.

A key factor in Nehi's singles strength is buyer Wayne Volat, who has assembled a nationwide network of little-known special suppliers. Recognized as one of the top singles experts in the U.S., Volat used to help Heiman sort out his early Sutton shipments as a weekend hobby before joining the firm. He has committed to memory the artists, titles plus catalog numbers of every important oldie. "Our goal with singles is to stock mint copies of every record that has been a hit on the Billboard chart since the development of the 45 rpm disk," said Heiman.

Another profitable outlet for the Nehi singles is its internationally distributed 22-page oldies catalog. Thousands of oldies are mail-ordered each month, priced at 28 cents for cut outs, 56 cents for returnable disks and 60 cents per unit for orders under twenty. Heiman said that several hundred out-of-town retailers order regularly from his oldies catalog. Nehi overseas exports in 1972 brought in some \$750,000, mostly for singles oldies and budget product.

Heiman has simultaneously developed a number of other unusual specialties and distinctive merchandising techniques which combine to give Nehi its speedy growth.

### Transient Racks

An important current method of racking albums for Nehi is their Hit Parader, a temporary bin which fits on the ends of supermarket aisles. Heiman feels that promotional bins have more impact if they are not permanently stationed in supermarkets. Each Hit Parader unit is placed for 30 days in a high-traffic area of a supermarket. The bin contains 600 LPs, promotional titles pre-priced to retail for \$1.59 and chart albums pre-price labeled at \$3.99.

These Hit Paraders are placed in some 1,200 markets around Los Angeles each year, including Alpha-Beta, Food King, Mayfair, Von's, Hughs and Thriftymart. The

bins transfer from chain to chain, in order to coordinate with print advertising campaigns. A poster featuring jacket illustrations of current hits is supplied with each bin unit.

Nehi expanded its three-year-old tape department some eight months ago to take advantage of its increased one-stop floorspace. The department is now complete enough to fill 98 percent of its orders, Heiman claims. The tapes are not shelved in any special security section. Nehi's main anti-pilferage control is a battery of video cameras trained on the building's exits.

Nehi owns 13 constantly busy trucks as well as heavily using United Parcel Service plus leaving customers the option of picking up their own orders. By the end of February, Nehi is scheduled to have its own computer in operation. The computer will handle Nehi's billing, payrolls for the 81 employees, inventory control and sales projections.

Yet another area of Nehi specialization is its \$100,000 inventory of Mexican LPs. "We stock all the Mexican budget and cut-out product available and we maintain every Mexican hit in this department," said Heiman.

### Kidisk Emphasis

His father, Mel, joined the firm four years ago to build a rack clientele for children's records in toy shops and department store toy sections. Nehi stocks a \$40,000 inventory of children's records. "In the six years we've been pushing kiddie records we've gotten into just about all the potential locations here," said Heiman. "Our volume in this department continues to grow at about 10 percent annually."

Also, Nehi claims to have the best Los Angeles stock of Xmas catalog titles, particularly promotional and budget Xmas product. This three-year-old department supplied a number of Sears outlets and other major users in 1972.

Nehi, in addition, offers a complete line of record accessories and musical instruments suitable for merchandising by record retailers. However, it has just gotten out of the sheet music business. Heiman decided that print music wholesaling is too specialized for handling by the company.

Accessories stocked by Nehi include a full line of needles, blank tape reels and cassettes, cleaning cloths, kits and record brushes, carrying cases for tapes and records, shelf racks, 45 adaptors and gift envelopes for LPs.

The musical instrument department carries guitars retailing from \$12.98 to \$100, but concentrates mostly on smaller items such as harmonicas, guitar strings, drumsticks and miscellaneous percussion products like tambourines and maracas.

# BLAUNTZ

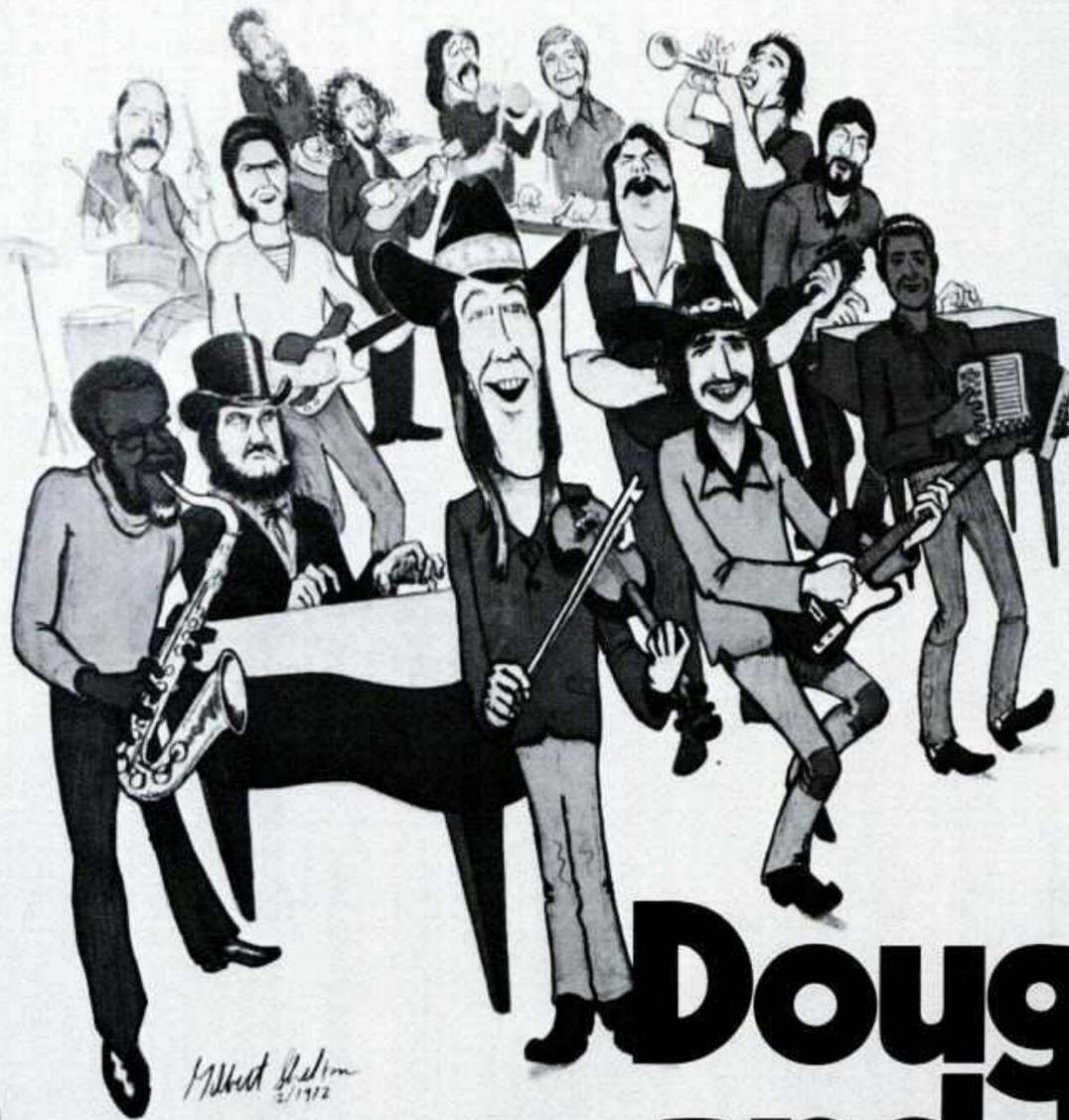
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FEBRUARY 16th

FEBRUARY 3, 1973, BILLBOARD

DOUG SAHM AND BAND



SD 7254

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featuring  
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Jack Barber, Augie Meyer,  
Bob Dylan, Dr. John,  
David "Fathead" Newman  
and Wayne Jackson.**



On Atlantic Records and Tapes.

# No 'Tight Money' Pinch as Spending Dollars Pays Off

LOS ANGELES—Running a recording studio in a major market is a costly experience because the state of the art is in constant movement.

Geordie Hormel, for one, has learned this firsthand. Four years ago he set out to build a recording facility for himself so he could accomplish all the technical results he wanted for his own music. He was into music composition and film scoring and decided that existing facilities in the Los Angeles area did not have what he wanted.

So he started spending money and suddenly realized that he had invested so much in so much that it became a necessity to turn his studio into a business venture.

A member of the famous Hormel meat packing family, he set a path for himself to own and operate the most modern devices known to recording, so that in four years he spent \$3 million on his Village Recorder complex of three 16-track studios and quadrasonic sound mixdown facility.

Since building the studio in West Los Angeles, Hormel had updated, thrown out and had re-wired many of the pieces of equipment which

he originally bought. Two of the studios have been rebuilt three times to keep abreast of modern technology and the third has had its innards redone four times.

The quadrasonic mixdown room, opened recently, cost \$100,000. And now Hormel wants another four-channel mixdown room to meet the requests from clients.

### 100G's to Get In

Hormel admits that if someone were to go into the studio business today, it would cost around \$100,000 and that by the end of the first year of operation, most of the equipment would be obsolete.

The quadrasonic mixdown room sports a \$29,000 Quad-Eight console and 20 of the Village's 42 Dolby units. The Dolbys cost Hormel \$31,080.

Maintaining a staff of engineers, directed by general manager Dick LaPalm, creates a substantial payroll for the 43-year-old owner, who admits "the studio put me out of business as a creative artist."

If Hormel has yet to record in his own facility, the cream of pop music has, paying rates which reflect the studio's top quality equipment and facilities.

Johnny Nash, an American

singer living in England and the West Indies for the past several years, returned to American recordings with a hit single and has just finished taping and mixing his next L.P. at the studio.

With around 200 recording facilities of one kind or another located in Los Angeles County, musicians have a plethora of places to choose. This produces a sharp competitive state, and LaPalm infuses sales and promotion techniques more common to record companies than to the studio business in attracting clients.

LaPalm's background is records—22 years in fact—and he moves with a zest which carries him around to night spots where acts are playing and to trade meetings where he talks about the studio's equipment and special services. Like remote control Dolbys and special earphones for monitoring studio work while in the record mode and a Direct Box, invented by one of the engineers, Ken Klinger, which allows an electrical instrument to be wired directly into the console, a number of different monitor speakers in place of one permanent set in order to be flexible, and free car washes and free use of equalizers, delay units, phase shifters and pianos.

One area of development which concerns the studio's engineers is the advent of automated mixing systems. Several U.S. manufacturers have a computerized form of mixing recall system and there is research and development in automating sound level equalization, notes engineer Rob Fraboni.

The estimate is that a lot of American studios will have some sort of automated mixing system in the near future, because it will be demanded by clients.

But the development of computerized equipment may not be the best thing for recording, Fraboni felt. In a sense it becomes the battle of the computer versus the human. "The producer may feel he can rely on the computer to do the job rather than his own ears. Working with equipment which has a recall feature could put greater pressure on the producer and engineer to get the job done faster."

So right now clients ante up the hourly rates and work with engineers who control the controls, from Baker Bigsby, an expert in quadrasonic mixing who has worked on around 75 albums to Tony Resle and Fraboni who handle pop dates.

Prior to and during the Christmas holiday, when business usually slumps, the Village was home to Bones Howe, Elephants Memory, the Beach Boys, Quincy Jones, Pharoah Sanders, and most recently Harvel Mandel, Del Shannon, Friends of Distinction, Jeff Beck and Tommy Leonetti and Nash.

In addition, LaPalm has been pulling in more jazz and blues dates because the studio has small intimate rooms for that kind of music.

(Continued on page 55)

## Capitol Profit Booming: Menon

LOS ANGELES—Capitol Industries Inc. earned \$1,898,000 on sales of \$37,956,000 for the second quarter of the fiscal year as of Dec. 31, 1972, according to president Bhaskar Menon. Net income for the first six months of fiscal 1973 were \$2,081,000. He pointed out that this represented a very large increase in income although sales were just slightly lower than a corresponding period a year ago. Also, the profit margin was achieved although no new "album product by the Beatles was released in the first half of this fiscal year" as a result of success with groups such as the Band, Bloodrock, and J.J. Cale and artists such as Merle Haggard, Buck Owens, Leon Russell and Helen Reddy.

# Market Quotations

As of closing, January 24, 1973

NAME	1973 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13 3/8	411	16 3/8	14 3/8	14 3/8	- 1 1/8
ABC	81 1/2	51 1/4	1933	73 1/2	64 1/2	64 3/4	- 9 3/4
AAV Corp.	15 3/8	9	16	10 5/8	10 1/8	10 1/8	- 3/8
Ampex	15 1/8	5	374	6 1/8	5 3/4	5 3/4	- 1/4
Automatic Radio	8 7/8	5	76	7 3/8	6 3/4	6 7/8	- 1/8
Avco Corp.	20 7/8	13 3/8	800	14 3/4	12 7/8	13	- 1 5/8
Avnet	15 1/4	10 5/8	610	12 1/8	11	11 1/8	- 1/2
Bell & Howell	73 3/8	46	376	47 1/2	43 1/4	43 1/4	- 4
Capitol Ind.	14 3/4	6 1/4	142	9	8 1/2	8 3/4	+ 1/2
CBS	63	44 1/2	2244	48 1/4	44 1/2	47	+ 1 1/8
Columbia Pictures	14 7/8	8	438	8 3/4	8	8	- 3/4
Craig Corp.	8 3/8	3 3/8	311	6 1/8	5	5 1/8	+ 1
Creative Management	15 1/2	7	105	9 1/2	8 1/8	9 1/4	+ 1
Disney, Walt	123 3/8	104 1/2	4888	122 1/4	103 1/2	105 1/4	-11 3/8
EMI	6	4	98	4 5/8	4 3/8	4 3/8	- 1/8
General Electric	74 3/4	58 1/4	3408	71 7/8	68 3/8	68 1/2	- 3 3/8
Gulf + Western	44 3/4	28	879	33 1/2	32 1/4	32 7/8	- 3/8
Hammond Corp.	16 3/4	8 5/8	176	14 1/8	13 1/2	13 1/2	- 5/4
Handleman	42 1/8	10 1/2	640	12 3/8	11	11 1/4	- 1
Harvey Group	7	3 3/4	37	4 1/4	4	4	- 1/4
Instruments Systems Corp.	7 7/8	3	326	3 3/8	3	3 1/8	- 1/8
ITT	64 1/2	48 1/4	3076	56	54 1/8	55 5/8	- 1 3/8
Lafayette Radio Elect.	40 1/2	12 1/2	890	15 1/2	12 1/2	14 1/4	- 1 1/8
Matsushita Electric Ind.	35 3/8	18 1/8	1114	31 3/8	29 1/4	29 1/2	- 1 7/8
Mattel Inc.	34 3/4	10	1913	11	10	10 1/4	- 1/8
MCA	35 7/8	23 1/8	93	30	28 1/2	28 1/2	- 1 1/2
Memorex	38 1/2	15 1/8	460	18	16 1/2	16 3/4	- 5/8
MGM	27 1/2	16 3/4	99	22 3/8	21 3/4	22 1/4	+ 1/4
Metromedia	39	27 1/4	1867	32	30	30	- 1 1/2
3M	88 7/8	74 1/4	670	88 1/2	85 1/2	86 3/4	+ 1/8
Morse Electro Products	40 5/8	25 3/4	305	35 1/4	32 3/8	32 7/8	- 2 5/8
Motorola	138	80	690	132 1/2	128 1/8	128 3/8	- 4
No. American Philips	39 3/4	26 3/8	764	32 1/4	30 3/8	30 3/8	- 5/8
Pickwick International	51 1/2	39 3/4	136	48	46 1/8	46 1/8	- 1 7/8
Playboy Enterprises	25 1/8	14 3/8	264	17 3/8	16 3/8	16 3/8	- 1 1/8
RCA	45	32 1/8	2579	34 7/8	32 1/2	32 5/8	- 2
Superscope	24 1/4	11 1/8	389	23 3/4	20 3/4	21	- 1 7/8
Tandy Corp.	49	32	533	41 1/2	39 1/4	40	- 1 3/8
Telecor	23	11 1/2	323	14 3/8	11 1/2	12 1/4	- 2 1/8
Telex	14 7/8	5 1/8	897	5 7/8	5 1/8	5 3/8	- 1/2
Tenna Corp.	10 7/8	4 1/4	56	4 3/4	4 1/2	4 3/4	+ 1/8
Transamerica	23 1/2	15 3/4	3219	17 1/2	15 7/8	16	+ 3/8
Triangle	20	14	63	15 7/8	15	15 1/4	- 3/8
20th Century-Fox	17	8 5/8	581	11 1/8	10 1/2	10 5/8	- 3/8
Viewlex	12 7/8	3 3/4	233	4 1/4	3 3/4	3 7/8	- 1/8
Warner Communications	50 1/4	31 1/4	1047	34	32	32 1/4	Unch.
Wurlitzer	20 1/4	14 3/8	60	15 3/4	15 1/4	15 3/4	+ 1/2
Zenith	56 5/8	39 3/4	701	49 1/8	46 1/4	46 3/4	- 2 1/2

As of closing, January 24, 1973

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	6 3/4	6 1/4	6 3/4	Goody, Sam	4 1/2	4 3/8	4 3/8
Bally Mfg. Corp.	63 1/2	49	49	M. Josephson Assoc.	18 1/2	17 3/4	18 1/2
Cartridge TV	15 1/4	12 1/4	12 1/4	NMC	3 7/8	3 3/8	3 3/8
Data Packaging	6 1/4	6	6 1/8	Recoton	3 7/8	3 3/8	3 3/8
Gates Learjet	12 1/4	11 7/8	11 7/8	Schwartz Bros.	5 3/4	4 1/4	4 1/2
GRT	4	3 3/8	4				

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

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

## Earnings Reports

INTEGRITY ENTERTAINMENT				MARVIN JOSEPHSON ASSOCIATES			
2nd Qtr. to Dec. 31	1972	1971		2nd Qtr. to Dec. 31	1972	1971	
Net Sales	\$3,480,244	\$2,455,576		Revenues	\$3,151,000	\$2,836,900	
Net income	134,428	94,426		Net income	525,200	381,900	
Per share	a.09	.06		Per share	.50	.37	
Per share (six months)	a.07	.09		Per share (six months)	.75	.54	

a—Fewer shares.

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# Hoyt Axton FAN QUITZ!



## QUESTION

**1** What was the name of the movie which featured what Hoyt Axton song sung by Steppenwolf? And who starred in the movie?

**2** In what Three Dog Night album do they sing the Hoyt Axton song which was named the Top Song of 1971? And what was the song?

**3** What was the name of the now-defunct group who sang one of Hoyt's songs in the early '60s and changed the course of popular folk music?

**4** What famous wife of a famous husband-wife song team recently recorded one of Hoyt's songs made famous by Three Dog Night?

**5** What famous singer (known for his pelvis) recorded what famous song written by Hoyt's mother? And what famous song, written by Hoyt, did this same singer record on his recent Madison Square Garden "Live" album?

## ANSWER...

**1** It was the rebellious "Easy Rider" released in late '69 which starred Peter Fonda, Dennis Hopper and Jack Nicholson.

**2** Three Dog Night's fifth album, "Naturally," contains the now-famous "Joy To The World," a Hoyt Axton masterpiece.

**3** Their names were Nick Reynolds, Bob Shane and Dave Guard and they were known to the world as The Kingston Trio.

**4** Cher (of Sonny & Cher fame) recorded Hoyt's "Never Been To Spain" on her current album, "Foxy Lady."

**5** In 1956, Elvis Presley hit the bigtime with Mrs. Axton's "Heartbreak Hotel" and in 1972, Elvis recorded Hoyt's "Never Been To Spain" in front of almost 20,000 in New York.



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# Talent

## Grumbles Coffeehouse in Canada No Longer Perking

By RITCHIE YORKE

TORONTO—The Canadian live talent scene was dealt a bitter blow this week with the announcement that Grumbles Coffeehouse, one of the country's foremost performing outlets, was closing down.

Along with the Riverboat, Grumbles represented one of the most important talent showcases in Canada.

During the past three years, Grumbles' owners Joy and Neill Dixon, had provided many opportunities for up-and-coming Canadian folk artists. Acts such as Capitol Records' Christopher Kearney (who headlined twice in 1972) said they were "extremely distressed" at the news, and several

stated they would seriously have to consider playing bars to keep themselves alive.

Reason for the shutdown, according to Dixon, was the refusal by the Liquor Licensing Board of Ontario to grant Grumbles a liquor license.

Last year Ontario reduced the drinking age to 18, which has brought about an influx of youthful traffic in the bars. At the same time, the moderation has created a need for all youth-oriented night-spots to provide liquor. Without the right to serve alcohol, Dixon said, a club simply cannot remain competitive in the business.

A campaign is now underway within the music industry to try and revive Grumbles. Ontario premier, William Davis, has indicated previous interest in the Canadian music scene (witnessed by his welcoming letter to the Maple Music Junket guests), and many hope that

(Continued on page 14)

### Al Green For Telethon Benefit

NEW YORK—Al Green will appear on the 22nd Annual Greater New York United Cerebral Palsy Telethon, set for airing over WOR-TV during the weekend of Jan. 27-28.

Green is the latest in a group of artists to join the entertainment for the telethon, which will be aired in eight U.S. cities. Paul Anka is serving as talent coordinator, with Tony Bennett, Sonny & Cher and other artists scheduled to appear.

## Signings

John Denver has re-signed with RCA Records. The singer's last three RCA albums, "Poems, Prayers and Promises," "Aerie," and "Rocky Mountain High," have all been certified gold by the RIAA. Denver also has a gold record for his single, "Take Me Home, Country Roads." . . . Bell Records has signed a production agreement with Muscle Shoals Sound Productions for Storm, four man rock group. Their first single, "Mississippi Funk," is being rush-released by the label. . . . Chappell Music has signed Bertha Belle Browne to the Mainstream label.

American Talent International Ltd. has signed Motown recording artist Martha Reeves, formerly of Martha and the Vandellas, to an exclusive booking representation contract. Hits with her old group included "I Heard It Through the Grapevine," "Heat Wave" and "Dancing in the Streets." . . . Also signing with ATI for exclusive booking representation are Staton Brothers of Epic Records and Motown group Rare Earth. . . . Atlantic Records has signed singer-songwriter Michael Johnson to an exclusive recording contract. First single is "On the Road."

Atlanta-based producer Buddy Buie signed by Warner Bros. Records to produce the new album by Swallow. . . . The Peer-Southern Organization has entered into an agreement with Concentric Productions Inc. as world-wide agency, sole selling agent and representatives of the entire Concentric catalog. . . . Cold Blood and Willis Alan Ramsey have signed for representation with the David Forest Agency. . . . Australian songwriter

(Continued on page 14)

## WHO—WHERE—WHEN

BOBBY WOMACK (United Artists): San Diego, Sports Arena, Jan. 30; Phoenix, Civic Center, Feb. 1; Salt Lake City, Salt Palace, Feb. 2; Denver, Coliseum, Feb. 3; Wichita, Henry Levitt Arena, Feb. 6; Lincoln, Neb., Municipal Audit., Feb. 7; Madison, Wis., Expo Center, Feb. 8; Notre Dame, Ind., Univ. Convocation, Feb. 9; DeKalb, Ill., Northern Ill. Univ. Fieldhouse, Feb. 10.

STEELE DAN (ABC): Salt Lake City, Terrace Ballroom, Jan. 28; Long Beach, Long Beach Audit., Feb. 2; Tempe, Ariz., Big Surf, Feb. 3; Chicago, McCormick Place, Feb. 9-10.

GUESS WHO (RA): Tucson, Community Center, Feb. 1; Long Beach, Long Beach Arena; Feb. 2; Phoenix, Big Surf, Feb. 4; New York, Philharmonic Hall, Feb. 5; Chicago, McCormick Place, Feb. 9-10.

MELVIN VAN PEEBLES: Philadelphia, Academy of Music, Feb. 11.

EBONY RHYTHM FUNK CAMPAIGN (Uni): Charleston, Ill., Eastern Ill. Univ., Feb. 11.

STEVIE WONDER (Tamla): New York, Carnegie Hall, Feb. 7.

LOGGINS & MESSINA (Columbia): San Antonio, Municipal Audit., Feb. 2; Arlington, Tex., Texas Hall, Feb. 3; Houston, Hofning Pavillion, Feb. 4; Corpus Christie, Memorial Audit., Feb. 5; Albuquerque, Civic Audit., Feb. 7; Kansas City, Cowtown Ballroom, Feb. 10.

GUN HILL ROAD (Buddah): New Haven, Southern Conn. College, Feb. 7; Springfield, Western New England College, Feb. 8; Muncie, Ind., Ball State College, Feb. 9.

THELMA CARPENTER: New York, Town Hall, Feb. 7.

IRISH ROVERS (Decca): Ketchikan, Ala., Jan. 29; San Francisco, Masonic Audit., Feb. 4; San Jose, Flint Audit., Feb. 6; Redding, Redding Civic Audit., Feb. 9.

SPINNERS (Atlantic): San Francisco, Cow Palace, Feb. 2; Los Angeles, Forum, Feb. 4; St. Louis, American Theater, Feb. 10-11.

OSCAR BROWN, JR. (Atlantic): Chicago, Mr. Kelly's, Feb. 5-18.

MOSE ALLISON (Atlantic): Philadelphia, Bijou, Feb. 7-10.

GEORGE CARLIN (Little David): Millersville, Pa., State College, Feb. 3; St. Cloud, Minn., St. Cloud State, Feb. 7; St. Louis, Keil Opera House, Feb. 9.

(Continued on page 12)

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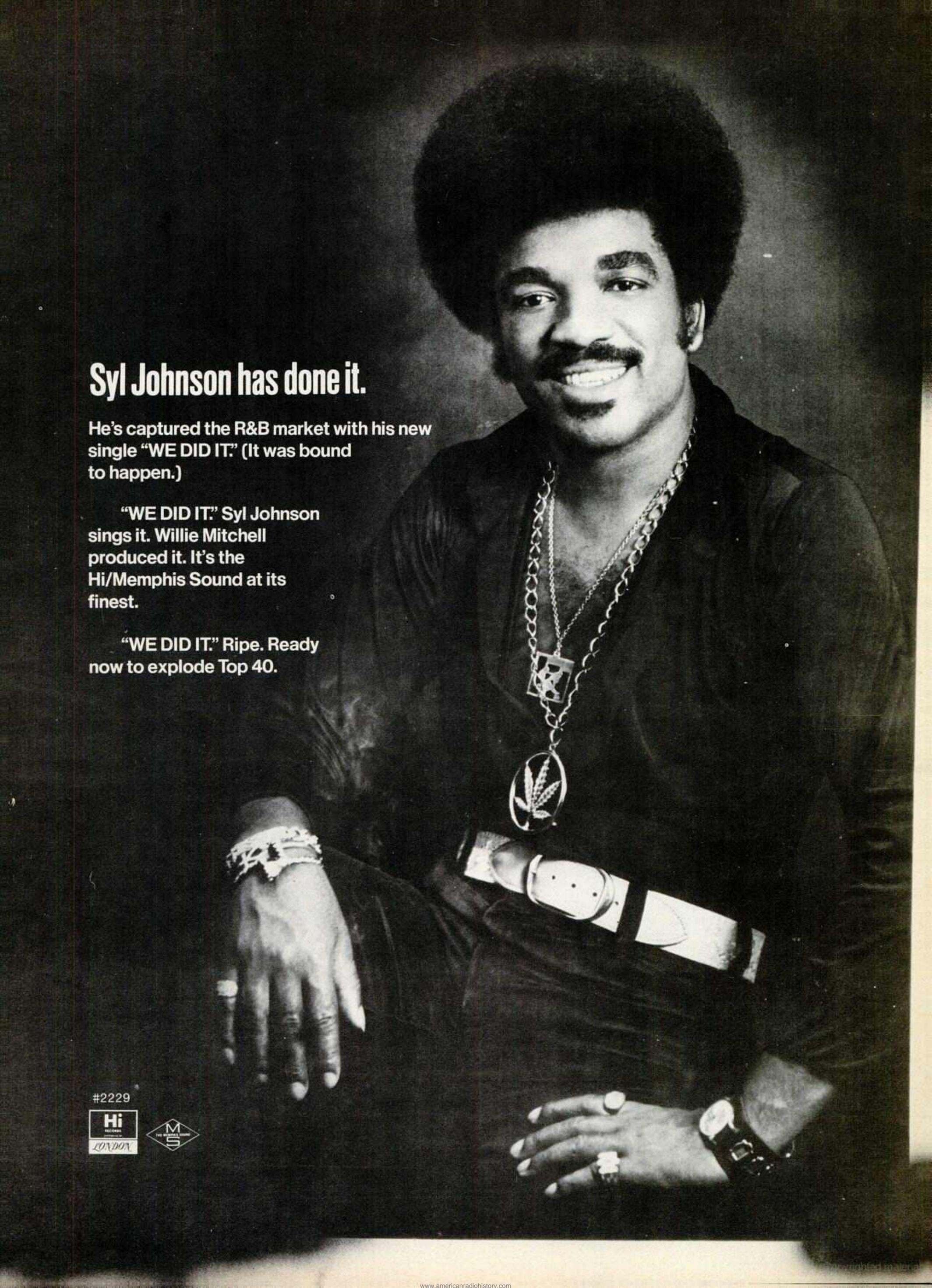
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## From The Music Capitals of the World

### DOMESTIC

#### LOS ANGELES

Bidding starts at \$1,000 for an autographed Mick Jagger stage costume in the KMET-FM week-long auction of rock memorabilia to aid Nicaragua earthquake victims. At deadline, Japan was off but the Rolling Stones tour of Hawaii, Australia and New Zealand was still intact.

Ace publicist Francis Feighan interviews Marjoe in the current

Penthouse Mag. . . . Don Ellis has left Columbia after five years and is recording the big band for MPS, to be distributed by BASF Records. After being on the road since September, Ellis is halting tours for a while.

The MOM logo for Michael Ochs Management was tattooed on a live hippie arm by art tattooer Lyle Tuttle, for reproduction in all formats.

Alice Cooper's "Billion Dollar Babies" album cover has been halted at the press by the Secret Service just because it's a photo of Alice standing knee-deep in a pile of real money. They may have to do it over with Monopoly bills.

Valerie Mathews, wife of Ed Mathews who manages the RCA special products division here, opened an Encino art shop, the Incurable Collector. . . . The Bobby Darin International Chess Tournament with \$25,000 prizes set here for October with 16 grandmasters competing.

Columbia regional sales meeting aboard the Queen Mary with new acts showcased. . . . Winner of the first annual Sergio Mendes Music Scholarship is Helio Delmiro of Rio De Janeiro. . . . The New Seekers placed three singles in England's 1972 Top 20.

An artist-fan painted a mural of the Jefferson Airplane on the side of a Santa Barbara apartment building. . . . Gibson & Stromberg signed to publicize the Loch Ness Monster. Scotland Tourist Bureau pays the tab.

Paul Williams to Lincoln Cen-  
*Continued on page 16*

## Sees Speaker Technology Up

LOS ANGELES—At the present state-of-the-art in speaker technology, it is now possible to get better sound in a giant outdoor stadium seating 100,000 than in a large indoor arena seating 20,000, according to Gene Czerwinski, founder-president of Cerwin-Vega sound.

"Outdoors, your sound reproduction problem is simply loss of volume because there aren't any resonating surfaces," said Czerwinski. "But this can now be overcome if you set up a tremendous concentration of speakers, especially on the bass end of the sound spectrum."

In contrast, said Czerwinski, most indoor sports arenas were not built for adequate concert acoustics and it becomes impossible for a speaker system to overcome the muddy sound of the hall beyond a partial extent. "Outdoors, there's no real limit to the amount of power and speakers you can use to get the job done," Czerwinski explained. "But at an indoor arena, if you add speakers past a maximum point it only makes the sound even less clear."

Czerwinski began as an aerospace engineer who built custom speakers in his garage for celebrity clients such as Hugh Hefner and Barbra Streisand. His three-year-old North Hollywood factory grossed over \$4 million in 1972. He has set a subsidiary corporation, Space Age, run by promoter/TV personality Michael Blodgett, to operate sound systems at massive stadium outdoors concerts. Cerwin-Vega set up and operated the sound at the two Los Angeles Coliseum concerts held this year, WATTSTAX-72 and the KROQ Ultimate Concert.

## WHO—WHEN—WHERE

• *Continued from page 10*

JONATHAN EDWARDS (Atlantic): Dover, N.J., Morris County College, Feb. 3.

NEIL YOUNG (Reprise): Orlando, Sports Stadium, Feb. 1; Hollywood, Fla., Feb. 2; St. Petersburg, Bayfront Center, Feb. 3; Tuscaloosa, Ala., Univ. of Ala., Feb. 5; Roanoke, Civic Center, Feb. 7; Boston, Boston Gardens, Feb. 8; Boston, Music Hall, Feb. 9-10.

AMERICA (Warners): Buffalo, Kleinhans Music Hall, Feb. 1; Rochester, Auditorium Theater, Feb. 3; Univ. Park, Pa. Penn State, Feb. 4; Minneapolis, Feb. 6; Milwaukee, Feb. 7; Cincinnati Music Hall, Feb. 8; Columbus Veterans Memorial Audit., Feb. 9; New York, Felt Forum, Feb. 11.

BILL WITHERS (Sussex): Fredonia, State Univ., Feb. 9; New Hampshire, Dartmouth College, Feb. 10.

ARTHUR FIEDLER (Polydor): Moorhead, Minn., Moorhead Sym., Feb. 2-3; Commack, N.Y., Boston Pops, Feb. 5.

WAR (United Artists): Iowa City, Univ. of Iowa, Jan. 26; Menado, Minn., Menado College, Jan. 27; Louisville, Convention Center, Feb. 2; Pittsburgh, Syria Mosque, Feb. 3; Newark, Symphony Hall, Feb. 4; Atlanta, Civic Audit., Feb. 12.

BUDDY RICH (RCA): Pittsburgh, Heinz Hall, Feb. 3-4.

DAVE MCKENNA: New York, Michael's Pub, Nov.

HILLSIDE SINGERS (Metromedia), Miami Beach, Playboy Plaza Hotel, Feb. 4.

BIFF ROSE (United Artists): New York, Max's Kansas City, Jan. 31-Feb. 5.

BRUCE SPRINGSTEIN (Colum-

bia): New York, Max's Kansas City, Jan. 31-Feb. 5.

FERRANTE & TEICHER (United Artists): Riverside, Calif., Alumni Center, Feb. 3; Glendale, Ariz., Glendale Comm. College, Feb. 4; Sacramento, Memorial Audit., Feb. 6; Cupertino, Calif. Flint Center, Feb. 7; Fresno, Convention Theater, Feb. 8; San Francisco, Masonic Audit., Feb. 9; Santa Cruz, Civic Audit., Feb. 10.

BREWER & SHIPLEY (Buddah): Washington, Georgetown Univ., Feb. 9.

JIM DAWSON (Buddah): Dover, N.J., Morris Comm. Center, Feb. 3.

DAVID FRYE (Buddah): Miami, Tom Jones Club, Feb. 7-18.

GALLERY (Buddah): Portland, Maine, Feb. 8-9; Bedford, N.H., Feb. 10-11.

STEVE GOODMAN (Buddah): Boulder, Univ. of Colo., Feb. 3; Washington, Kennedy Center, Feb. 4; Medford, Mass., Tufts Univ., Feb. 6; Newport, R.I., Salt, Feb. 8-10.

SHA NA NA (Buddah): Lincoln, Neb., Feb. 1; Hutchinson, Kan., Feb. 2; Minneapolis, Feb. 3; Duluth, Feb. 4.

PAUL BUTTERFIELD (Bearsville): Boulder, Colo., Tulagi's, Feb. 8-11.

BYZANTIUM (Warners): Fargo, Memorial Audit., Feb. 10; Sioux Falls, Arena, Feb. 11.

FANNY (Reprise): Little Rock, Barton Coliseum, Feb. 10; Shreveport, Hirsch Memorial, Feb. 11.

LAZARUS (Bearsville): Washington, Celler Door, Feb. 5-10.

GORDON LIGHTFOOT (Reprise): Columbia, Mo., Univ. of Missouri, Feb. 9; St. Paul, Minn., O'Shaughnessy Audit., Feb. 11.

*Continued on page 14*

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# SKYLARK



# Studio Track

By SAM SUTHERLAND

For anyone who feared the blues might die in the hands of its present defenders, **Willie Dixon** is planning to let you sleep soundly. Dixon, one of Chicago's blues perennials, has opened his own studio, aptly named **The Blues Factory**, at 7711 South Racine Ave.

Dixon is on the road in Canada just now, and couldn't be reached for comment, but sources indicate his goal, a promise to defend Chicago's title as blues capital of the world.

So, watch out: when Dixon and the Chicago Blues All-Stars return from the North, there should be some interesting developments.

★ ★ ★

Glowing reports have come in for the new automated mix-down system at **Syncron Sound Studios, Inc.**, in Wallingford, Conn.

Syncron has completed installation of a newly updated version of the Automated Processes/Allison Research system which made its debut at last year's AES show.

Now the folks at Syncron are ecstatic, with one member of the managerial sphere going so far as to liken the system to "a spiritual experience." For the Syncron folks, the system "offers production vistas never before available."

Despite that magic, the studio did concede that they are currently limited to only 14 tracks for audio, but the engineering staff there is reported on the case, working on a method to restore those two tracks.

Still, remember Phil Spector's advice: "Back To Mono . . ."

★ ★ ★

Stirring it up at **The Village Recorder** in Los Angeles was **Johnny Nash**, who recently completed recording and mixing his next album there. This time, hopefully, Nash's band, the **Sons of The Jungle**, will be included, which should be cause for rejoicing by all those folk truly excited by Nash's recent tour.

The Epic sessions were produced by Nash and engineered by Villager **Tony Reale**.

Also in was **Jeff Beck**, presumably still with Vanilla Fudge survivors **Carmine Appice** and **Tim Bogert**. Beck is co-producing with **Don Nix**, Southern-fried producer, performer and composer of "Going Down," covered on Beck's last Epic effort. **Baker Bigsby** engineered.

Other sessions have included

RCA's **Friends of Distinction**, produced by **Bernard Drayton** and **Ray Cork**, and engineered by **Tony Reale**; **Del Shannon** (that's right . . .), produced his own LP with engineer **Ken Klinger**; **Tommy Leonetti**, produced by **Mickey Stevenson**, with **Bigsby** at the board; **Freddie Roulette** being working on sessions with **Harvey Mandel** taking a role as producer and **Bigsby** again engineering; and **Bill Justis**, working with engineers **Tony Reale** and **Rob Fraboni**.

Meanwhile, the Village informs us that general manager **Dick LaPalm** has sent out the room's new rate card enclosed in a small plastic box with the label, "Do Not Pet or Feed." The card is designed in the shape of an ear.

★ ★ ★

**Echo Sound Studios** in Levittown, N.Y., is the latest facility to enter the field of education.

The **Recording Engineers Institute** began holding classes there recently, with 10-week courses offered both daytime and evenings. All facets of recording are being explored from live dates right through to mastering.

★ ★ ★

**New Folks**: Central Kentucky may soon have a recording community of its own, if the development of **Cardinal Sound Studio**, 118 East Second St., Lexington is any indication.

That room, recently opened by its parent company, **Gilbert James Recording, Inc.**, is hoping to draw from area talent that would normally travel to Nashville, Memphis and beyond to lay down tracks. **Gilbert James** head **Mike Hart** has pointed to the growing ranks of country, bluegrass, gospel and rock artists available in those environs as good reasons for a professional facility there.

Cardinal is a 16-track room, with a custom-built console from **Lewellyn & Martin, Inc.** in Louisville; **Scully** tape machines; **Teletrix** and **Urei** limiters; **Pultec** equalizers; the **Eventide Clockworks** phaser; **AKG** reverb; and **Altec** monitors.

Heading Cardinal's engineering line-up is Louisville's **Bob Erns-piker**, who has also been handling production duties for many area artists, pointing toward Cardinal's interest in building up an in-house production, promotion and management operation.

Sessions there in recent months have included **Charlie Daniels**, produced for **Kama Sutra**; **Jack Spencer** and **The Wade Hill Group**, both in for **Appalachian Records**; and **Vision**, produced for **Look Records** by **Bill Snowden**.

Among the first artists signed to record for the **Gilbert James** and **Cardinal** operation are **The Peacemakers**, a gospel group.

★ ★ ★

Another new room is located at 104 Flint Park Blvd., Flint, Mich., where **Columbus Hunt** is heading **Wonderland Recording, Inc.** That room is still only four-track at present, but plans call for expansion as the studio's production arm gets behind their stable of groups and solo artists, slated to be released this month via the **Earwax** label.

Chief engineer is **Jessie Garland**, while **Regional Garland**, vice president, is doubling as promotion director.

★ ★ ★

And, just in case those studios don't suggest the continuing growth of the studio business nationally, take note of a new room in Pittsburgh that is hoping to shake things up there.

**Fox Studios** has opened its doors at 6022 Penn Circle in East Liberty, with a 16-track facility using **MCI**, **Scully** and **Ampex** tape machines; a 24-track console; noise reduction and noise gating; limiters; phaser; **AKG** echo and a **Scully** **Dubb Cutting** Lathe.

The man to talk to there is **Terry Bennett**, director of marketing.

# WHO WHERE WHEN

• Continued from page 12

**MARTIN MULL** (Capricorn): Cleveland, Smiling Dog, Feb. 1-4; Athens, Ohio, Ohio Univ., Feb. 7-10.

**MASON PROFFIT** (Warners): Lincoln, Neb., Pershing Audit., Feb. 1; Bloomington, Minn., Met Sports Center, Feb. 3; Duluth, Minn., Duluth Arena, Feb. 4.

**TOWER OF POWER** (Warners): Louisville, Ky., Louisville Convention Center, Feb. 2; Pittsburgh, Syria Mosque, Feb. 3; Newark, Symphony Hall, Feb. 4; Waterbury, Conn., Feb. 5; Harrisburg, State Farm Arena, Feb. 9; Richmond, Va., Feb. 10; Hampton, Va., Feb. 11.

**TRAFFIC** (Capitol), Pittsburgh, Civic Arena, Feb. 1; Philadelphia, Spectrum, Feb. 2; Baltimore, Civic Center, Feb. 3; Chicago, Kinetic Playground, Feb. 4; Chicago, Ari Crn. Theater, Feb. 5; Detroit, Cobo Hall, Feb. 6; Hempstead, L.I., N.Y., Nassau Coliseum, Feb. 8; New York, Academy of Music, Feb. 9-10.

**BUDDY ALAN** (Capitol): El Paso, Civic Center, Feb. 2; Ft. Worth, Panther Hall, Feb. 3.

**BADFINGER** (Apple): Hazleton, Pa., Feb. 2; Tolson, Md., Feb. 3; Athens, Ga., Feb. 6; Mobile, Ala., Feb. 8.

**STONEY EDWARDS** (Capitol): Coopertino, Calif., Feb. 2; Dallas, Feb. 3; Houston, Feb. 4.

**HELEN REDDY** (Capitol): Miami, Diplomat Hotel, Feb. 1.

**CHET ATKINS** (RCA): Houston, Houston Symphony, Feb. 2.

**JOHN DENVER** (RCA): Waco, Baylor Univ., Feb. 1; Houston, Music Hall, Feb. 2; Oklahoma City, International Building, Feb. 3; Dallas, Feb. 4.

# Signings

• Continued from page 10

**Brian Cadd** has signed for U.S. publishing with the **Wes Farrell Organization** in association with **Damont Corp.**

The **Association** is switching from **Columbia Records** to the **Landers-Roberts** custom label on **Columbia**. **Mums Records**. **Albert Hammond** will co-produce the group's next album. . . **Enzo Stuarti** has signed with **Sherman Ford's Zanzee Records**. . . **Lonnie Elder III**, who wrote the screenplay for one of 1972's most successful films, "Sounder," has been signed by the **Robert Stigwood Organization** to write the screenplay for a new musical, "Sparkle"—a film about the rise of a black rock singer in the 60's.

**Tommy Boyce** has renewed his association with the **Wes Farrell Organization** after an absence of six years. Boyce's new deal with **Farrell** will be through **Janssen Productions**. First project for Boyce calls for the production of rock group **September** for **Farrell's Chelsea Records**. . . **CMC Records** has signed **The Hypnotics** to a long-term production pact. Group's first single for **Reprise Records** out this month. . . **Richard Gersh Associates** now representing **The Stylistics**. . .

# Coffeehouse

• Continued from page 10

he might personally intervene to keep alive one of Canada's handful of coffee houses.

Dixon, after a year of fruitlessly trying to obtain a liquor license, is not optimistic.

Grumbles was located in downtown Toronto, and recent bookings included **Randy Newman**, **Jim Croce**, **Valdy**, **Ronnie Abramson** and **Ellen McIlwaine**.

# Talent

# Talent In Action

## ROLLING STONES CHEECH & CHONG SANTANA

Forum, Los Angeles

The Rolling Stones' 105-minute set at the speedily-assembled Nicaragua Earthquake benefit was not the most electrifying show they have ever put on in Los Angeles. But it was fine stuff, fine enough to uphold the Stones' claim to being the world's greatest rock band. The Stones were comparatively laid-back, as relaxed as if they were playing at a much smaller hall, instead of before 18,625 who had paid from \$10 to \$100 for tickets to the highest grossing rock benefit of all time.

The group ran through 19 tunes covering the spectrum of their 10-year career, including "Route 66" and "It's All Over Now" from the earliest years, "Rip This Joint" and "Rocks Off" from their most recent LP and a finale of "Jumpin' Jack Flash" and "Street Fighting Man" which drew greatest response from the crowd. The "Midnight Rambler" encore, featuring new theatrics from **Jagger** and **Keith Richards** also brought the throng to their feet. **Jagger**, with several changes of hats, masks and other paraphernalia and **Richard**, with his jerky but perfect moves on guitar provided most of the movement while **Mick Taylor**, **Bill Wyman** and **Charlie Watts** offered their usual steady backup. **Taylor**, in fact, handled most of the lead guitar.

**Cheech & Chong** were extremely impressive with some variations of their standard comedy material which played beautifully in the massive arena. The comics are a-tasteful, but standard concepts of good taste are irrelevant to their dose and sex humor.

**Santana** opened the four-hour show with a nonstop 50-minute medley set of their current latino-spacey sound. As with the other two acts on the benefit, they were demanded back for a deserved encore.

**NAT FREEDLAND** and **BOB KIRSCH**

## ORPHAN

Bitter End, New York

There's nothing doomy, far out or heavy about **Orphan** (London Records). There is though an air of cheerful optimism about their songs, which are replete with images about the sun, the rain and the seashore, and in their presentation.

**Orphan**, somewhat of a soft-rock act, are very efficient and enthusiastic on stage, which is a plus factor. They attempt to create audience involvement without descending to the "come-on-clap-your-hands" syndrome.

Obviously **Orphan** is looking towards mass exposure—they are the kind of group that could appear on national television variety shows without frightening either parents or the youth market.

IAN DOVE

## ROCK 'N' ROLL REVIVAL, VOL. II

Madison Square Garden,  
New York

Volume II of **Richard Nader's** revival series fell short of the mark when headliner **Jerry Lee Lewis**, sustaining rib injuries, was forced to cancel. Closing spot was then filled by rock veteran **Roy Orbison** making his New York concert debut. **Orbison** was good—that eerie tenor climbing the crescendos of "Only the Lonely," "Crying" and "Oh Pretty Woman"—but the man's immobile as a performer and after four hours of energetic acts, he was reduced to an anticlimax. **Nashville** neighbor and friend **Johnny Cash** stepped out of the audience to introduce the **MGM** artist.

The golden oldie revue was ignited by the singing of the explosive **Freddy Cannon** followed by the high-stepping **Clovers** with "Love Potion No. 9." The smooth vocal work of the **Skyliners** on "Since I Don't Have You" elicited wild applause as did the powerful voice of

**Johnny Maestro** with the **Crests/Brooklyn Bridge** on "Sixteen Candles" and "The Worst That Could Happen."

The sold-out arena wouldn't let the sparkling **Shirelles** go and deservedly so. The female trio faithfully recreated with much charm their old Scepter hits like "Soldier Boy," "Mama Said" and **Carole King's** "Will You Love Me Tomorrow." Having lost none of his flair, record executive **Lloyd Price** returned to performing with "Stagger Lee," "Lawdy Miss Clawdy" and "Personality." **Joey Dee** and the **Starliners** brought back "The Peppermint Twist" and the mellow sounding **Drifters** scored with their older and more recent solid gold. **Bobby Comstock's** band again provided tasty rock 'n' roll back up. **PHIL GELORMINE**

## CAPTAIN BEEFHEART MARTIN MULL

Troubadour, Los Angeles

**Martin Mull's** delightful opening set found the **Capricorn** rock-satire soloist winning over an audience obviously unfamiliar with his album and expecting simply another folkie. What they got instead was a wild former painter who performs songs like "Ventriloquist Love" in a camp setting representing his own living room. **Mull's** performance is a mini-theater piece as he holds up his LP (black vinyl disk minus jacket or sleeve) so prospective customers can spot it in the stores. His grand finale was "Doing the Nothing," with a chorus that consists of exactly that.

The legendary **Captain Beefheart** and his **Magic Band**, finally achieving widening popularity after years of critically-lauded obscurity, found themselves on opening night facing the problems of a sound set-up that made the **Captain's** bizarre lyrics barely only marginally comprehensible. **Beefheart** expressed his displeasure at this state of affairs by throwing down his vocal mikes on the stage twice during the evening and halting his "Too Much Time" single in the middle in order to concentrate on the louder numbers that didn't require so much sound percussion. However, he got his smile back through most of the set and displayed an engagingly **W.C. Fields** type of personal impact. The **Magic Band**, trained from their first chords by **Beefheart**, harness weirdness to simple riffs of power rock. Despite the amplification foul-up, the **Captain** won a standing ovation for his set.

## ELLEN McILWAINE LILY TOMLIN

Mr. Kelly's, Chicago

Scat singing comes back to life in a big way with **Ellen McIlwaine**, a red-headed folk singer who incorporates African and Oriental influences into a phonetic form. Her voice slips over, under, around and through you, the non-lyrics catching you up in an emotional maelstrom.

**Miss McIlwaine** is equally facile with her own lyrics in such songs as "Fortunate Lady," "Somebody Holds the Key," "Farther Along We'll Know" and a hymn, "More About It." While she appears aloof from the audience, she draws them to her with a voice that slides effortlessly from deep and hoarse to strong and strident.

While her singing could use a touch of control and lightness, her guitar playing is brilliant, especially when she reaches for sitar effects.

She records for **Polydor Records** as does **Lily Tomlin**. **Miss Tomlin's** humor is a little too subtle to enjoy at first, but as she gets into her "Laugh-In" characters, **Edith Ann**, the precocious five-year-old ("The dog dances on Mrs. Patterson's leg . . ."), and **Ernestine** the switchboard operator, to the painful life of a '50's teen-ager, and the hilariously irreverent sketch of **Freddie's** death, you begin to admire not only her humor but her capacity as an actress. "Laugh-In" may have died, but **Lily Tomlin** is just beginning.

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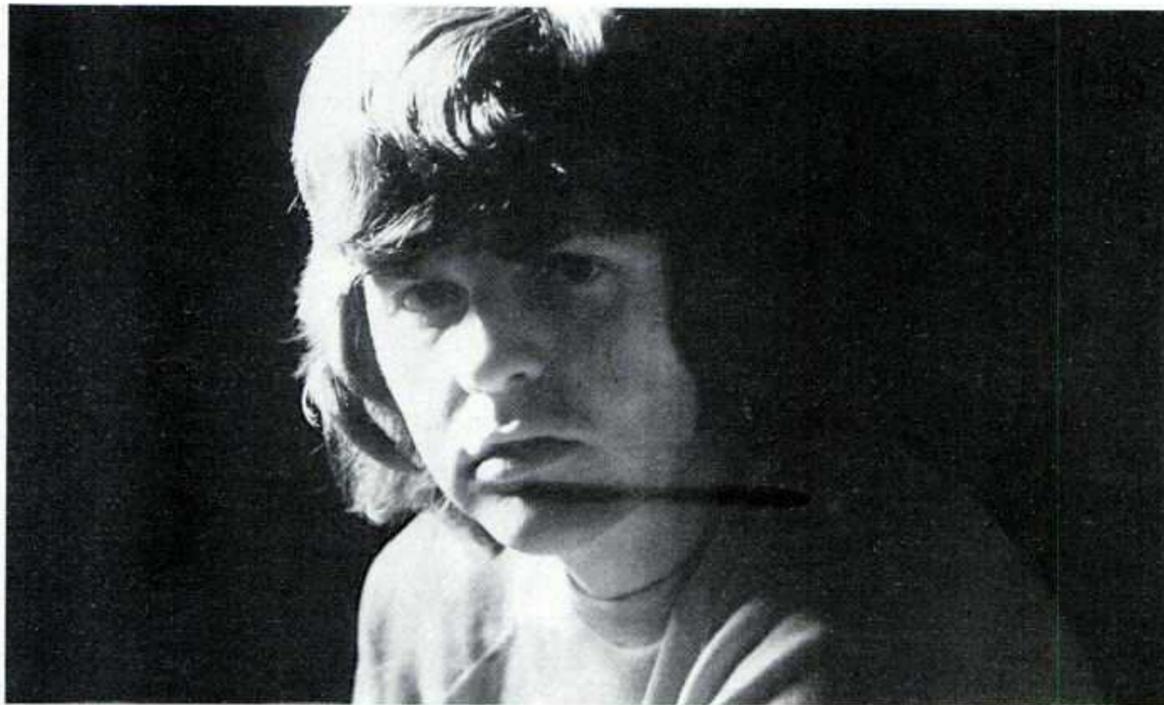
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**Produced by Danny Janssen and Bobby Hart**

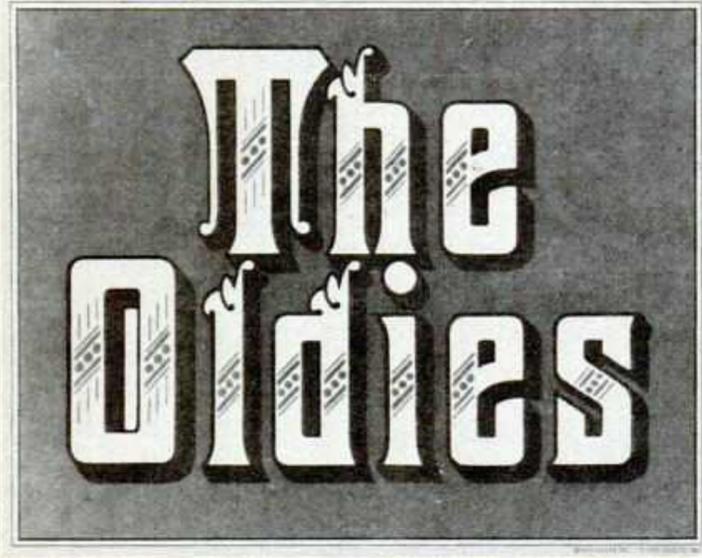
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853

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## Talent

### From the Music Capitals Of the World

• Continued from page 12

ter and then the Tokyo Music Festival. . . . Fantasy Records produced "Payday," a film about a wildman country music star played by Rip Torn to excellent preview critiques.

David Cassidy's two England concerts now expanded to six due to ticket demand. Ticket counterfeiting is now a police problem. . . . John Aman will compose music for the Ace Trucking Company album, "O'Henry."

Sarah Vaughan set for Troubadour debut. . . . Nils Lofgren and Grin in L.A. debut at Santa Monica Civic. . . . Tony Martin at Century Plaza.

NAT FREEDLAND

### NEW YORK

The White House audio expert, supplier of cassettes for the President's musical edification, reports that Richard Nixon has duplicates of all his favorite tapes for his homes, his plane and his car. Besides some classical music, the Chief Executive likes Lawrence Welk (Ranwood), Guy Lombardo (Decca), Herb Alpert (A&M) and Peggy Lee (Capitol). Surprisingly, Frank Sinatra (Reprise) has yet to be requested. . . . Claudine Longet (Barnaby) mending from skiing mishap. . . . The Conference of Personal Managers East will hold a luncheon at the St. Regis Roof on April 10 to honor ABC-TV newsmen Gerardo Rivera. . . . Scotland Yard reports ticket counterfeits showing an interest in David Cassidy's (Bell) concerts in Manchester and Wembly.

Helio H. De Souza Delmiro, 25, of Rio De Janeiro, Brazil, has been selected from over 14,000 candidates as the recipient of the Sergio Mendes Scholarship — a \$5,000, one-year full tuition, all expenses paid scholarship to the Berklee School of Music in Boston, Mass. The six year piano and guitar student will study composition at Berklee. . . . Rock guitarist Roy Buchanan (Polydor) completing his second album for the label. . . . Nikki Giovanni and Benny Diggs' New York Community Choir will give a benefit concert for the Negro Ensemble Co. on Feb. 17 at the Brooklyn Academy of Music.

Singer-songwriter John Denver (RCA) will do six live one-hour television specials in London for the BBC-TV beginning April 29 and every Sunday for the following five Sundays. . . . Greg Garrison, creator of "The Goldiggers," coming to New York to hold open auditions for new girls. . . . Soul group The Spinners (Atlantic) made a special appearance at the Veterans Administration Hospital on Kingsbridge Road in the Bronx recently to donate five Panasonic Televisions for the hospital's recreation area. . . . Al "Jazzbo" Collins re-creating his "From the Purple Grotto" radio show on WNEW. . . . Soul Brother No. 1 James Brown (Polydor) writing and performing the music to the American International Pictures' release "Black Caesar."

Joe Simon (Spring) putting the finishing touches on the first country and western album of his career recorded in Nashville. . . . GSF Records re-servicing the single "Dig a Hole" by the Hans Staymer Band due to renewed interest in the record. . . . The two-page harmonica ad placed by Abraham & Straus in the New York Times two weeks before Christmas ignited a flow of sales for the instrument still being felt. . . . "Long-Haired Lover from Liverpool" four weeks at No. 1 on the U.K. charts via Little Jimmy Osmond (MGM). . . . Industry lawyers Abeles and Clark have changed the name of the firm to Abeles, Clark and Osterberg.

PHIL GELOMINE

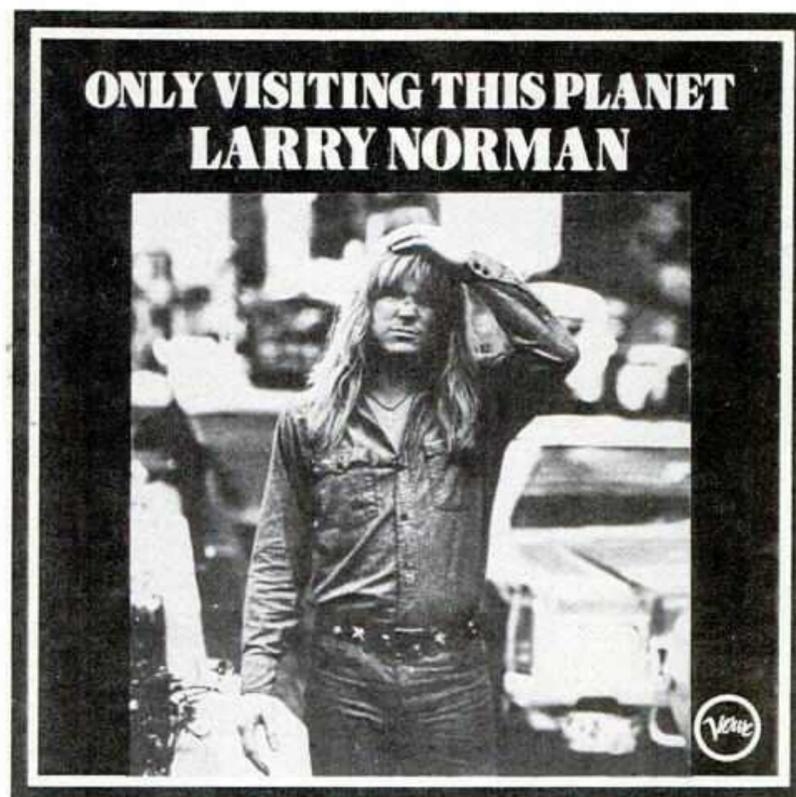
# TOP 40 Easy Listening

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

Wk.	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Wkts. on Chart
	1	2	3		
1	6	20	32	DON'T EXPECT ME TO BE YOUR FRIEND . . . 4 Lobo, Big Tree 158 (Bell) (Kaiser-Famous, ASCAP)	8
2	1	1	2	YOU'RE SO VAIN . . . 8 Carly Simon, Elektra 45824 (Quackenbush, ASCAP)	8
3	4	5	10	DON'T LET ME BE LONELY TONIGHT . . . 8 James Taylor, Warner Bros. 7655 (Country Road/Blackwood, BMI)	8
4	22	27	40	DUELING BANJOS . . . 4 Deliverance/Soundtrack, Warner Brothers 7659 (Warner/Tamereane, BMI)	4
5	5	8	9	ROCKY MOUNTAIN HIGH . . . 11 John Denver, RCA 74-0829 (Cherry Lane, ASCAP)	11
6	3	3	4	SEPARATE WAYS . . . 10 Elvis Presley, RCA 74-0815 (Press, BMI)	10
7	2	2	3	OH BABE, WHAT WOULD YOU SAY . . . 11 Hurricane Smith, Capitol 3383 (Chappell, ASCAP)	11
8	10	15	23	DREIDEL . . . 5 Don McLean, United Artists 51100 (Yahweh Tunes, BMI)	5
9	20	32	38	LAST SONG . . . 4 Edward Bear, Capitol 3452 (Eeyor, CAPAC)	4
10	12	22	29	I'M NEVER GONNA BE ALONE ANYMORE . . . 5 Cornelius Brothers & Sister Rose, United Artists 50996 (Unart/Stage Door, BMI)	5
11	14	18	24	CROCODILE ROCK . . . 7 Elton John, MCA 40000 (James, BMI)	7
12	18	34	35	LIVING TOGETHER GROWING TOGETHER . . . 4 5th Dimension, Bell 45,310 (Colgems/New Hidden Valley, ASCAP)	4
13	13	14	16	YOU TURN ME ON, I'M A RADIO . . . 9 Joni Mitchell, Asylum 11010 (Atlantic) (Mitchell, ASCAP)	9
14	9	16	19	LOOKING THROUGH THE EYES OF LOVE . . . 7 Partridge Family Starring Shirley Jones and Featuring David Cassidy, Bell 45-301 (Screen Gems-Columbia, BMI)	7
15	8	7	5	SMOKE GETS IN YOUR EYES . . . 16 Blue Haze, A&M 1357 (T.B. Harms, ASCAP)	16
16	17	23	28	SONGMAN . . . 6 Cashman & West, Dunhill 4333 (Blendingwell, ASCAP)	6
17	7	6	12	PIECES OF APRIL . . . 10 Three Dog Night, Dunhill 4331 (Antique/Leeds, ASCAP)	10
18	24	30	—	BIG CITY RUTH ANN . . . 3 Gallery, Sussex 248 (Buddah) (Cedarwood/Free Breeze, BMI)	3
19	23	28	27	YOUR MAMA DON'T DANCE . . . 7 Kenny Loggins & Jim Messina, Columbia 4-45719 (Wingate/Jasperilla, ASCAP)	7
20	25	33	36	DANNY'S SONG . . . 5 Anne Murray, Capitol 3481 (Gnossos, ASCAP)	5
21	16	11	7	CLAIR . . . 15 Gilbert O'Sullivan, MAM 3626 (London) (MAM, ASCAP)	15
22	31	—	—	GOOD MORNING HEARTACHE . . . 2 Diana Ross, Motown 1211 (Northern, ASCAP)	2
23	—	—	—	KILLING ME SOFTLY WITH HIS SONG . . . 1 Roberta Flack, Atlantic 2940 (Fox-Gamble, BMI)	1
24	28	36	37	DO YOU WANT TO DANCE . . . 4 Bette Midler, Atlantic 45-2928 (Clonus, BMI)	4
25	32	40	—	JAMBALAYA (On the Bayou) . . . 3 Blue Ridge Rangers, Fantasy 689 (Acuff-Rose, BMI)	3
26	21	26	30	REMEMBER . . . 6 Nilsson, RCA 74-0855 (Blackwood, BMI)	6
27	30	31	31	BUT I DO . . . 6 Bobby Vinton, Epic 5-10936 (Columbia) (Arc, BMI)	6
28	—	—	—	ALSO SPRACH ZARATHUSTRA (2001) . . . 1 Deodato, CTI 12 (Three Brothers, ASCAP)	1
29	35	39	39	DAISY A DAY . . . 5 Jud Strunk, MGM 14463 (Seven High, ASCAP)	5
30	33	37	—	COULD IT BE I'M FALLING IN LOVE . . . 3 Spinners, Atlantic 45-2927 (Bellboy, BMI)	3
31	36	38	—	PEACEFUL EASY FEELING . . . 3 Eagles, Asylum 11013 (Atlantic) (Jazzbird-Benchmark, ASCAP)	3
32	38	—	—	SOUL SONG . . . 2 Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	2
33	—	—	—	ROSALIE . . . 1 Sam Neely, Capitol 3510 (Seven Iron, BMI)	1
34	34	35	34	HAPPY (Love Theme From "Lady Sings the Blues") . . . 6 Bobby Darin, Motown 1217, (Jobete, ASCAP)	6
35	—	—	—	HUMMINGBIRD . . . 1 Seals & Crofts, Warner Brothers 7671 (Dawn Breaker, BMI)	1
36	37	—	—	DANCING IN THE MOONLIGHT . . . 2 King Harvest, Perception 515 (Unart, BMI/St. Nathanson, ASCAP)	2
37	—	—	—	YOU ARE WHAT I AM . . . 1 Gordon Lightfoot, Reprise 1128 (Mose, ASCAP)	1
38	39	—	—	SUPERSTITION . . . 2 Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	2
39	—	—	—	CONTROL OF ME . . . 1 Les Emmerson, Lion 141 (MGM) (4-Star/Galeneve, BMI)	1
40	40	—	—	DO IT AGAIN . . . 2 Steely Dan, ABC 11338 (Wingate/Red Giant, ASCAP)	2

BILLBOARD SPECIAL SURVEY for Week Ending 2/3/73

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Feb. 19-20	Southwest State College	Marshall, Minn.
Feb. 21-22	Bemidji State College	Bemidji, Minn.
Feb. 26-27	Augsburg College	Minneapolis, Minn.
Feb. 28-March 1	Hamline University	St. Paul, Minn.
March 2	Minneapolis	Minnesota
March 30	University of Illinois	Normal, Ill.
March 31	Bethal College	Minneapolis, Minn.
April 3	Tulsa	Oklahoma
April 4	Prior	Oklahoma
April 14	Turlock	California
April 18	Billings	Montana
April 19	Bozeman	Montana
April 20	Missoula	Montana
April 21	Great Falls	Montana



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# Radio-TV programming

## WHEN-AM's Meld of MOR and Top 40 Hits Skyrockets Ratings

By CLAUDE HALL

SYRACUSE, N.Y.—By reverting to the old concept of an MOR radio station, but with 50 percent music—including Top 40 hits—WHEN-AM here has grown to become the dominant audience force. The move to the top of the market started when John Patton became general manager of the station in December, 1971. He'd been program director of WASH-FM, an MOR station in Washington, before that and previous to that was program director of WKRC-AM, Cincinnati.

A key part of the success of WHEN-AM, he felt, was that "although I had some satisfactory experiences in radio before, this was the first time anyone ever gave me a radio station and said: 'Do something with it.' E.C. (Bud) Striker, head of radio for Meredith Broadcasting, has been great." The station is represented for national advertising by Blair Radio.

Striker is great for more than one reason. First, for letting Patton put into effect his own kind of radio station, but also for fielding a lot of the flack created by Dick (Buffalo) Burch, the morning air personality who does a rapscaillon type of show.

### 'It's the Format'

But, as a program director from another market who came in to sneak a listen to WHEN-AM put it: "It isn't so much the air personalities who're responsible for the success of the station, though they're all doing their job well . . . it's the format. John Patton is programming for the people of Syracuse, not other program directors."

WHEN-AM's program director is Deane Parkhurst, who has been with the radio station for 12 years and program director for the past two years; he's now off the air but was an air personality most of his years with WHEN-AM. The air personalities now include Burch, Jerry Morgan, Jack Mindy, Mike Andrews, and Roy Taylor. Andrews had been the all-night personality with WNDR AM, Syracuse, and Morgan had been doing news at WNDR-AM. Taylor had been on WSEN-AM, local country music station.

The WHEN-AM format is about half oldies. But Patton insists that it's "difficult to compare us to a WGAR-AM in Cleveland or a WIND-AM in Chicago . . . we don't play nearly as many oldies as they do. From time to time, we've talked about increasing the number of oldies, but

backed down. Basically, I think we're right on target with our oldies . . . I think that many radio stations who're trying to copy WGAR-AM are either playing too many oldies or playing the wrong ones . . . often they play oldies for the sake of oldies, without paying any attention at all to what they are or who those particular oldies appeal to."

The blend that WHEN-AM uses has brought the station in a year's time to No. 1 in total audience 12 years old and over for the full week, according to the latest ARB ratings report. In addition, the station is No. 1 in people 18-49 in all time periods and No. 1 in people 18-34 in all time periods. The station is even No. 2 in teens. And the reason, Patton felt, is that "current records are very important toward reaching a mass audience. In reality, we're using the MOR record rotation pattern in that we get on current records late, but we stay on them a long time. And, of course, on a big hit we never get off. Our current records list includes about 90 percent of the top half of the Billboard Hot 100 Chart. Yet, we're decidedly MOR.

### 'Reluctant'

"I think the key is that many MOR stations have been reluctant to play the hits. For example, they might not play a record such as 'Superstition' by Stevie Wonder, which is a hard soul record, in my opinion. But when a record gets that high up on the chart, I feel, irrespective of everything else, it's a hit. And we don't exclude it from airplay. At a certain point, any record can become a hit. And we alternate hits, just about, with oldies, although I refuse to spell out the complete details of the format. Basically, we balance everything we play. The first record out of the news is always a monster hit. From then on during the hour, there's an undulation. The whole key is to not alienate any part of the listening audience.

"We do get a lot of teens listening to the station, but my feeling is that we're an adult station. Still, we're decidedly honest in everything we do. There's no real progressive FM station in the market, so probably those kids who appreciate honesty have no place else to go than listen to us."

### 'Honesty'

WHEN-AM practiced honesty during the ARB ratings survey. In fact, Patton sent out a letter to every station manager in the market saying that he would not do any contests and asking them to also refrain. "Some of the stations went ahead and did contests, trying to hype the ratings. Still, we came up with dominant numbers. My feeling is that some people may be too sophisticated these days for radio contests."

Deane Parkhurst picks all of the music and prescribes the formula of airplay. Otherwise, the air personalities at the station blend their own radio shows. In addition, Jerry Morgan—the midday man—and Mike Andrews—the all-night personality—are encouraged to do music features. These features might range from 15-45 minutes in length and be comprised of a single artist or different versions of the same song. But even these are "balanced. If we do the Beach Boys one day, we'll do Nancy or Frank Sinatra the next day. We may even play a montage of all of the hits of the Fifth Dimension."

### 'Creates Flack'

To illustrate why Burch sometimes creates flack in the community, though most of the comments are good, the other day he announced on the air that Patton, whom Burch calls "the teenager manager of the station," wanted him to do his show in the nude in

order to create more listener interest. Burch added, again on the air, that he wouldn't take off his clothes, but he would try to help out by doing the rest of the show with his fly open.

Last week, Burch was taking a group of listeners to an X-rated movie. Patton said that hundreds of listeners were calling up, wanting to go. "One executive said he would buy the popcorn for everybody."

Part of the success of the MOR station, Patton said, had to be attributed to "our fantastic news department, headed by Vin Burke, and our air traffic man Captain Gordon."



CELEBRATING THE RELEASE OF a second original cast album based on the "All in the Family" television series are, from left: Bud Yorking of Tandem Productions, producers of the series; Dick Krizman, general manager of Atlantic Records' West Coast office; Carroll O'Connor, Jean Stapleton, and George Furness, Atlantic West Coast promotion executive. O'Connor and Miss Stapleton star in the show.

## NBC's Sat., 1 a.m., TV Rocker

LOS ANGELES—NBC-TV is moving into early morning programming of contemporary music acts. The network has purchased Burt Sugarman's 90-minute "Midnight Special" as a regular series for the 1 a.m. to 2:30 time slot. First show was Feb. 2.

The program was originally presented August 18 as an experiment in providing contemporary music entertainment during normally dark hours on a week-end evening. Roughly 2.7 million homes were motivated to view that initial pilot, which meant that around 6 million persons saw the show, according to executive producer Sugarman.

The 200 stations comprising the NBC-TV network will begin offering rock music on "the television night of February 2" as it is being called by NBC.

Rotating hosts will be signed for the Saturday morning shows by Sugarman. The initial program will showcase Helen Reddy as host along with Don McLean, Curtis Mayfield, Sam Neely, Rare Earth and others to be named.

Johnny Rivers is set as host for the Feb. 9 show which includes Paul Williams, Jimmy Webb, Bobby Womack, Albert Hammond, Doobie Brothers and Steely Dan. Sugarman expects from eight to twelve acts per show, tapping both established names and new acts which record labels or agencies or managers are high on.

He said the audience which will watch the show is a prime record buying crowd. And there will be an emphasis placed on breaking new artists from around the world.

The shows will be taped at NBC's Burbank studios 10 days prior to airing before an evening audience

of 500. Working with Sugarman is Susan Richards as talent booker and Rocco Urbisci as talent coordinator.

"According to our knowledge, 'Midnight Special' is the first regularly scheduled network programming after 1 a.m. This may be the pioneer effort in going toward 24-hour network programming."

Cognizant of ABC-TV's own "In Concert" show which came about after his successful pilot and which airs twice monthly at 11:30 p.m., Sugarman says the audience for the two shows is entirely different. "Special" aims for the 18-35 crowd; "Concert" has a younger viewer, who may like Alice Cooper but not the likes of the people being sought for "Special." Some of these acts have appeared on the "Johnny Carson Show" which leads into "Special."

"In Concert" also battles Carson. "Special" either competes against old movies or dead air. The acts will be paid scale and the show will be geared to what they want to do musically.

Sugarman is looking for music which at that time of the morning the home audience can "groove" to. Johnny Rivers is re-writing his old "Midnight Special" hit to be used as the show's theme. Following him as host of the third show is Mac Davis.

Sugarman said research indicates there are five million homes watching TV after 1 a.m. He said initial contact with record companies has been "fantastic." They seem to realize the potential of the audience as record buyers, he said.

Although the show will generally have a variety of guests, Sugarman is also thinking of some specialty programs—featuring all girls or guys or groups or oldies acts.

## 'Q' Format Scores at WGRQ-FM; Jordan

BUFFALO—The so-called "Q" format pioneered in Miami has been launched here by WGRQ-FM, programmed by J. J. Jordan. Opening day drew 500 phone calls in a three-hour period on three hitlines, "so there's no question about our immediate impact," Jordan said. The advent of the new format—the station previously featured AIR Production's solid gold service—was heralded via newspaper advertising.

Jordan said the "Q" format had been tailored for the Buffalo audience. The station is playing 23 current records and a vast slate of oldies, starting off the top of the hour with an oldie, then playing a current record for the top

10 of the list, then one from 10-23 on the list, an oldie, a record that has already peaked and is going down the chart such as a big Carole King record, etc. The stereo station is now live and air staff include George Hamberger, music director George Christian, Bill (Mother Bear) Stedman, and Chuck Stevens.

Jordan said he added only three new records the first week, but that the amount of new product exposed depended on the amount of good product that arrived each week.

Playlist distributed to record stores will be in a poster form. The "Q" format was originated by WMYQ-FM, Miami.

## Raleigh MOR Tries Rock

RALEIGH, N.C.—WQDR-FM, local station here that had featured an MOR format, has switched to rock. New program director is David Sousa, formerly program director of WMYQ-FM in Miami. Lee Abrams is consulting the new operation but Abrams said that the Raleigh station is only "using certain elements of a new rock format that I've developed."

The station serves 10 surrounding counties and the area includes six major colleges. WQDR-FM

will use a playlist, but will not be mailing out a printed survey. Plans are to stay as commercial as possible without losing a progressive feel. Music will be primarily LP cuts. "My head is totally toward mass appeal programming, with constant research of life styles in order to keep abreast of our audience," said David (Jay Mike Stone) Sousa. Air personalities include Sousa 6-10 a.m., Bill Hard until 3 p.m., Roger Nilson 3-7 p.m., Keith Wilson 7-midnight, and Jim Pound all-night.

## Getschall Co. Must Pay 16G—Court Order

NEW YORK—Adams Getschall Broadcasting Inc., owners of four Long Island radio stations, are to pay a total of \$16,000 to a group of composer, author and publisher members of ASCAP. The payment stems from a summary judgment signed in the U.S. District Court for the Eastern District of New York following a suit charging 54 copyright infringements by the Getschall stations.

Judge Orrin G. Judd of the U.S. District Court signed the order granting the judgment, which also allows for attorney's fees, following a suit against the Getschall firm, which owns WPAC-AM and WBLI-FM in Patchogue, N.Y., and WHRF-AM and WHRF-FM in Riverhead.

ASCAP writer members involved included Leonard Bernstein, Richard Rodgers, Stephen Sondheim, the estate of Oscar Hammerstein II, Burton Lane, Alan J. Lerner and Frederick Loewe.

ASCAP publishers joining in the action represented the copyrights of these writers as well as those of Bob Dylan, Rod McKuen, Burt Bacharach and Hal David, Harold Arlen, Johnny Mercer, Ervin Drake, Paul Francis Webster, Harry Warren, David Rose, Jerry Herman, Peter Yarrow, James Morrison and the Doors.

## More Music Flow for Greenlee Syndicatee

SCOTTSDALE, Ariz.—A format change has been announced for the weekly syndicated Top 40 show "Fun Music Radio."

President Howard Greenlee said that jingles have been dropped "in order to allow the music to flow during light commercial periods." The original sound of the show was tailored for AM stations, but most of the subscribers are FM stations, Greenlee said. He will continue to make the jingles available as an option. The show will continue to feature album cuts, including material that isn't charted. Latest station to take the service is WAZI-FM, Morristown, Tenn. Demo tapes on request.

## KPHD-FM to 'Gold'

FRESNO, Ca.—KPHD-FM radio station owned here by Gene Chenualt, has switched to an automated "Classic Gold" format being syndicated by AIR Productions, Los Angeles. The format is flag-shipped by KRTH-FM, Los Angeles. KPHD-FM had been a live progressive rock format.

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**April 7-8:** "The **40** Top Hits of the Past Five Years." A fresh look at the biggest records of the contemporary era, based on Billboard charts from 1968 through 1972.

**July 7-8:** "The **40** Greatest Disappearing Acts of the Rock Era." Another milestone in rock trivia. What ever happened to such heavies as The Monotones, The Hollywood Argyles, The Singing Nun? They all shot to the Billboard Top **10** and then plummeted right back into obscurity.

**October 6-7:** "The **40** Top Artists of the Rock Era." Back to '55 again for a **17** year chart sweep that pits today's superstars against those of the 50's and 60's. A new tabulation by AT **40** statistician Ben Marichal.

**December 22-23:** "AMERICAN TOP 40's All-Time Christmas Countdown." A new review of the biggest holiday hits; a fresh update of one of the most popular concept specials.

**December 29-30:** "The **40** Top Hits of **1973**." Billboard's year end compilation of the year's history making singles.

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# 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.

**BALTIMORE:** WKTK-FM, Pete Larkin  
**CLEVELAND:** WMMS-FM, Tree  
**DALLAS:** KRLD-FM, Jack Robinson  
**DAYTON:** WVUD-FM, Jeff Silberman  
**DEKALB, ILL.:** WLBK-FM, John Bell  
**DENVER:** KFML-FM, Brian Kreicenbeck  
**HARTFORD:** WHCN-FM, Paul Payton

**LONG BEACH:** KNAC-FM, Ron McCoy  
**MIAMI BEACH:** WBUS-FM, Michael Dean  
**MILWAUKEE:** WZMF-FM, Joanie Wick  
**PHILADELPHIA:** WMMR-FM, Carol Miller;  
 WDAS-FM, Harvey Holliday  
**PROVIDENCE:** WBRU-FM, Andy Ruthberg  
**ROCHESTER:** WCMF-FM, Bernie Kimball

**ST. LOUIS:** KSHE-FM, Shelly Grafman  
**TORONTO:** CHUM-FM, Benjy Karch  
**TUCSON:** KWFM-FM, Allan Browning  
**UTICA, N.Y.:** WOUR-FM, Mark Fox  
**VALDOSTA:** WVVS-FM, Bill Tullis  
**WASHINGTON, D.C.:** WHUR-FM, Norman Reid

## Hot Action Albums

**JUDY COLLINS, "True Stories," Elektra**  
 Stations: WMMS-FM, WCMF-FM, WMMR-FM, KRLD-FM, KNAC-FM, WHCN-FM, WKTK-FM

**AMAZING BLONDEL, "England," Island**  
 Stations: WMMR-FM, KRLD-FM, WHCN-FM, WKTK-FM, WOUR-FM

**DEREK AND THE DOMINOS, "In Concert," RSO**  
 Stations: WMMS-FM, WVVS-FM, WLBK-FM, KWFM-FM, WVUD-FM, WMMR-FM, WBUS-FM, WBRU-FM, WOUR-FM

**ELTON JOHN, "Don't Shoot Me, I'm Only the Piano Player," Uni**  
 Stations: WMMS-FM, KFML-FM, WZMF-FM, WCMF-FM, KRLD-FM, KSHE-FM

**FREE, "Heartbreaker," Capitol**  
 Stations: WZMF-FM, WLBK-FM, WRNO-FM, WVUD-FM, WMMR-FM, KNAC-FM, WBRU-FM, WKTK-FM

**BRUCE SPRINGSTEEN, "Greetings From Ashbury Park, N.J.," Columbia**  
 Stations: WVVS-FM, KFML-FM, KWFM-FM, WBUS-FM, KRLD-FM, WKTK-FM

**TRAFFIC, "Shoot Out At the Fantasy Factory," Island**  
 Stations: WMMS-FM, KFML-FM, WZMF-FM, WRNO-FM, KWFM-FM, WVUD-FM, WMMR-FM, WBUS-FM, KRLD-FM, KNAC-FM, WKTK-FM, WOUR-FM

## Also Recommended

**AEROSMITH, "Aerosmith," Columbia**

Stations: WBRU-FM, WKTK-FM  
**AL ANDERSON, "Al Anderson," Vanguard**  
 Station: KNAC-FM

**DAVID AMRAM, "Subway Night," RCA**  
 Stations: WBUS-FM, CHUM-FM

**RAY D'ARIANO, "Are You On Something?" Kama Sutra**  
 Station: WKTK-FM

**ATLANTA RHYTHM SECTION, "Back Up Against the Wall," Decca**  
 Station: KRLD-FM

**HOYT AXTON, "Less Than the Song," A&M**  
 Station: KNAC-FM

**JUKIN' BONE, "Way Down East," RCA**  
 Station: WZMF-FM

**PAUL BUTTERFIELD, "Better Days," Bearsville**  
 Station: WZMF-FM

**CLIMAX BLUES BAND, "Rich Man," Sire**  
 Stations: WVVS-FM, WZMF-FM, WRNO-FM, KWFM-FM

**NORMAN CONNORS, "Dance of Magic," Cobblestone**  
 Station: WHUR-FM

**ALICE COOPER, "Hello Hurray," Warner Bros. (single)**  
 Stations: WRNO-FM, WMMR-FM

**CHICK COREA, "Light as a Feather," Polydor**  
 Station: WHUR-FM

**COYOTE, "Coyote," Chariot**  
 Station: WKTK-FM

**CYMANDE, "Cymande," Janus**  
 Station: KRLD-FM

**SANDY DENNY, "Sandy," A&M**  
 Station: WBUS-FM

**DEODATO, "Prelude," CTI**  
 Stations: WHUR-FM, WBUS-FM

**AMON DUUL II, "Wolf City," United Artists**  
 Station: KSHE-FM

**JAMES GANG, "The Best Of," ABC**  
 Station: WVVS-FM

**JANE GETZ, "No Ordinary Child," RCA**  
 Station: WHCN-FM

**STEVE GOODMAN, "Somebody Else's Trouble," Buddah**  
 Stations: WZMF-FM, WMMR-FM, WOUR-FM

**GRIN, "All Out," Spindizzy**  
 Station: WOUR-FM

**BO HANSSON, "Lord of the Rings," Charisma**  
 Station: KRLD-FM

**MIKE HARRISON, "Smokestack Lightning," Island**  
 Stations: WLBK-FM, WMMR-FM, WBUS-FM

**BARCLAY JAMES HARVEST, "Baby James Harvest," Harvest**  
 Stations: KFML-FM, WMMR-FM, KNAC-FM

**KING HARVEST, "Dancing in the Moonlight," Perception**  
 Station: WHCN-FM

**HAWKWIND, "Doremi Fasol Latido," United Artists**  
 Stations: WZMF-FM, KSHE-FM

**THE HOLLIES, "Romany," Epic**  
 Stations: WKTK-FM, CHUM-FM

**LORI JACOBS, "Free," Capitol**  
 Station: WLBK-FM

**ROBIN KENYATA, "Gypsy Man," Atlantic**  
 Station: WHUR-FM

**B.B. KING, "The Best Of," ABC**  
 Stations: WMMS-FM, WHCN-FM

**YUSEFF LATEEF, "Hush 'n' Thunder," Atlantic**  
 Stations: WHUR-FM, KWFM-FM

**HUBERT LAWS, "Morning Star," CTI**  
 Station: WHUR-FM

**LINDA LEWIS, "Lark," Reprise**  
 Stations: KRLD-FM, WHCN-FM

**MAHAVISHNU ORCHESTRA, "Birds of Fire," Columbia**  
 Stations: WMMS-FM, KFML-FM, WMMR-FM, KNAC-FM

**BARBARA MASON, "Give Me Your Love," Buddah**  
 Station: WHUR-FM

**ESTHER MARROW, "Sister Woman," Fantasy**  
 Station: WHUR-FM

**JOHN MAYALL, "Down the Line," London**  
 Stations: WMMS-FM, KWFM-FM

**MISSISSIPPI FRED McDOWELL, "1904-1972," Just Sunshine**  
 Station: KFML-FM

**BARRY MILES, "Scat Bird," Mainstream**  
 Stations: WMMS-FM

**SAM NEELY, "Neely 2," Capitol**  
 Station: KNAC-FM

**LAURA NERO, "The First Songs," Columbia**  
 Station: WOUR-FM

**NITZINGER, "One Foot in History," Capitol**  
 Station: WLBK-FM

**YOKO ONO, "Approximately Infinite Universe," Apple**  
 Stations: WCMF-FM, WMMR-FM

**ROGER POWELL, "Cosmic Furnace," Atlantic**  
 Station: KWFM-FM

**ANDY PRATT, "Avenging Annie," Columbia**  
 Station: WHCN-FM

**DEEP PURPLE, "Made in Japan," Purple**  
 Station: WZMF-FM

**ROBEY, FALK AND BOD, "Kentucky Gambler," Epic**  
 Stations: WCMF-FM, WMMR-FM, CHUM-FM

**BIFF ROSE, "Uncle Jesus Aunty Christ," United Artists**  
 Station: KWFM-FM

**BABE RUTH, "First Base," Harvest (Import)**  
 Station: WCMF-FM

**DOUG SAHM AND BAND, "Doug Sahn and Band," Atlantic**  
 Stations: WLBK-FM, WVUD-FM

**SAM SIGNAOFF, "Sam Signaoff," Paramount**  
 Station: WKTK-FM

**JEREMY SPENCER AND THE CHILDREN, "Jeremy Spencer," Columbia**  
 Station: WZMF-FM

**JAMES LEE STANLEY, "James Lee Stanley," RCA**  
 Station: WVVS-FM

**SONNY STITT, "Constellation," Cobblestone**  
 Station: WBRU-FM

**TONI AND TERRY, "Cross Country," Capitol**  
 Stations: KWFM-FM, CHUM-FM

**LEON THOMAS, "Blues and the Soulful Truth," Flying Dutchman**  
 Stations: WHUR-FM, KWFM-FM, WHCN-FM

**IKE AND TINA TURNER, "Let Me Touch Your Mind," United Artists**  
 Stations: WMMS-FM, WHCN-FM

**MCCOY TYNER, "Extensions," Blue Note**  
 Station: WHUR-FM

**VINEGAR JOE, "Rock 'n Roll Gypsies," Atco**  
 Stations: WLBK-FM, WBRU-FM

**JERRY JEFF WALKER, "Jerry Jeff Walker," Decca**  
 Station: KRLD-FM

**WALRUS, "Walrus," Janus**  
 Station: WVVS-FM

**MARVIN WELCH AND FARRAR, "Second Opinion," Sire**  
 Station: WVVS-FM

**PAUL WILLIAMS AND FRIENDS, "In Memory of Robert Johnston," King**  
 Station: WVVS-FM

**TONY WILLIAMS LIFETIME, "The Old Bums Rush," Polydor**  
 Station: WHUR-FM

**WILDERNESS ROAD, "Sold for the Prevention of Disease," Reprise**  
 Station: WVUD-FM

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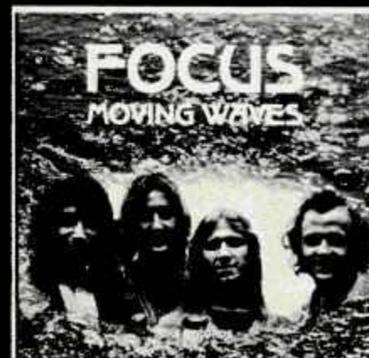
"Moving Waves" is their album. In England, it went from 36 to 15 on this week's chart. And now, it's breaking big in America, moving up all three charts with bullets!

"Hocus Pocus" is the world wide smash hit single from the album. After only two weeks, it's at 39 on the British charts. America, watch out!

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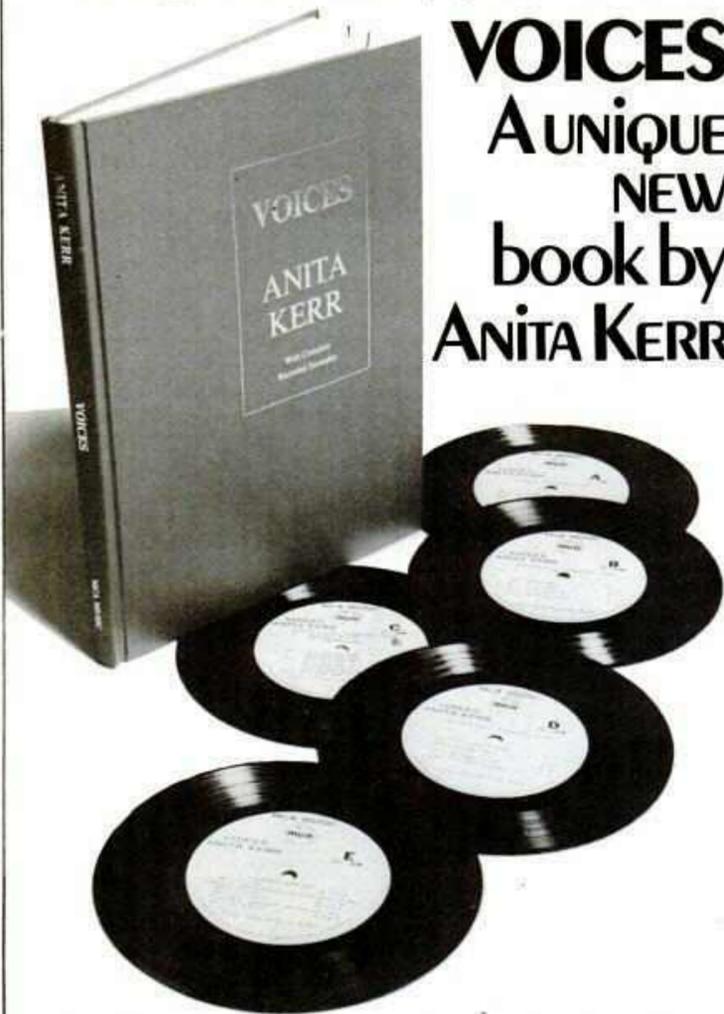


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## Radio-TV programming

### INTERVIEW:

# Topicality Best DJ Aid: Says Stewart

**EDITOR'S NOTE:** This is the concluding installment of an in-depth interview with Bill Stewart, a man who was in on the beginning of Top 40 radio and had a considerable role in its development and success. The interview was conducted by Claude Hall, radio-TV editor of the Billboard.

**HALL:** When you got into programming, you also had final responsibility on the music, didn't you?

**STEWART:** Right.  
**HALL:** Do you think this is a function of programming or the function of a music director?

**STEWART:** It's absolutely a function of programming. A program director, in order to become a program director, should have enough knowledge of music so that he can be the final arbiter... because he knows what he's trying to do with the station. I don't think the music director does. I think the music director lives in a completely different world... that he has no concept of the commercial responsibilities that a program director has. All he's aware of is whether the record is a hit in the first eight bars. Or whether the record is No. 7 in Bowling Green, Ohio. Well, I don't think those things really matter. I think the program director can tell about a record because he knows exactly what he's trying to do with the radio station... what kind of a sound he's trying to build... what kind of an image he's trying to create. When you get two diverse people—such as a program director and a music director—I don't think it's there. Some program directors say: Well, my music director *thinks* like I do. That isn't true because when you take a guy who doesn't think like you do and you *make* him think like you do, you run the risk of having the guy second-guessing you. The music director will say to himself: Well I don't think Charlie is going to like this record because he didn't like the last one like this... so I'm not even going to play it for him. So, what happens is that the program director winds up missing an awful lot of good records. In other words, in most situations like this, the music director screens the stuff and he brings the best of the product to the program director but if he is second-guessing the program director in front, then the program director is running the risk of blowing a lot of good records.

**HALL:** What do you think are the greatest attributes a disk jockey can have?

**STEWART:** Two things—being himself and being aware of what's happening in the world... being aware of what's happening in the strata of society that he chooses to live in himself... what is happening, really, in the world. George Wilson said something in one of your interviews... that he misses going into the bars and sitting down and drinking with people... that's the best way, really, of finding out what people are thinking. People are vulnerable when they're drinking. I think a disk jockey has to be aware of what's going on around him... not aware from reading Billboard and Vox Jox, reading the Bill Gavin sheet... but aware from the newspaper... aware of his surroundings, keeping topical. Because, in the final analysis the one single, most important thing that makes or breaks a disk jockey, a good disk jockey, is his ability to be topical. I could cite all kinds of instances, I could show you on television where there's a guy who probably has less talent than some of his competitors, but murders them... I'm talking about Johnny Carson. Dick Cavett is certainly a

lot more intellectual than Carson ever was. He's probably, basically, a lot funnier than Carson. But he lacks two things—the ability to be topical and the ability to really get to the level of the people the way Carson does. And that's why Carson is so successful and always will be. He'll eat everybody's lunch seven days a week. Because Carson has the common denominator and the common denominator is, really, topicality. You have to be able to finger, in your mind, what people are talking about... talking about that very day. If Roman Gabriel threw six touchdown passes that day and that's what people in your town are talking about, then that's what you should be talking about. If there was a 12-car collision on the freeway and that's what people are going to be talking about on the way to the office or on the way to the factory, or later, then that's what the air personality should be talking about. I think Charlie Tuna is the voice of the people. Somebody said to me the other day that if I had a radio station and it was mine, and I had my choice of any five air personalities... well, Charlie would be No. 1 and there wouldn't even be a close second at the moment. Really, because he's got the *feel* of what he's doing. I don't think he's got a really good shot right now, but if he did, he could eat everyone for lunch.

**HALL:** There have been some good shows done by air personalities around.

**STEWART:** But day in and day out, Tuna is consistent. He does his homework.

**HALL:** His preparation is phenomenal. He works like hell preparing his show. But then, so does Don Imus of WNBC-AM in New York. People have the idea, from his air work, that he's a zany, irresponsible rascal. That's not true. That's merely his public image. Pat Patterson is a damned good personality... I enjoy listening to him and he has a standing order to send me some tapes every few months just so I can keep up with what he's doing on the air. Larry Lujack works like hell

(Continued on page 29)

## WBAM Goes 100% Country

MONTGOMERY, Ala. — WBAM-AM, 50,000-watt daytime station here, has switched to a full-time country music format, according to Cyril Brennan, program director. The station had been playing country music in the morning, but switching to popular music at 7 a.m. Mrs. Frances Brennan is general manager.

The format will be "modern country" 100 percent, Brennan said. Air personalities include Paul Simpkins and Bill Moody. Brennan will also serve as music director of the station for the time being. Playlist will be comprised of at least 60 records. "The only thing that bothers me is having enough good singles to build a playlist."

Prior to the format change, Brennan had purposely kept various rumors flying in the market about the station changing to rock, to soul, and/or even to country music.

Oddly enough, the station had been doing okay using block programming concepts. "The best year we've ever had in radio was this past year. But we felt we were getting too many pre-teen listeners. And we felt there wasn't a good country music signal in the whole area. After checking such markets as Birmingham, where WYDE-AM is doing well with country music, Brennan decided to go all country with WBAM-AM.



THE JOEL WHITBURN "RECORD RESEARCH" REPORT

It's a real pleasure to begin this association with Billboard. Claude Hall is a real pro in this business and I can think of no one I'd rather be associated with.

The basis of this report is to give some relevant information about the history of the nation's charted music, with interesting insights and trivia about the records, artists, labels and people responsible for past and present success in the recording industry.

We'll begin with a quick synopsis of the history of Billboard's pop charts.

The nation's first pop chart was published by Billboard on July 20, 1940. It was a top 10 chart with Tommy Dorsey's "I'll Never Smile Again" as the nation's first #1 record. On November 7, 1947, the chart expanded to the Top 15 with Francis Craig's "Near You" the #1 record. On June 4, 1948, the chart was doubled in size to the Top 30 with "Nature Boy" by Nat King Cole the #1 record. Then, on November 2, 1955, the first Top 100 chart was published with the Four Aces "Love Is A Many Splendored Thing" the first Top 100 record. On August 10, 1958, the chart title changed from the Top 100 to the "Hot 100" with "Poor Little Fool" by Ricky Nelson as the first "Hot 100" record.

Despite changes in methods of tabulating the "Hot 100" and several style changes, the "Hot 100" title remains the same and is recognized worldwide as the one definitive source of record popularity in the United States.

I have published a book titled "Record Research," listing every record (data listed: Date; Highest Position; Weeks on Chart; Label and Number of Record) to hit the "Top 100 and "Hot 100" charts. For those interested in having this complete discography, arranged by artist, mail in the coupon below.

### HERE IS MY FIRST WEEKLY QUESTION:

Five artists have had their first record release reach #1 on the "Hot 100" and then never have another record make the "Hot 100." The only artist to do this in the past 9 years was Zager & Evans with "In The Year 2525" in 1969. Who were the other 4 artists to achieve this unusual distinction between 1958 and 1963?

### ANSWERS:

- 1958—Silhouettes—"Get A Job"
- 1958—Elegants—"Little Star"
- 1960—Hollywood Argyles—"Alley-Oop"
- 1963—Singing Nun—"Dominique"

Joel Whitburn

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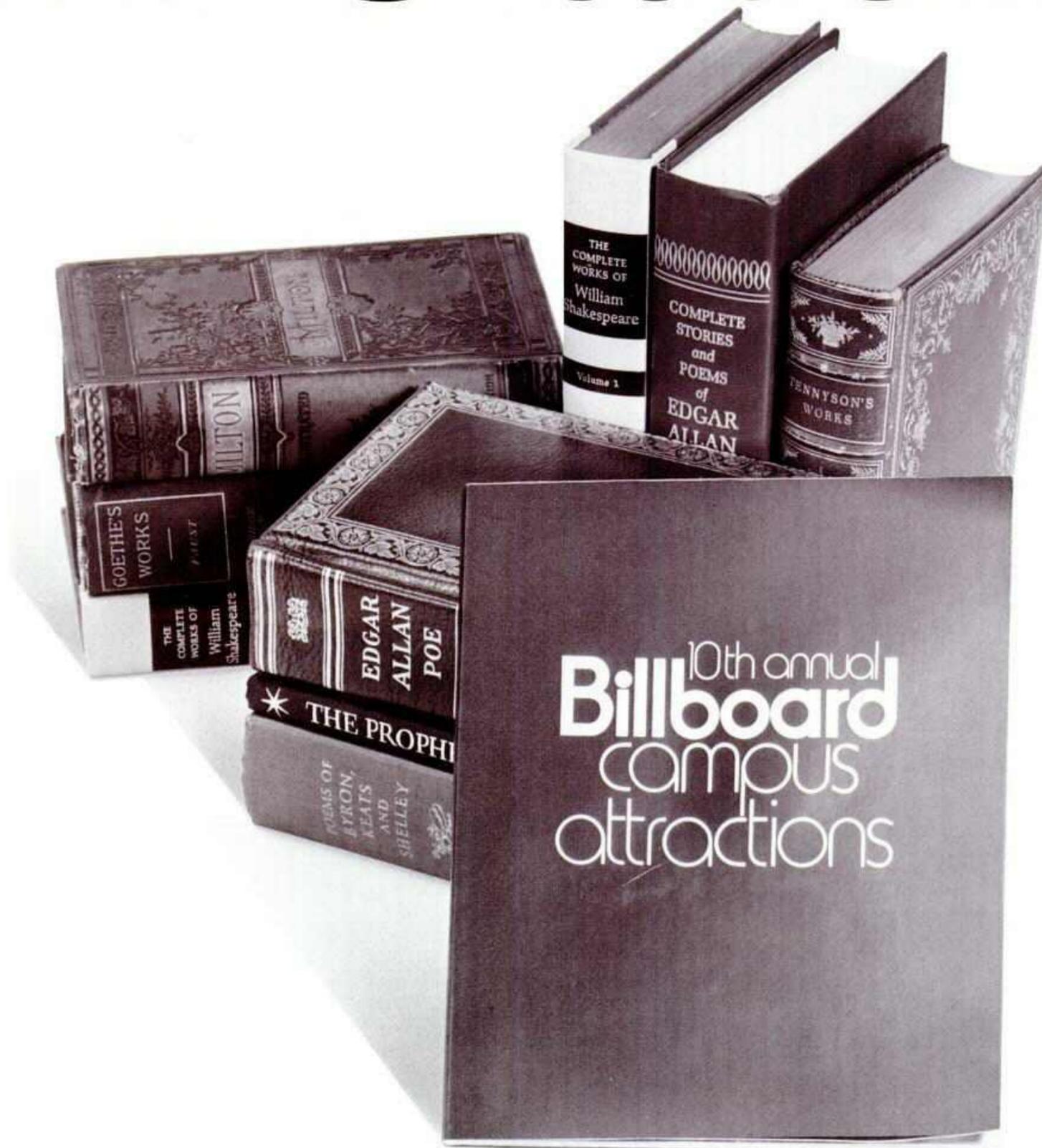


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Campus Attractions has been a source of campus talent for 10 years. That in itself is noteworthy, but Campus Attractions has a lot more going for it. It is read, respected, and retained because of its up-to-date listings of talent, personal managers, promoters and booking agents. It is also the only campus entertainment guide that goes directly to the man responsible for booking your acts, showcasing your films and promoting your concerts.

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**Issue Date: March 31**

**Billboard's 10th Anniversary Edition  
of Campus Attractions...**

## **A Classic.**

## What's Happening

By SAM SUTHERLAND

**Service Station:** WLFC, the carrier current operation at Lake Forest College in Lake Forest, Ill., will soon be going FM, with their construction permit now under their belts and plans for a ten-watt operation underway. Programming is expected to expand with the change, but program director **George Tyler** notes that their library will need to expand. Hence, service should be directed to Tyler or to music directors **Monty Harris** and **John Hallowitz**, c/o the station. . . . At **Boston University's WBTU**, **Ken Roseman** has stepped into the music director's slot, with **Curt Hansen**, his predecessor, now working at WEIM in Fitchburg, Mass. . . . At **Burlington County College** in Pemberton, N.J., that school's station, **WRFB**, is now in operation. Station manager **David Prentice** notes that the new station is running into some friction in their service, and the station, which programs jazz and rock, could use a little support.

\* \* \*

**PICKS AND PLAYS:** EAST—Massachusetts—WTCC, Springfield Technical Community College, Springfield, Peter Flynn reporting: "Oh, Babe, What Would You Say," **Hurricane Smith**, Capitol; "Redback Spider," **Brownsville Station**, Big Tree; "I'll Be Your Shelter," **Luther Ingram**, Koko. . . . WAIC-FM, American International College, Springfield, Bruce Stebbins reporting: "Henry The Human Fly," (LP), **Richard Thompson**, Reprise; "Subway Night," (LP), **David Amram**, RCA; "Fool's Mate," (LP), **Peter Hammill**, Charisma. . . . WSCB-FM, Springfield College, Springfield, Elliott Baker reporting: "Hush 'n' Thunder," (LP), **Yuseff Lateef**, Atlantic; "One Foot In History," (LP), **Nitzinger**, Capitol; "Waves," (LP), **Charles Lloyd**, A&M. . . . WRBB-FM, Northeastern U., Boston, Donna Hochheiser reporting: "Mose In Your Ear," (LP), **Mose Allison**, Atlantic; "Dr. Feelgood," (LP), **Piano Red**, Arhoolie; "Al Anderson," (LP), **Al Anderson**, Vanguard. . . . WBTU, Boston U., Boston, Ken Roseman reporting: "Holland," (LP), **The Beach Boys**, Brother/Reprise; "Artificial Paradise," (LP), **Guess Who**, RCA; "Can't Buy A Thrill," (LP), **Steely Dan**, ABC. . . . WERS-FM, Emerson College, Boston, Alan Dorfman reporting: "Killing Me Softly With His Song," **Roberta Flack**, Atlantic; "Stir It Up," **Johnny Nash**, Epic; "Loving You Is Just An Old Habit," **Jim Weatherly**, RCA. . . . New York—WGSU-FM, State U. College at Geneseo, John A. Davlin reporting: "Music of Another Present Era," (LP), **Oregon**, Vanguard; "Baby James Harvest," (LP), **Barclay James Harvest**, Harvest; "Tender Moments," (LP), **McCoy Tyner**, Blue Note. . . . WPIR, Pratt Institute, Brooklyn, Jeff Riman reporting: "Green is Blues," (LP), **Al Green**, Hi; "One Sacred Chicken To Go," (LP), **Don Imus**, RCA; "Best of The Byrds, Vol. II," (LP), **The Byrds**, Columbia. . . . WNTC, S.U.C., Potsdam; "Who Do We Think We Are," (LP), **Deep Purple**, Warner Bros.; "Naked Songs," (LP), **Al Kooper**, Columbia; "All I Need," **Batdorf & Rodney**, Asylum. . . . WSUA, State U. at Albany, Rob Cohen reporting: "Europe '72," (LP), **Grateful Dead**, Warner Bros.; "Deamon in Disguise," (LP), **David Bromberg**, Columbia; "Don McLean," (LP), **Don McLean**, United Artists. . . . WRCC, Rockland Community College, Suffern, Neil Monastersky reporting: "Hana Staymer Band," (LP), **Hans Staymer Band**, GSF; "Midwest Farm Disaster," (LP), **Bob Martin**, RCA; "Better Days," (LP), **Paul Butterfield**, Bearsville. . . . Pennsylvania—WKUL, Waynesburg College, Waynesburg, Gary Olsen reporting: "Live In Concert," (LP), **Derek & The Dominoes**, RSO; "Woman To Woman," **Joe Cocker**, A&M; "Love Jones," Brighter Side of Darkness, 20th Century. . . . WLVR, Lehigh U., Bethlehem, Bruce Toole reporting: "All Out," (LP), **Grin**, Spindizzy; "Tennessee Stud," **Mike Auldridge**, Takoma; "1904-1972," (LP), **Fred McDowell**, Just Sunshine. . . . WRCT, Carnegie-Mellon U., Pittsburgh, Brad Simon reporting: "Aerosmith," (LP), **Aerosmith**, Columbia; "Sweetheart Sampler," (LP), **Frankie & Johnny**, Warner Bros.; "Rock'n'Roll Gypsies," (LP), **Vinegar Joe**, Atco. . . . WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "Trouble Man," **Marvin Gaye**, Tamla; "Jambalaya," **Blue Ridge Rangers**, Fantasy; "The Cover of Rolling Stone," **Dr. Hook & The Medicine Show**, Columbia. . . . WWGC, Gettysburg College, Gettysburg, Steve Freihofner reporting: "Lord Of The Rings," (LP), **Bo Hanson**, Charisma; "Prologue," (LP), **Renaissance**, Sovereign; "Lady Go Lightly," **Sally Angie**, Phillips. . . . WRKC, King's College, Wilkes-Barre, Steve Wallmark & Maryann Engel reporting: "A Tear And A Smile," (LP), **Tir na nog**, Chrysalis; "Subway Night," (LP), **David Amram**, RCA; "England," (LP), **Amazing Blondel**, Island. . . . WMUH-FM, Muhlenberg College, Allentown, David Fricke reporting: "Blues And The Southful Truth," (LP), **Leon Thomas**, Flying Dutchman; "Holland," (LP), **Beach Boys**, Brother/Reprise; "Ball Park Incident," **Roy Wood's Wizzard**, United Artists. . . . New Jersey—WFDU-FM, Fairleigh-Dickinson U., Teaneck, Tony Loving reporting: "Subway Night," (LP), **David Amram**, RCA; "Greeting From Asbury Park, N.J.," (LP), **Bruce Springsteen**, Columbia; "Shoot Out At The Fantasy Factory," (LP), **Traffic**, Island. . . . WWRC, Rider College, Trenton, Bruce Austin reporting: "Cook With Honey," **Judy Collins**, Elektra; "Drift Away," (LP cut, Reunion), **John Henry Kurtz**, ABC; "Constant Disappointment," (LP cut, Free), **Lori Jacobs**, Capitol. . . . WRLC, Livingston College, New Brunswick, Walt O'Brian reporting: "Hurricane Smith," (LP), **Hurricane Smith**, Capitol; "Moving Waves," (LP), **Focus**, Sire; "Love Train," O'Jays, Philadelphia International.

\* \* \*

**WEST—California—KDVS-FM**, U. of Claifornia, Davis, Don Tyer & Mike Jung reporting: "Dance of Magic," (LP), **Norman Connors**, Cobblestone; "Prelude," (LP), **Deodato**, CTI; "Round Midnight," (LP), **Kenny Burrell**, Fantasy. . . . KALX-FM, U. of California, Berkeley, R. Felzel & T. Sousa reporting: "Better Days," (LP), **Paul Butterfield**, Bearsville; "Free," (LP), **Airto**, CTI; "Sandy," (LP), **Sandy Denny**, A&M. . . . KCPK, California State Polytechnic U., Pomona, Ron Livingston reporting: "Holland," (LP), **Beach Boys**, Brother/Reprise; "Cymande," (LP), **Cymande**, Janus; "1957-1972," (LP), **Smokey Robinson & The Miracles**, Tamla.

## MICRA Unity Plan Nearing Reality

**EAST LANSING, Mich.**—College broadcasters in Michigan are bringing their proposed statewide association of college radio stations closer to reality, following the fourth formal meeting of MICRA, the Michigan Intercollegiate Radio Association. That meeting, held at Michigan State University in East Lansing, produced the election of a governing board, further detailing of the

organization's operations and plans for a constitutional convention.

Stu Goldberg of WCBN-FM, U. of Michigan, Ann Arbor, described the primary impact of the Jan. 20 meeting as "moving from an organizational mode into an operational one." Goldberg, one of the originators of the MICRA concept, cited the election of the first board as a concrete move forward, but tempered his remarks by noting that all appointments are on a pro tem basis until the completion of constitutional plans in February and April.

The new governing board provides for a chairman and two directors, with the directors responsible for Programming and Business affairs respectively. Chip Lusko of WCHP, Central Michigan U., Mt. Pleasant, has been named chairman.

Lusko, working with Goldberg, was instrumental in drawing up initial plans for MICRA (then called MICRON, the Mich. Intercollegiate Radio Network), acted as host for the first meeting at Mt. Pleasant last October.

Named as director for Programming is Bo Clifford of WAYN, Wayne State U. in Detroit, while Mark Conlin has been named director of Business.

Activities already generated by the association include joint concert promotion ventures by campuses in Kalamazoo, a special intra-state promotion for Bearsville Records artist Jesse Winchester and initial sales contracts to provide wide coverage for advertisers via state carrier current operations.

Goldberg noted that those contracts are still being revised, with plans for much larger, far-reaching contracts now being carried out.

Also sparking enthusiasm for the MICRA organization are proposed charity drives and radio marathons, following similar drives by member stations just before the holiday season.

During its earliest stages, MICRA stimulated some speculation regarding its practicality, since past attempts at inter-collegiate associations had generally failed. MICRA is currently attempting to maintain member support and increase internal communications through continuing meetings and overall organizational flexibility. With the first constitutional meeting set for Feb. 16 in Kalamazoo, and the actual convention slated for April, members are hoping that the association can be carefully designed to operate efficiently.

Underscoring that flexibility was one move during the East Lansing meeting, where complaints regarding the relationship between state broadcasters and black broadcasters resulted in plans for a special black programming director.

With each of the two departments, Programming and Business, to include its own board of student broadcasters, special problems or specific organizational goals may be assigned to board members.

MICRA is also attempting to infuse itself with credibility by demanding active participation by all members. During all voting on MICRA proposals, stations must be represented to receive votes. No proxy voting is permitted.

The original MICRA questionnaires, designed to provide the basic research for a directory of MICRA stations, are also being emphasized as a necessary requirement for inclusion in the association.

Regarding the association's change in its name, the decision to re-interpret the organization as an association, rather than a network, followed members' concern over possible legal problems created by network status.

## WDTR-FM to Mark 25 Yrs.

**DETROIT**—WDTR-FM, student radio station owned and operated by the Detroit Public Schools system, will celebrate its 25 years of educational broadcasting on Feb. 5. In the interim, the station is hoping to locate as many former students as possible, to help highlight the event, which will be underscored by a week of special programming.

Since its inception, WDTR-FM has seen its programming integrated into the curriculum of the Detroit Public Schools through regularly scheduled series incorporating direct instruction, entertainment and general community information. The station's radio workshops have also provided on-the-air broadcast experience to many students, with workshops currently offered for students from Northeastern and Northwestern high schools.

Former WDTR participants interested in the anniversary may contact Miss Mary Daly at Detroit Public Schools, Department of Educational Broadcasting, 9345 Lawton Ave., Detroit.

## Nevada U. Changes OK

**LAS VEGAS**—The Convention Authority has approved changes in the talent roster for a proposed University of Nevada (Las Vegas) concert. The event is slated to be held at the Convention Center on Feb. 9.

The new acts will be the Ramsey Lewis Trio and Jackie DeShannon, replacing Seals and Croft. The move followed a request by the student government, who stated in a letter to Authority Facilities director John Anderson, that the original act had been the subject of a number of complaints and often showed up late.

The Authority also decided to discuss and come to a conclusion on whether rock promoters should advertise exactly how long a top-billed act would appear on stage at future concerts.

Authority member George Franklin stated that he had received complaints about the last two concerts. He said the audience had expected the headlining acts to perform longer than they actually did.

"We're trying to sell a product to the kids and I feel we should require promoters to say on their ads how long the top act will be on."

## Topicality Aid:

• *Continued from page 22*

on his show. But, getting back to Tuna . . . what do you think makes him so successful?

**STEWART:** I think that Charlie knows the kind of people he's aiming his show at. I think that a couple of years ago (name censored), had that same feel. But when you get on the Martoni circuit and the type of people you're aiming your show at is the bartender . . . well, those aren't the people you should be aiming your show at . . . you should be aiming your show at the people who're outside waiting at the bus stop to go home. And Charlie Tuna, I think, has never forgotten that. I think he spends more time in preparing his show than anyone I know. And there's no way today, if you're doing it right, particularly on a morning show, you can do a good show unless you go in well-prepared. The days of winging it are gone, I think. When you're winging it, I think the people can tell that you're winging it. And it's basically the first crack in the credibility gap.

## AFI Show of Indie Films

**NEW YORK**—A free program of experimental films, produced by the American Film Institute and distributed by Time-Life Films, will be shown Feb. 14 in the auditorium of the Donnell Library, 20 W. 53rd St. The two-hour program will begin at 5:30 p.m., and will be open to the public.

The seven films to be screened represent the early works of independent filmmakers such as Will Hindle, Jeremy Paul Kagan and John Korty. All films were financed by grants from the Institute, and fellowships from its Center for Advanced Film Studies.

## Film Flashes

**Creative Film Society**, 7237 Canby Ave., in Reseda, Calif., is offering a still growing catalogue of experimental and creative shorts, designed to be of particular value to campus film societies.

The production period covered ranges from 1890 to 1973 and ranges from political and social commentary to the most recent innovations in computer and laser generated visual abstractions.

CFS is the largest independent distributor of shorts produced by campus filmmakers, with the library offering films made at campuses from California to Bristol, England. Also included are works by leading independent and experimental filmmakers such as **Kenneth Anger**, **Jordan Belson**, **Charles Eames**, **Will Hindle**, **John Hubley**, **Norman McLaren** and **John and James Whitney**.

Next to come from United Artists' UA 16 will be Fellini's "Roma," Woody Allen's "Everything You Always Wanted To Know About Sex . . .," and Bernardo Bertolucci's "The Last Tango in Paris," with Marlon Brando. Also in the works: a package of **James Bond** features.

For those who can't wait, UA 16's new catalog is available, including titles ready for screening.

Film society directors interested in a solid reference work for the suspense genre might examine a new study of Graham Greene and his impact on the screenplays of the '40's and beyond.

**Rev. Gene D. Phillips, S.J.**, a teacher of fiction, drama and film has written "Graham Greene: The Films of His Fiction," now published by Teachers College Press. Phillips is a frequent contributor to film periodicals here and abroad, and is a member of the Executive Board of the National Center for Film Study.

# Vox Jox

Joseph Pastor has been named program director of WFAW-AM-FM, Fort Atkinson, Wisc., stations owned by general manager Nathan Goetz. AM programs contemporary and country; FM is 24-hour easy listening. AM personalities include Dick Woodkey mornings, music director Del Viney mid-mornings, Todd Harrington early afternoon, and Russ Long in the late afternoon with Scott Michaels doing weekend work. Vern Falk is station manager. . . . Linda Holmer is the new music director of

KPOL-AM-FM in Los Angeles; she'd been music director over at KROQ-AM in the city and at KIIS-AM before that. . . . No news about the "little" industry ripoff this week; for once, he didn't do anything stupid. So far as I know.

\*\*\*  
Rick Carroll is the new program director of KKDJ-FM, Los Angeles, and the station will be going live; it has been semi-automated. . . . Mike Novak is now assistant program director of KYNO-AM,

By CLAUDE HALL  
Radio-TV Editor

Fresno, Calif., and Steve Randall is the new music director of the Gene Chenault station. . . . Ronny Grant has left WWDJ-AM, ugly downtown Hackensack, N.J., to join WMYQ-FM, Miami. . . . WLYC-AM-FM, Williamsport, Pa., is looking for an investigative newsman. Contact group program director D. Charles Hoffman.

\*\*\*  
If you've ever wondered what Buzz Bennett might be up to, well Cecil Heftel is now trying to buy in Fort Lauderdale, Fla., as well as WMJR-FM in Fort Lauderdale, Fla., as well as WROR-FM in Boston, WJAS-AM-FM in Pittsburgh, and KDNA-FM in St. Louis. Buzz would ostensibly consult the stations. Heftel already owns KPUA-AM-FM in Honolulu. . . . The sale of KFOX-FM in Los Angeles to Cosmic Communications has been approved, so you can expect the station to rock soon. . . . KFOX-AM, Los Angeles, has been approved, too, but I think new owner John Walton will keep the station country. . . . Neil E. Derrough is the new head of CBS-owned radio station. . . . Lee DeYoung, 616 335-2627, has left WLAV-AM in Grand Rapids and is seeking a new personality-prone Top 40 position. Has five years of experience in Top 40 and two in MOR.

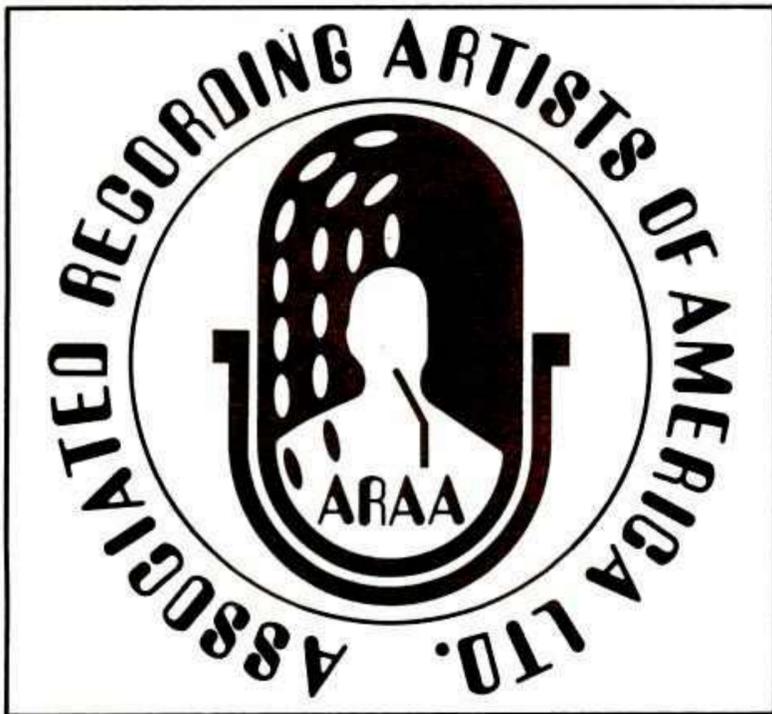
\*\*\*  
Tom Watson reports in from WEAM-AM in Washington where he's doing the afternoon drive shift under program director Allen Hall. Says that WEAM-AM is now paying good bread and promising

jock stability. Watson had been doing the 6-9 p.m. show at KGW-AM in Portland. Also says that WEAM-AM has new TM jingles and the new 7-midnight personality is Jerry Goodwin from WPDQ-AM in Jacksonville, Fla. . . . Jerry Boulding has departed WWRL-AM, New York soul music station, to become a programming consultant. His first client will be WWRL-AM. I know Jerry pretty well; one of the sharpest programming men in the nation. Could program any format. . . . Lineup at WGAI-AM, Elizabeth City, N.C., now includes Johnny Foster 6-10 a.m., program director Skip Staples until 1 p.m., Steve Randall 1-5 p.m., Bob Lane 5-9 p.m., and Bill Wood until 1 a.m.

\*\*\*  
Robert E. Dow is program director now of WGAN-AM, Portland, Me. He'd been assistant manager of operations and programming at

WABK-AM in Gardiner, Me. Former WGAN-AM program director Wayne R. Bearor has been named data processing manager for WGAN-AM-FM-TV. . . . Wooopie! Notice a big backcover ad in Broadcasting Magazine by Ron Curtis & Company telling radio stations they can find high-quality personnel for them (for a big fee, of course); the truth is that Ron Curtis & Company have been calling me for suggestions on personalities, program directors, etc. From now on, Ron Curtis & Company, I'll take 75 percent of the fee. . . . Lineup at KINT-AM in El Paso includes Dave Kelly 6-9 a.m., Guy Phillips 9-noon, Randy Williamson noon-3 p.m., and Johnny Thompson until signoff, with Marty Jay and Ted Jackson doing weekend work. . . . Frank Adair, who'd been with KADI-FM in St. Louis, is moving to WMYR-AM

(Continued on page 50)



## DON MARTIN SCHOOL ANNOUNCES THE NEXT 3 WEEK INTENSIVE

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# Classical Music

## CLASSICOMMENT

### Labels Vie for 'Carmen's' Attention

By IS HOROWITZ

Deutsche Grammophon's production of the opera "Carmen," following the most publicized series of classical recording sessions in years, may still be months away from release, but major competitors have already moved to skim the commercial cream churned up by the attendant drum beating.

Only last week, Columbia Records jumped in with its own "Carmen" entry, cannily designed to ride the publicity coattails of the

DG production. With similar intent, RCA Victor has its staff hustling to push out two packages. And other labels with "Carmen" catalogs are waiting on the sidelines, ready to leap in when the time is right.

Meanwhile, DG, which started it all, has not yet been able to firm up its own release date. Originally, the company hoped to have the opera package out in February. It now appears that an April release is the earliest that can be expected. And if post-recording complexities cause that date to be missed, dealers may not receive first delivery until September.

Hoopla began when DG tied up the cast of the Bizet standard as presented at the opening of the Metropolitan Opera this season. Key names were conductor Leonard Bernstein and mezzo Marilyn Horne. Recorded shortly after the New York performance, the project was hailed as the first major Stateside opera recording in many years. Upwards of \$250,000 was reported spent on the recording.

#### Bernstein Loaned

Bernstein, an exclusive Columbia pactee, was loaned to DG for the recording. So it was not unexpected that Columbia would look to its own catalog for complementary product. Emblazoned on the new CBS album cover, in bold three-inch lettering, are the catchwords "Bernstein" and "Carmen." The diskings holds two orchestral suites from the opera, one of which was pulled off the delete shelf. Two suites from Grieg's "Peer Gynt" provide the coupling.

Thus, material, which in the normal course of events might be expected to serve as budget fod-

der, has found new life as top-price merchandise.

RCA Victor's contenders are also out of the vaults. One, out of print for about 10 years, again features a top star of the DG production. Tentative title is "Marilyn Horne Sings Carmen Jones," and the singer is due to be photographed next week so that the label can design fresh cover art for the oldie. At the same time, engineering staffers are re-channeling the original monaural tapes for stereo playback.

The other RCA "Carmen" entry will be an updating of an earlier highlights album, slated now to carry the "Greatest Hits" tag. Additional artists will be featured, along with those in the original package, and the set may more than justify its all-star claim. Among the performers are Leontyne Price, Placido Domingo, Robert Merrill, Sherrill Milnes, Franco Corelli, Mirella Freni and conductor Herbert von Karajan.

Said RCA classical chief Peter Munves, "We'll have the only 'Carmen' record with two tereadors. Both sets are due out in April.

The ubiquitous Miss Horne is also available to record buyers as the "Carmen" on a London highlights package of the opera, on the market for the past two years. At the time of the DG taping last October, London ran a special promotion backing this property. A promotional encore may be anticipated when the DG album hits the trade.

Angel reports no plans to join the "Carmen" bandwagon with special packaging. But it has two complete recordings of the opera in its active catalog, featuring Maria Callas and Victoria de los Angeles, respectively, in the title role, and the label is sure to try to turn some of the action its way.

The DG "Carmen" is being advertised in British record publications, but for April release, and it is known that the company will make every effort to meet that date both here and abroad. Producer Tom Mowrey has been in Hamburg since November working on the opera tapes, as well as other projects in which he has been involved.

While the company is pushing hard to get the album out while the ripples of the original publicity splash are still to be felt, DG cannot be expected to release the set until it is satisfied that top quality standards are met in every phase of production. DG traditionally takes the long view. Sales of its important albums are projected over a multi-year span and it resists, better than most, quality compromises under merchandising pressure.



PHILIPS RECORDS violinist Henryk Szeryng presented his 1734 Stradivarius violin, valued at \$60,000, to the City of Jerusalem following a concert there on Dec. 24, 1972. The violin was presented on behalf of himself and the Government of Mexico (of which Szeryng, a naturalized Mexican citizen, is Honorary Music Counsellor at the UNESCO in Paris) in homage to the 25th anniversary of the State of Israel's foundation.

Billboard SPECIAL SURVEY for Week Ending 2/3/73

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This Month TITLE, Artist, Label & Number

- 1 **BERNSTEIN: MASS**  
Columbia M2 31008
- 2 **MY FAVORITE CHOPIN**  
Van Cliburn, RCA Red Seal LSC 2576
- 3 **TALES OF HOFFMANN**  
Beverly Sills, Audio Treasury ATS 20014
- 4 **SONIC SEASON**  
Walter Carlos, Columbia KG 32134
- 5 **MY FAVORITE DEBUSSY**  
Van Cliburn, RCA LSP 3283
- 6 **A CLOCKWORK ORANGE**  
Soundtrack, Warner Bros. BS 2573
- 7 **HOLST: THE PLANETS**  
Los Angeles Philharmonic (Mehta), London CS 6734
- 8 **TRANS-ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED-ON BACH**  
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 9 **THE SEA HAWK**  
National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
- 10 **TALES OF HOFFMANN**  
Joan Sutherland, London 13106
- 11 **WAGNER: RING OF THE NIBELUNGEN**  
Solti/Variety Artists, London RING-5
- 12 **MAHLER: 8th SYMPHONY**  
Chicago Symphony Orch. (Solti), London OSA 1295
- 13 **A CLOCKWORK ORANGE**  
Walter Carlos, Columbia KG 31480
- 14 **SCOTT JOPLIN: PIANO RAGS, VOL. 2**  
Joshua Rifkin, Nonesuch 71264 (Elektra)
- 15 **HIGHLIGHTS FROM THE METROPOLITAN OPERA GALA HONORING SIR RUDOLF BING, VOL. 1**  
Various Artists, DGG 2530-360 (Polydor)
- 16 **VERDI: LA TRAVIATA**  
Sills, Gedda/Panerai/John Alldis Choir (Caccato), Angel SCLX 3780
- 17 **SOUNDTRACK: 2001: A SPACE ODYSSEY**  
MGM, SIE ST 13
- 18 **BEETHOVEN #9**  
Von Karajan, DGG 2720013 (Polydor)
- 19 **BEVERLY SILLS CONCERT**  
Audio Treasury ATS 20011
- 20 **TCHAIKOVSKY/BEETHOVEN 1812**  
Wellington, RCA D 35818
- 21 **BERLIOZ: BENVENUTO CELLINI**  
BBC Symphony Orch. (Colin Davis), Philips 6707019 (Mercury)
- 22 **DONIZETTI: LUCIA DI LAMMERMOOR**  
Joan Sutherland, London OSA 13103
- 23 **THE CHOPIN I LOVE**  
Artur Schnabel, RCA Red Seal LSC 4000
- 24 **HOROWITZ PLAYS CHOPIN**  
Columbia, M 30643
- 25 **STRAUSS: ALSO SPRACH ZARATHUSTRA**  
Los Angeles Philharmonic (Mehta), London CS 6609
- 26 **SHOSTAKOVICH SYMPHONY NO. 15**  
Eugene Ormandy/The Philadelphia Orch., RCA 0014
- 27 **PUCCINI: MANON LESCAUT**  
New Philharmonic Orch. (Caballe), Angel 3782-BL
- 28 **HOLST: THE PLANETS**  
Boston Symphony (Steinberg), DGG 2530102 (Polydor)
- 29 **THE MELODIYA ALBUM**  
Soviet Army Band & Chorus, Angel 4123 (Capitol)
- 30 **BEETHOVEN'S 9th SYMPHONY**  
NBC Symphony (Toscanini), Victrola 1607
- 31 **TCHAIKOVSKY: 1812 OVERTURE**  
New York Philharmonic (Bernstein), Columbia D3S818
- 32 **RAVEL'S GREATEST HITS**  
Various Artists, Columbia MS 7512
- 33 **BACH'S GREATEST HITS**  
Various Artists, Columbia MG 31261
- 34 **GERSHWIN: RHAPSODY IN BLUE**  
Columbia Symphony (Bernstein), Columbia MS 6091
- 35 **PAGANINI: VIOLIN CONCERTO #3**  
Henryk Szeryng, Philips 6500.175 (Mercury)
- 36 **BEETHOVEN: SYMPHONY #9**  
London Symphony Orch. & Chorus (Stokowski), London PSC 21043
- 37 **MAHLER'S HEAD**  
Orphic Egg, OES 6091 (London)
- 38 **JULIAN AND JOHN**  
Bream and Williams, RCA LSC 2357
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- 40 **TCHAIKOVSKY'S GREATEST HITS**  
Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia M 7503

## MAMPE TO AMSTERDAM

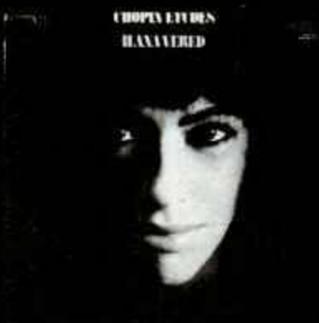
NEW YORK — M. Scott Mampe, director of the Classical Division of Phonogram Inc., left last week for the classical release team meetings of Phonogram International in Amsterdam. Participating countries other than the United States will be Great Britain, France, Germany, Belgium and Holland.

Miss Mampe will meet with, among others, W. Zalsman, Phonogram International's senior vice president, to discuss new developments in the Mercury classical line and Philips' entry into the 8-track cartridge market in the United States.

Following a week in Holland, Miss Mampe will fly to London where she will meet with Erik Smith, Phonogram International producer and a&r director, to discuss classical planning for 1973-74. Miss Mampe is scheduled to return to the States on Monday (5).

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"Norma." Montserrat Caballé. Two names in opera that will shortly be synonymous.

LSC-6202



**RCA** Records and Tapes

# Tape/Audio/Video

## GE Ad Campaign Giving 'Q' Emphasis

By BOB KIRSCH

LOS ANGELES—The emphasis placed on tape equipment and audio components, especially 4-channel, by General Electric is showing dividends, according to national tape manager Paul Van Orden.

The firm debuted an expanded line of tape and audio products at the Audio Electronics Products Dept. national meeting in San Francisco last May and backed it with a national ad campaign featuring Sammy Davis, Jr.

According to Van Orden, "Four-channel product is moving extremely well for the dealers who do their homework. There is no real mystique about the product anymore. There's a lot of it in the marketplace and the consumer is becoming more aware of the product." GE has several units in its line.

Eight-track is also becoming a more important product, according to Van Orden. "This is another product which has been picking up, especially units with record capability. Van Orden pointed out that this is one field where consumer education has been necessary. "A lot of people think recording in an 8-track unit is as easy as using cassette, but this isn't so. We've been teaching our people how to use the record function properly and they've been passing it on to the consumer."

The portable 8-track market has been "good, but not as good as home units," Van Orden said. "It is with cassettes that portability has really taken hold. People are becoming more oriented toward tape on the whole, and cassettes are finding a great many uses in business and education as well as in entertainment."

Van Orden also said that the Davis ads would be resuming and will continue through the first half of this year. "This has been one of the most successful ad campaigns in our history, and we will be going to TV and print with it again."

Don Perry, vice president of GE and general manager of the home entertainment business division, said he is satisfied with the 8-track portable market, even if it isn't

the same in volume as the home market. "I agree with Ed Campbell of Lear Jet in his evaluation of the market," Perry said. Campbell had stated earlier that portable 8-tracks were moving well to the youth market and were making up a substantial part of his business.

Van Orden also pointed out that GE's push in compacts and prepackaged components was working out well, and that a consumer who wanted a system to build on could get it with a prepackaged set.

The Audio Electronics Products Department will also begin a new uniform price plan, it was announced at the GE Show. At the same time, the AEPD announced a new co-op plan which gives customers the chance to spend co-op money earned in the fourth quarter of 1973.

Under the plan, all retail customers will be charged the same uniform price for the full line of GE electronic products. The plan offers in addition direct factory shipment and cumulative volume rebate allowances for retailers. The volume rebate allowance applies

(Continued on page 35)

## CTI Correcting TV Cartridges: Massive Recall

By RADCLIFFE JOE

NEW YORK—Cartridge Television, Inc., still reeling from a massive December recall of its blank and prerecorded video cartridges, has initiated a move towards what it calls superior color correction, smoother motion and better signal-to-noise ratio in its prerecorded cartridges.

The company, according to CTI officials, is using a new computerized "Cartiscan" process, to achieve the improved quality in the pictures.

Through utilization of this process, program material is reportedly changed to European PAL (Phase Alternate Line—625 line, 25 frame) color system. The program is then color corrected and converted to standard US NTSC signal. The result in signal to noise ratio, claim CTI spokesmen, is an increase of more than 5 dB.

CTI's recall problems—a very well guarded secret considering its proportions—began shortly before the Christmas shopping plus when CTI officials discovered that a sizeable amount of tape from one

(Continued on page 38)

## Compacts: Big Price Spreads

By EARL PAIGE

CHICAGO—Compact stereo systems are showing up in bright colors, with more features and at a wider range of prices with much activity at the low end, according to exhibits at the winter home entertainment shows here. Competition and the trend to domestic production by such firms as Topp, Teledyne, RCA, Zenith and others are two reasons buyers mentioned for the better price points. Many 4-channel units were displayed.

Typical of the new shapes and colors in compacts were the ones shown by ElectroPhonic. Drawing considerable buyer interest were the models on pedestals matched with pedestal-sphere speakers. Model TG472003 with AM/FM stereo receiver, 8-track player and Garrard changer has a minimum resale of \$299.95.

Dyn has added its remote control feature to compacts showing such models as the DS4005 available with three different speaker combinations. The unit is \$150 with two-way horn speakers, \$157 with two-way speakers with foam molded decorative front and \$171 with matching three-way speakers.

Marketers are using all kinds of merchandising programs to highlight compacts. Milovac, for instance, showed a store display that is self-liquidating with speakers already wired for comparison selling. The stand is 6½-feet square and 18-in. deep and contains 20 pieces for \$2,100. Ross on the other hand, shows compacts with separate speaker and accessory packages. A basic unit, say model 6871 (list \$194) can be paired with speakers to make it a \$224 or a \$239 list set; cart and headphones are also listed separately. Topp has been merchandising in a similar way for some time with its Pax home entertainment centers, an example being the model 701 with AM/FM stereo receiver, 8-track player and turntable plus twin four-way speaker system and cart and headphones.

(Continued on page 37)



VIDEO systems panel at winter Consumer Electronics Show (from left) Donald Johnson, Cartridge Television; David Miller, RCA; Richard Quade, Panasonic; Aaron Neretin, Merchandising Week (moderator); Robert Owen; Akai America; and Bob Vavra, Sony. Donald E. Perry, GE was conference chairman (see separate story).

## MULL '74 N.Y. WINTER CES

NEW YORK—The first annual Winter Consumer Electronics Show (CES) recently held at the Conrad Hilton in Chicago may shift its venue here in 1974, although no final decision has been made and CES officials still have Chicago space options. It's understood the feeling is that Winter CES can stand on its own (attendance was over 24,000).

Meanwhile, the annual Summer CES will be held as scheduled June 10-13 at McCormick Place, Chicago. According to Jack Wayman, staff vice president EIA/Consumer Electronics Group, this show will, judging from applications already received, be completely sold out by Feb. 15.

## Raided Duplicator Estimated Output 5-10,000 Daily

• Continued from page 3

statute, with a possible 20 counts being contemplated. Each count could bring a six month imprisonment and/or a \$500 fine, if the defendants are found guilty.

Printed sales material found on the premises indicated that SAD as of Nov. 15, 1972, was selling tapes at from \$2.25 each in quantities up to 100 while a purchase of over 500 tapes brought the price down to \$1.75 each. Orders requested a 25 percent deposit in the form of a cashier or certified check. They invited orders for 2,000 or more tapes and agreed "to set you up in your area for sub-distributors or rack jobbers." The manufacturing entity, Copy Righted Products, also sought custom duplicating Jerry Schwartz, whose name appeared on the solicitation as national sales manager, also offered the sales of accessories, such as: 8-track loaders for prerecorded tape, \$1.295; speed winders, \$1.20; 8-track cartridges, 25 cents, prerecorded 3600' hub tapes, \$6 each (minimum 10 of a kind from our list) etc.

A study of their 8-track sales sheet, effective Nov. 15, indicated that they had many catalog hit tapes in soul, pop and even a

James Cleveland black gospel tape, but that about one-third of the country tapes were mixes of different from the actual LP. They had even duplicated a recent local Radio Station KPOL-FM commemorative tape, which was hits

of over the past 20 years from Alshire's "101 Strings" Orchestra, which was sold for a budget price via radio and TV spots.

When raiders entered the premises, they found the current copy of Billboard, with the Top LP's

and Tapes chart marked in red, indicating interest in the activity on the charts. A copy of "How To Become A Swapper," a booklet covering all southern California flea market outdoor operations, was also seen. Anti-pirate leaders

here have long cited these swap meets as a particularly good source for the sale of unlicensed tape.

The two-color tape title inserts for pop albums now carry the legend: "Licensed or royalties paid through Audio Royalties, Inc. N.Y. It is forbidden to copy this recording without consent. Made in the U.S. with top quality equipment and material."

Latin tapes carry the address: Aztec 8 Studios, 11238 Santa Rosa Blvd., Plaza Blanca, N.M. 87563 USA. There is no such city in the New Mexico telephone directory. Artists listed by SAD in the Latin tape catalog include: Los Angeles Negros; Los Babys; Los Diablos; Lucha Villa; Vicente Fernandez; Ramon Ayala; Pedro Infante; Los Chaicanos; Pedro Infante and Los Solitarios. There were about 35 Latin titles available.

David Margulies, deputy city attorney, who was present at and during the raid, identified the following duplicating equipment as confiscated by local police: Ten Arvin recording slave units; one T11 tape recording master; nine T11 recording tape loaders; seven Trayco high speed winders; three Audiotek high speed winders; and three ElectroSound splicers.

## Headphones Highlight Audio Accessories

By ANNE DUSTON

CHICAGO — Headphones continue as one of the hottest audio accessory lines, according to a roundup at the winter shows here. Major promotions were announced by Koss and other firms and new companies bowed units.

Besides a change in name, Scintrex Audio Division, Scintrex Ltd. (formerly Sharp) presented a completely remodeled line of five stereo headphone sets at the Winter CES.

According to Dave Decsman, sales administrator, improvements in the sets include design, elec-

tronic makeup and guarantee. Marketing approach has also been revised, he said.

Design Features include Cyclo-lac ear forms, chrome plated spring steel headbands with 2½-inch vinyl covers, silicone filled ear pads, 10-foot coiled cord with strain relief design at attachment points, plastic grills in the earpieces to protect speaker elements from damage, and stops to keep the adjustable earpieces from swiveling completely around and pulling wires loose.

Electronic improvements include

a dual cavity driver assembly that cuts reverberations within the earpiece.

The most popular seller is the Model 10/10, because of its flat response curve. It lists for \$39.95. Model 98 features compensated boost to bass and treble, and lists at \$33. Model Mark IV offers a flatter response curve than the 10/10, and lists at \$45. Independent volume controls are a feature of the new PRO-500, listing at \$60. Liquid-filled ear cushions and adjustable polypropylene headband

(Continued on page 38)

## Le-Bo Eyes TVC Carry, Storage Items

(Story on page 36)

# Car Stereo Market Outlets Expanding

By GRIER LOWRY

KANSAS CITY, Mo.—The types of stores handling car stereo are proliferating, according to Roy Johnson, general manager and vice president, Medallian Automotive Products division of Midland International here. He and Bob Caldwell, vice president and general manager of Impact Advertising Agency, Midland's own house shop, mentioned that even laundries are offering tape player equipment (Billboard, Dec. 30).

"We're also seeing car stereo going into more and more brown goods departments at department stores and discount houses and other home appliance dealers," said the adman. "I see this trend growing simply because it does fit easily into the picture anywhere radios are sold."

The company's products are also sold in service stations, auto supply stores and seat cover centers. The shrinkage in demand for seat covers is prompting many of these dealers to use stereo as a fill-in item.

"Car dealers are selling many in-dash radios and beating the factory price," Caldwell observed.

"They can cut \$100 off the price with our units and this puts them in a more competitive position. An increasing number of car dealers are engineering tie-ups with tape dealers with the tape dealer supplying the equipment and the car agency selling and installing the radio.

"More car agencies are exploiting this radio price advantage," emphasized Caldwell. "They are saying to the prospect, 'Look I can cut \$100 off the price of the deal if you'll let us install a Medallian player or radio instead of the factory model and you won't be able to tell the difference in quality.'"

Another growing market cited by Roy Johnson is the boat and recreational vehicle field. This is a pulsating market for both 8-track stereo and radio. The company is marketing some products expressly for the recreational vehicle market including a speaker and tape player with special housing and designed for mounting on the roof of a motorhome. Majority of these units are installed at the factory and offered as optional equipment by the dealer. Concord Mobile Home company is one of the companies incorporating this equipment in their units.

Custom Music Corporation typifies the companies who are turning in a big job on hi-fi equipment and related goods. With about 30-plus stores strung over the Middle West, CMC has the kind of display, installation and salespeople required to make it big in hi-fi and car stereo, believes Johnson. As to which will get the

biggest piece of the market, the strictly car stereo dealer or the CMC type operation, Johnson feels it boils down to which works hardest at promoting and working the line. He points to CMC and Playback as among the concerns who have the knowledge and the facilities to service customers. But he also sees Carl Geller and his K.C. Auto Sound as the type of company with people who can talk the merchandise and answer customer questions on the floor.

Where is 4-channel going? "How long is a piece of string?" asks Roy Johnson, in reply. He dwells on the problems inherent with the two different systems, matrix and discrete, and deplores the confusion which the two systems have created in the minds of the public as well as the dealers who are reluctant to put their money in a product which is engaged in a tug of war.

"In our opinion, the only true 4-channel system is discrete and this is the direction we have gone with our own product," Johnson explained. "This is a whole new dimension of sound. You can compare 4-channel with stereo and monaural."

He feels that 8-track cartridges are so far ahead in this country cassettes will never catch up. Then he points out that the opposite is true in Europe where cassettes are outstripping 8-track. The fact that 8-track systems became more or less standard with General Motors and other automobile manufacturers was a strong influence (Continued on page 38)

# Tell Morse Symphonic Plans

NEW YORK—Morse Electro Products, manufacturers of the Electrosonic brand line of consumer electronics equipment, has acquired inventories, private-label contracts, and the brand-name of the Symphonic Division of the Lynch Corp.

No stock has been exchanged in the acquisition, but it is understood that Morse paid Lynch an estimated \$500,000 for the transaction, which empowers Morse to liquidate existing Symphonic inventory, as well as give it access to all Symphonic customers.

A continuing payment for Symphonic inventory will be paid by Morse to Lynch, until all Symphonic products are liquidated. Morse will also pay Lynch a royalty over the next four years for use of the Symphonic brand name.

Not part of the deal is Symphonic's production facilities at Lowell, Mass. Lynch intends to close down this plant. Morse's own production facilities in Dallas, Los Angeles, New York, Montreal and Puerto Rico are considered more than adequate for any expanded production demands.

Officials at Morse feel that the

agreement with Lynch will give Morse added muscle in the private-label business as well as a foot in the door of audio specialty and other small volume outlets.

Symphonic, which produced phonographs and consoles for the consumer electronics market, was one of two dropouts at the recent Winter CES. Some items in the line were, however, offered as closeouts by Morse, to many of its selected customers attending the show.

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# GE Emphasizing 'Q'

Continued from page 34

to all classes of product. Non-retail allowances will be offered to customers not involved in retail trade.

Customers can also choose a payment terms option to suit their business needs, such as an extended terms option.

# Discrete 'Q' LP vs Matrix Race Tightens

By CLAUDE HALL

LOS ANGELES—Since its unveiling in early '72 the discrete disk 4-channel system has been held back by lack of software, but now this is changing. The Warner-Electra-Atlantic combine has joined RCA in discrete disks. However, matrix software has a head start. More and more, especially as reflected at the winter shows, hardware is being introduced to accommodate both matrix and discrete.

Meanwhile, the war between the quadrasonic disk systems continues unabated... but with several interesting facts. One is that the WEA Group was using CBS pressing plants to press records. CBS advocates their own SQ system, of course. CBS officials visited JVC recently in Japan, probably checking out possibilities of pressing WEA in discrete. Pressing is a simple matter, once you get the harder vinyl; it's the masters that count.

Currently, there are not many outlets in the U.S. for cutting discrete masters; this is soon to be solved, according to inside information. And once it is solved and several locations can cut discrete masters, then even the smaller labels can have their product in discrete by having one of these operations cut the master and then take the master to any pressing plant they so choose.

Another factor is that it's best to limit the number of discrete

records stamped from any master stamping unit, but, on the other hand, this achieves better quality overall in the records.

Now, RCA is coming out with a bevy of discrete product, as will WEA in April. Both companies plan to be heavy into quadrasonic. Jac Holzman of Elektra Records feels that quadrasonic is a viable medium and has put considerable time and research into taking the WEA Group toward quadrasonic. Rocco Laginestra, president of RCA Records, has several times voiced his commitment to discrete quadrasonic and plans to eventually issue product only in quadrasonic, since these records are totally compatible with stereo.

To date, however, the U.S. market is virtually all matrix. Sansui seems to be backing their system more in the marketplace than any other system, although CBS has more SQ records out. It's probable that, even with the WEA Group coming into the discrete fold, matrix will continue to be tops in the field in number of records released for at least all of 1973.

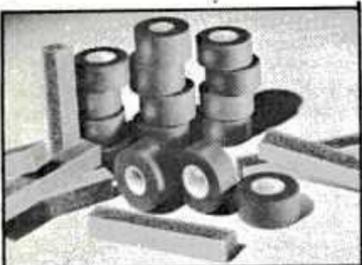
The major problem with the matrix way of quadrasonic is that you need, desperately, the logic gain system. CBS says they have it; this reporter has never heard it demonstrated. Sansui has demonstrated its logic gain system and it's undoubtedly the best matrix system extant. But the cost of these types of matrix systems is detrimental at the consumer level. Discrete systems, too, are rather high at the moment. Eventually, these costs—on both matrix systems and discrete systems—will come down somewhat, thus the software will have more meaning at the consumer level.

At any rate, matrix no longer dominates the Japanese market. CD-4 has really come on strong, largely because the Victor Company of Japan Ltd., has been extremely aggressive in promotion and helped 500 major dealers set up discrete demonstration areas in their stores. One store in the Ginza area of Tokyo reported that discrete was outselling matrix at least five or six albums to one or two. As of December, there was 127 titles available in the CD-4

system in Japan. There were 202 out in regular matrix form and at least 116 in the Sony-CBS SQ system.

CBS reports that its SQ disks and cartridges (cartridges are discrete) has accounted for more than \$4 million in business in the U.S. alone.

The main record firms issuing discrete CD-4 records in Japan include JVC, Nippon Polydor, Nippon Grammophone, Toshiba, and Teicheiku.



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# Le-Bo Eyes TVC Carry, Storage Items

NEW YORK—Tape accessory manufacturers are already gearing themselves for the new dimension in product development that the videocassette concept is expected to add to their business once it gets into the mass consumer market.

There are those who are already laying out blueprints of product lines which they feel would complement the new entertainment concept, and biding their time to introduce product.

At Le-Bo, however, Leslie Dame and his group of research and development personnel are already in the process of producing their first items—carry and storage cases, for the new TVC accessory catalog.

"It was inevitable," said Dame, vice president and sales manager of Le-Bo, "videocassettes are going to play an important role in the field of entertainment in the very near future, and we intend to have our products out on the market to meet the demand when it comes."

Le-Bo has not yet completed its videocassette accessory catalog, but Dame expects that in addition to modifying several audio tape accessories for use in the videotape market his company will also add several entirely new items to the line.

Although Le-Bo is looking to the TVC market as a prime source of its future business, the company is as heavily involved in the production of audio tape accessories as it ever was.

Recently it began placing increasing emphasis on the manufacture of home storage cabinets, which are experiencing unprecedented consumer popularity. These units, shown at the recent Winter Consumer Electronics Show, are designed with the home decorator in mind, and, according to Dame, will fit into the decor of almost any home or apartment. The cabinets come in various sizes for the storage of either cassette or 8-track cartridges.

Also in increasing demand are the firm's regular lines of carry and storage cases for audio tapes, and Dame disclosed that increasing competition from an influx of new manufacturers has worked to his company's advantage.

He explained, "With the new manufacturers have come an increasing amount of low end product. This shoddy merchandise is forcing the consumer to demand

quality, and we try to give them just that."

In an effort to further cope with increasing competition, Le-Bo is dividing some of its lines into three different price structures—economy, medium and high end—to meet varying consumer tastes and budgets. Dame said that the new price structures are already being successfully used on the company's line of tape carousels.

The firm is also working towards making its facilities a sort of accessory one-stop for the entire tape and record industry, and according to Dame, the wisdom of this move is already being realized through positive response from distributors and dealers alike.

# Car Stereo Healthy —Doyle of Pioneer

By BOB KIRSCH

CHICAGO — The car stereo market is becoming more healthy than ever and is growing at a rapid rate, according to Jack Doyle, president of Pioneer Electronics of America, primarily because more types of stores are carrying the configuration, the industry is looking at it as a legitimate product and manufacturers are putting more emphasis on quality.

"After being out of the business for awhile and getting involved again relatively recently," Doyle said, "I can see the change we're

selling to different dealers. There are more independents and more audio specialty shops getting into the market. This is now a legitimate product, and people such as Panasonic, Sanyo and ourselves are just a few of the firms putting an emphasis on quality as well as price."

Doyle added that "the consumer is more knowledgeable, the industry is doing more advertising and the consumer is becoming more selective. "We did some research through focus groups," he said. We took ten or so people in the under-24 age bracket, who we find are the majority of the car stereo business and found that many were on their second or third car unit. They wanted an upgraded system from their last and weren't so concerned with price anymore. Don't forget, three years ago this was mainly a price business.

"One problem is that the business is going in three different directions," Doyle added. "We have in-dash units, under-dash, cassettes and quadrasonic. Cassette is a definite trend. I think we can see that here at the show and I think manufacturers are finding their consumers asking for the unit more, especially those with automatic reverse and radio. In 8-track, fast forward, repeat, FM radio and in-dash are all growing trends. As for 4-channel, I have to say that this is a fairly good market for us and I think for many others in the industry."

"In the quadrasonic market," Doyle continued, "I think the hardware manufacturers have certainly done their part. Now it's up to the software people. The hardware arm has built units of all types and at many price ranges, there has been a lot of advertising and there has been a good deal of consumer education through educating the retailer. Now, I think the software people will have to produce a bit more."

Doyle also feels that a dealer must know his clientele. "This is a must if he wants to be successful," he added. "A specialty shop may want to do more in cassette, while someone else may find 8-track a more lucrative market. The same is true for configurations within configurations. If a dealer is going to sell in-dash units, he should be prepared to install or let his customer know where to have the unit installed." Pioneer has several installation centers, including ones in the Los Angeles and San Diego markets, and will soon open them in the New York and Chicago areas.

"I do think this has been a healthy show for car stereo," Doyle added, "and I think the market should continue to be healthy if quality merchandise is turned out and the consumer interest continues at its present rate."

# Service TVC Key

CHICAGO—The new TV cartridge industry has agreed that the availability of proper servicing facilities will play a major role in the total consumer acceptance of the new videocassette medium; and that as a result, service training programs for dealers must eventually be established.

Agreement on this subject came at a video conference sponsored by the Winter CES, and held recently at the Conrad Hilton Hotel.

However, although the panel, which included key executives of the TVC industry, agreed on the concept of service training programs for dealers,

there were differences of opinion as to when they should be initiated. Some members of the panel, including Robert Vavra of Sony, and Robert Owen of Akai America, felt that

the training programs should take precedence over everything else; while others, like Donald Johnston of Cartridge Television, Inc., felt the industry should first concern itself with getting the sets out into the market, and following up later with the dealer training programs.

## Kenwood 'Q' Receiver

LOS ANGELES—Kenwood will soon introduce the KR-6140A AM-FM 4-channel receiver, with circuitry to reproduce discrete, SQ and other matrixed 4-channel material, or to synthesize 4-channel sound from stereo sources.

The unit also incorporates record and play jacks for two 4-channel tape decks, with A-B tape monitor. Two other 4-channel AUX outputs provide for expansion of a 4-channel system. Other features include two additional sets of remote stereo speakers and a remote 4-channel volume control.



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# Sankyo Launches Line

NEW YORK — Sankyo Seiki (America) Inc., long-time manufacturer of private-label home electronics equipment, will enter the consumer market with a line of cassette and 8-track recorders and players carrying the firm's brand name.

The line which debuted at the Winter Consumer Electronics Show scheduled for Jan. 12-16 at the Conrad Hilton Hotel, Chicago, will feature cassette equipment ranging in prices from \$59.95 to \$99.95, along with an automotive 8-track player carrying a \$69.95 list price.

Top of the new Sankyo line is a combination cassette recorder/player with AM/FM radio. The unit, model ST-215F, records directly from the built-in radio of microphone. It also features VU

meter, digital counter, fine tuning and a "sleep" switch. List price is \$99.95.

Two other cassette recorders, both with \$59.95 list prices are in the new Sankyo line. Both are lightweight portables, and one features a built-in microphone.

Fourth unit in the line is an 8-track stereo car player with individual channel selector buttons, power eject and integrated circuits. The list price is \$69.95.

The entire line is being backed by a one-year guarantee to the dealer, and according to Murray Waldman, national sales manager for Sankyo, each item will be individually reinspected in this country by Sanyo factory technicians for quality control before shipment to the industry.

AWARD-WINNING RETAILER

Ky. Car Stereo Chain Owner Builds Success With Service

By EARL PAIGE

PADUCAH, Ky.—Car stereo retailing is one of the most complex of businesses, and vitally dependent upon store personnel and service, believes Joe Thomas Shane, owner of a locally based four-store chain called Tape Hut and a nationally recognized young entrepreneur.

"You can't walk away from it and let it run itself," said Shane, 24, in describing the automotive tape outlet. Until he arrived at that conclusion he envisioned turning 383 shuttered Minnie Pearl fast food chicken outlets into franchised tape centers. He got as far as seven franchises and decided to expand vertically instead.

Recently chosen as one of the top 25 young business people in national competition sponsored by the Jim Walter Corp. to find the most successful young business executives, Shane was recommended by Terry Woodward, co-owner, Waxworks, 27-year-old, Owensboro, Ky., one-stop. Woodward, 35, gave Shane his start.

Shane's emphasis on service led to the formation of Dr. Tape, one of three divisions of Joe Shane Enterprises, set up to repair 8-track cartridges. Shane sees this as something other tape dealers can participate in because it builds traffic, leads to satisfied customers and requires no inventory. Dr. Tape is a mail order operation.

The no inventory aspect is a real plus, he feels. "Normally, the dealer must draw from his inventory to replace a tape when a customer is dissatisfied. With Dr. Tape there is no exchange—the tape is repaired."

Shane, who started out in 1969 with 500 tapes he "borrowed" from Woodward and sold out of the trunk of a '66 Pontiac, said he got the idea for Dr. Tape when he discovered many customers had thrown away as many as 20 cartridges. "I just asked why."

He said people will even bring in a paper sack filled with the tape from a cartridge. Tape Hut personnel can identify the tape and wind it back. Only about 5 percent of cartridges sold are truly defective, he said. Most problems are caused by customer carelessness.

Dr. Tape is advertised at truck

stops and other public places where envelopes are left. The service is \$1.50 with the customer paying postage to Paducah and Tape Hut picking up the postage back. Dealers participating in the program will get 25 cents per repair job.

Yet another division of Joe Shane Enterprises is Music World, a mail order tape operation geared to low-end and cut-out tapes and operating now in about four states. Another division will be set up to market an invention Shane would not discuss during his recent trip to Chicago during the winter electronics shows when this interview was conducted. Tape Hut is a separate corporation.

Tape Hut carries between 8,000 and 10,000 titles in 8-track, 200 titles in cassette and open reel. The 8-tracks sell for \$5.98. Only in the last 8-9 months has Tape Hut put in disks, again around the same number as 8-tracks, at from \$4.69 to \$3.98. Tape outsells disks 70 to 30.

Shane paid particular tribute to JVC, Morse-Electro-Phonic and Pioneer as suppliers who have helped him. He also carries Craig, Panasonic, Toyo, Metro Sound, Le-Bo and Recoton accessories and Memorex and Audio Magnetics blank tape. He carries about 25 models in car stereo players from \$21.95 to \$159.95 and has moved steadily into home equipment as well.

He pegs installations at \$15 for two speakers and \$20 for four speakers and does a lot of custom installations at \$25. He is starting to work through automobile dealers and is enthusiastic about in-dash installations, but said, "The thing to guard against is the cheapie installation. We tell people to buy good units if they want in-dash installation."

A believer in special promotions, he cited one weekend event when the store here moved \$10,000 in merchandise. JVC reps helped him import two Playboy bunnies, which ran \$500 in salaries for two days.

Shane stocks JVC, Electro-Phonic and Pioneer 4-channel equipment and would like to "lock up" some kind of distributorship on television cartridge and perhaps add something in TVC to his mail order operation.

He finds many people sadly misinformed about 4-channel. "Some people think their mono recordings can be turned into 4-channel." He thinks in selling 4-channel, it's best to establish first the price range the customer has in mind. "I like to sell what I call '4-channel ready' equipment, that is pieces that can be built into a 4-channel system."

He recently sold a \$1,200 open reel system and then sold two more because of references from the initial customer.

Shane believes that bootleg tapes led to more people buying tape equipment. He once sold bootlegs but decided to never stock them again. He does, however, offer customers a machine that duplicates cartridges right on the premises.

He said: "I think the labels locked themselves into a price (for cartridges) that has hurt the growth of the business." He offers people the opportunity to make their own cartridges for \$3.98.

Asked if he considered the morality of having product duplicated in his store with no royalties going to the performing artists or songwriters, he said he had not. He said he sees store duplication by customers an extension of "xerox processing." Also, he believes it's an extension of being able to duplicate tape in the home. He also doesn't feel it cuts the sale of regular tapes.

The young former miler at Murray State where he came within 20 hours of a degree said he believes

there is a definite correlation between his personal background and physical size and his determination in the tape business.

He said he was in five foster homes and has three brothers but hasn't seen any of them in over four years. He is 5'8" and 165 and said his small size made him that much more determined in athletics (his best mile was 4:20) where he finally wound up college competition in long distance events. He has hopes of eventually gaining a law degree.

It was in 1969 at Murray State that he became enchanted with tape. He had an Automatic Radio model 5600D and said though there were 7,000 students at Murray, less than a dozen had players.

After selling the stock he borrowed from Waxworks, he ultimately opened up 27 accounts in three states. But two months after he started someone stole \$1,500 worth of tapes. He was broke.

"At that point, I owed Waxworks \$1,400. I also at the same time learned of a place where I could buy tapes for \$3.90 (he paid Waxworks \$4). I told Woodward to go on selling me at \$4 but to credit my account 10 cents on each tape I bought. It wasn't long until I had my account up to date again."

He opened his first store in Lexington and a second in Clarksville before getting the idea to convert Minnie Pearl facilities into tape centers. His deal on these was to seek an investor who would put up \$20,000. Shane would agree

to pay \$1,000 a month rent. The centers worked out fine for the investors. "I finally realized that they were doing very well and I wasn't making a dime." It also occurred to him that the car stereo business was too complex and re-

(Continued on page 38)

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Compacts: Big Price Spreads

Continued from page 34

Still more examples of plus features included Miida's model 2040 with twin navigator radial dial scales for its AM/FM stereo receiver that is combined with 8-track and turntable plus two-way speakers in a unit that lists for \$219.95. Grundig showed model 2000 with matrix 4-channel and in addition to AM/FM stereo receiver a short wave receiver. The unit lists for \$499.95.

Pier Exhibits

Some of the lowest prices in compacts were found at the Navy Pier show where Federal Transistor, for instance, showed model 114 with AM/FM stereo receiver and phonograph and matching walnut speakers at a suggested list of \$124.95. The firm's special flyer advertised model BPX 3000, AM/FM stereo receiver plus 8-track and two speakers at \$54.95 in case packs of two; model KP 200, 8-track with two speakers and headphones was priced for dealers at \$38 in twin case packs.

Other Pier firms included Hatzlachh Supply with the Candle brand showing such units as the ST-7010, 8-track with AM/FM radio and two speakers at \$55.80. Mercury Radio & Battery Corp. showed model TTK8008, AM/FM stereo with 8-track and turntable plus two speakers at \$125 in case lots. Windsor Industries showed compacts for matching up that included model 2066 AM/FM stereo receiver and 8-track player with two speakers at \$169.95 suggested list and separate ACI changer at \$39.95 list. ElectroWave showed the TTK-8008 too (AM/FM stereo, 8-track, mini changer) but at \$95. Arrow Trading showed such items as the model 91-808 AM/FM stereo with 8-track and two speakers at \$68 in master carton.

Several firms added compacts for the shows, among them RCA with a whole group. A leader model VYC-525, four-piece with AM/FM radio, 8-track and changer, had an optional list price of \$179.95. Motorola added two stereo receivers, one with 8-track and changer that bridges the com-

ponent and compact categories. This unit, FH213JW with two matching enclosures, carries an optional list of \$199.95.

Gladding-Claricon, was among those showing 4-channel compacts with it model 21400 combining matrix and discrete with AM/FM stereo and four speakers at a suggested list of \$329.95. Again, reflecting the versatility of compacts, they're available with Garrard changer and Pickering cartridge.

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JOE SHANE, Paducah, Ky., tape retailer (left) who has built four-store chain emphasizing service. Outgrowth of this is a service for repairing tape (above) which he hopes to launch as a national business. Shane, 24, was recently among 25 young business executives honored in competition sponsored by the Jim Walter Corp.

WRITE FOR YOUR FREE CATALOG! ASK THE MAN WHO KNOWS

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## Headphones Highlight CES

• Continued from page 34

are features of the budget, lightweight 9-ounce Model 88, listing at \$19.95.

Improved guarantees cover the units for one year, and in the case of the PRO-500, two years. Scintrex also plans to introduce quad headphones at the June CES.

Headphones encased in a wrap-around foam pillow were a unique item offered by a new company, Hear Muffs, Downers Grove, Illinois.

The company, which began production in the basement of president and designer Stephen Hanson, 6 months ago, is now providing 5000 units a month to 90 stores in Chicago, and accounts in Nevada, Arizona, Florida and Ohio.

The pillow unit comes with a washable velour cover in a choice of five colors, and retails for \$19.95. A unit with higher quality speakers, and a quad unit for under \$50 are planned for July distribution.

MetroSound paired an automotive miniature stereo 8-track with a pair of stereo headphones, offer-

ing the "head set" package for a list of \$59.95. The package and promotion are geared to the youth and young adult market, Manny Cavello, company spokesman said.

Pickering & Co. introduced a bass reflex speaker system in the Model PH-4933 stereo headphone, listing at \$39.95. Response on the 21-ounce set is 50-17,000 Hz.

New units shown by Sonic International Corp. in a line of nine headphone models included the IIA with volume control, 12-foot coil cord and adjustable headband, promotionally priced at \$12.95; and the Model VI quad headphone with stereo switch, padded leather ear cushions and headband, listing at \$49.95.

Spedex Electronics, with five models of headphones at the show from \$9.95 to \$59.95, are planning a new line for the June CES. The company has no plans at this time for quad sets. "We sell to the mass merchandiser who caters to people a step behind hi-fi buffs, and as yet there is no market for quad in this area," James Cassanos, east coast sales manager, said.

## Car Stereo Outlets Expand

• Continued from page 35

on the overwhelming edge it has. Only an individual with a vested interest in cassettes would push it. He views multiplex 8-track and multiplex radio as enjoying growing popularity but believes the greatest volume will be concentrated in single units for some time.

The paramount importance of good packaging in merchandising sound equipment isn't overlooked by Medallian. Their package designers keep refining their craftsmanship. By tradition, automotive products have been sold in good,

colorful packaging, points out Johnson.

Taking the position that different type sales outlets need different sizes and types of displays, Medallian has a good choice of display fixtures holding from four to twelve units.

For the present, the advertising program, the responsibility of Impact Agency, the house agency, is aimed at the trade rather than the consumer publications. The thinking is that Medallian must be well established at the trade level first and then branch into the consumer area. In the past year, the company has initiated a catalog program and is also making presentations at various shows and exhibits.

"You can say we're approaching the market very aggressively from an advertising standpoint," Caldwell said.

The revaluation of the yen in Japan, which dropped the rate of exchange from 360 yen per \$1 to 306, prompted Medallian to look to other countries in the Orient for a portion of its production. Areas such as Taiwan, Hong Kong, Singapore and Korea — which haven't been sharply affected by the revaluation though tied to it to some degree—are among the countries to which the Kansas City concern has turned to as sources for some of its laboring. In all instances, however, engineering supervision continues to come from Japan.

"The revaluation of the yen hasn't driven us out of Japan by any means," said Johnson. "I know some watchers of the industry feel Japan will be eventually forced out of electronic production. Personally, I don't feel that will happen. The country has achieved a major role in the world market and won't relinquish that role if for no other reason because of its superior technology."

## Instavideo Japan

TOKYO—Ampex Corp.'s abandonment of Instavideo in the U.S. has had no effect whatsoever on Tokyo Shibaura Electric Ltd.'s original plans to commercially develop the system and produce the 1/2-inch portable cartridge VTR in Japan. Shibaura co-developed Instavideo.

When fully developed in line with the CP-504 black-and-white and CP-507 color VTR standards of the Electronic Industries Association of Japan (EIAJ), possibly next spring, the battery-powered Instavideo unit will be produced by Toamco, the Toshiba-Ampex joint venture in Japan.

When Toshiba announced the then so-called Instavision in Japan on Sept. 3, 1970, it added that the units would be first marketed around May or June 1971. No further announcements have been made to date.

## Fisher Bows Pro Cassette

CHICAGO—Fisher Radio has introduced a new professional-type cassette recorder designed to fully utilize the Dolby noise reduction system. The SR-110 utilizes a 4-pole hysteresis synchronous motor in its transport mechanism that results in very low wow and flutter.

Location and arrangement of controls on the unit provide effortless operation in all modes, while the extremely narrow gap of the unit magnetic head is capable of recording and playing back faithfully the critical higher frequencies necessary for life-like reproduction of speech and music.

According to Fisher officials, electronic circuits of SR-110 are designed to produce tapes with a wide and linear frequency response, low noise and low distortion. They also point out that the unit has complete playback facilities and equalization for standard and chromium dioxide cassettes.

Fisher Radio also unveiled for trade visitors to the Winter CES, its new line of "Sound Panel" speakers, debuted for the press in New York last year, and reported in the pages of Billboard magazine.

## CTI TV Cartridge

• Continued from page 34

of its major suppliers had begun shipping.

CTI is still counting the cost of this setback which not only embarrassed it with its distributors, dealers and customers, but also set it back financially with its shipping, labeling, printing and replication costs. The company does not, however, intend to take any action against the guilty supplier, which it claims has since made every effort to rectify the problem.

Meanwhile in a drive to further streamline operations, CTI will concentrate its software on specific markets, and will coordinate introduction of programming with the release of hardware by its OEM manufacturers. In this way the firm hopes to avoid the foul-up of having software in areas where hardware is not yet available, and vice-versa.

Introductory market for this new coordinated drive is Los Angeles, where all the major Cartrivision licensees—Sears, Teledyne Packard-Bell, Ward's and Admiral will shortly be breaking major advertising campaigns. Other markets earmarked for the double-barreled campaign include, Texas, Boston, Chicago, Philadelphia and New York.

## Car Stereo Chain

• Continued from page 37

quires such close supervision that a far-flung franchise program probably would never succeed.

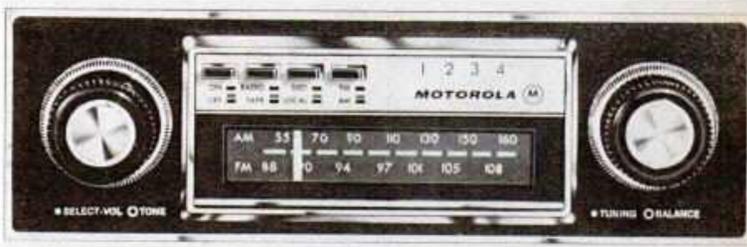
"There are new tapes coming out daily. You're competing on every side with discount operations. You have to have very good personnel and in the end service is what counts. I don't think price has ever been the big drawing card."

He did not say what he pays employees but said sales must be ten times wages to have a paying business. Sales must also be one-half of the store's inventory, which he turns nine times a year against a national average he claims is 4.4 times.

He has a profit and loss statement, an income statement and a balance sheet analyzed by financial consultants and said he knows every minute where he stands.

The contest put him in touch with other business opportunities. A fellow winner is an insurance broker and together they have worked out a plan for insuring car players for \$10 a year. This could lead to still another division for Joe Shane Enterprises, he indicated.

## New Products



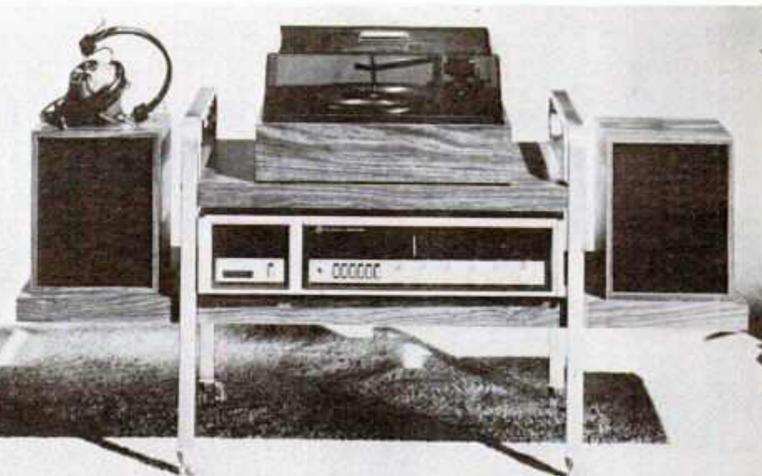
RADIO DIAL SCALE flips up to allow for tape insertion on Motorola's Model TF852AX 8-track stereo car unit with FM/AM/FM radio. List is \$199.95.



SPEAKERS for Panasonic's CX-601 car/home quad unit include a home adaptor.



TENNA is expanding its car speaker line with units such as the model BS 612 DW air-suspension kit (above) with packaging for off-the-shelf selling. Muntz is pushing car cassette with three models (right from top down) 940 (\$79.95); 650 with FM multiplex (\$129.95); 651 with AM (\$109.95).



COMPACT ENSEMBLE offered by Motorola includes AM/FM stereo receiver with built-in 8-track player, stereo headphones, record changer with dust cover, and roll-around cart, listing for \$269.80.



RECORDER/PLAYER in stereo 8-track features minute and second timer for accurate recording. Wollensak Model 8055 lists for \$159.95.



COMPACT UNIT from Benjamin Electronics includes a BSR four-speed changer, solid-state FM/AM/FM receiver, and 30-watt amplifier. Tape inputs and outputs, and tape monitor switch are provided on the \$179.85 unit.

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recordings of popular artists. Free List-  
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Commandments, Virginia Woolf, Ben-  
Hur, many, many more. Send \$1.00 for  
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Los Angeles, Calif. 90067. fe3

## SITUATIONS WANTED

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Will transform your ideas into excit-  
ing graphics. Can handle big ideas  
and little details, take charge from  
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Remember—12 years of heavy ex-  
perience in advertising and sales  
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talents and techniques. Ready to go  
when you are.

Phone: **WALTER**  
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The Service of the Stars for 30 Yrs.!  
"THE COMEDIAN"  
Original Monthly Service—\$45 yr.  
2 issues, \$8-3 for \$11.50  
35 "FUN-MASTER" Gag Files. \$45  
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"FREE" CATALOG . . . EVERYTHING  
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**NEW! 11,000 CLASSIFIED ONE-LINERS:**  
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perienced. Box 6029, Billboard, 165 West  
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# RADIO-TV MART

If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:

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Billboard  
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New York, N.Y. 10036

## POSITION WANTED

Young, energetic former newsmen,  
desires announcing position in small  
or medium market in the great  
northeast, prefer Vermont, New  
Hampshire or New York. Everything  
friendly, age 24, veteran, 1st phone  
considered. 3rd. Endorsed—available  
yesterday. Box 557 Radio-TV Job  
Mart, 165 W. 46th St., New York,  
N.Y. 10036. 2/3

Just married. Seeking secure an-  
nouncing position in small market  
and place to settle. Prefer Rock or  
MOR. Broadcasting school graduate,  
friendly, age 24, veteran, 1st phone  
limited experience. Willing to work  
hard for minimum salary. Relocate  
anywhere. Available immediately.  
Nick Linberg, 538 Labor Dr., Jack-  
sonville, Illinois 62650. 217/245-8451  
(if no answer call 314/631-0488). fe3

**ATTENTION CANADA.** Do we share  
the same thoughts? Permanency,  
100% cooperation, community mind-  
ed station and a good announcer.  
My resume and tape tells the rest.  
Write Box 558, Radio-TV Job Mart,  
Billboard, 165 W. 46th St., New York,  
N.Y. 10036. 2/10

Anyone can afford me! If you need  
a dedicated young man who lives  
radio, I'm the man for the job and  
ready to work NOW! I'm knowledge-  
able in all fields of music. I have  
complete files of interesting facts  
and stories on over 1000 performers.  
Using the material would enhance  
any radio format. . . . My files also  
include biographies of sport figures,  
politicians, and other people in the  
news. And I have hundreds of stories  
on this and that. . . . I am a graduate  
student of Columbia School of Bests.  
Been trained in all phases of broad-  
casting. I have written promos for  
a country and western radio station.  
Also, I am a college student major-  
ing in Communications Arts. I am 20  
and single. My draft status is 1-F. I  
have a 3rd. class license with a  
broadest endorsement. . . . Will  
send tape and resume. Contact Kert  
Radel, Box 18104, Cincinnati, Ohio  
45218. 2/10

**BEGINNER LOOKING FOR WORK.**  
I have just graduated from Elkins  
Institute (Broadcasting School) and  
also have my first phone. I want to  
work as a disc jockey in a small  
market radio station in the south.  
Contact: John McAlpin, 1016 16th  
Avenue South, Nashville, Tenn.  
37212. Phone: (615) 297-5396. 2/10

**VERY CREATIVE PROGRESSIVE**  
JOCK is in need of first professional  
fig. Looking for medium market.  
Have 5 years exp. in radio, 2 non-  
comm. & 3 in college. 3rd endorsed,  
will write copy, do prod. Strong  
music knowledge. Tape, resume &  
copy and production sampler on re-  
quest. Will relocate anywhere im-  
mediately. Progressive Rock my bag.  
Good programming ideas. Don't miss  
your chance to give me mine. Box  
559, Radio-TV Job Mart, Billboard,  
165 W. 46 St., New York, N.Y. 10036.  
2/10

Every DJ started somewhere. So  
must I. Have broadcast endorsed  
third ticket. Accredited training all  
segments. Prefer rock MOR coun-  
try, easy listening in that order. Del-  
ivery similar to popular Sunday top  
40 syndicated DJ. I've got the drive,  
knowhow, 21 1/2 years old, single and  
can start anywhere anytime. Tape,  
resume, pix available on request.  
John Hamby, Box 969, Wichita, Kan-  
sas 67201. Phone AC 316-522-0140.  
2/10

## POSITIONS OPEN

**MORNING MAN.** Humorous deejay  
needed for New York Metropolitan  
Market station. Send resume and  
tape to: WWDJ, Post Office Box 970,  
Hackensack, New Jersey 07602. 2/17

**Afternoon Drive Personality for**  
MOR-Contemporary in Pacific North-  
west. Looking for a strong profes-  
sional who knows he is ready to  
move up and expects to be com-  
pensated for ability and hard work.  
Send tape, resume to Bill Baldwin,  
KOIN, 140 SW Columbia, Portland  
Oregon 97201. 2/3

## CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

## CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

Two weeks ago it was in the fifties,  
last week it was in the forties,  
this week it's in the thirties...

## "Teddy Bear Song" 4-45743

by Barbara Fairchild keeps getting  
hotter and hotter.  
On Columbia Records



# Gospel Music

## Nashville Sacred Music Retailer Retires

NASHVILLE — Mrs. Margaret Lamons, who built one of the most successful retail outlets of religious music in America, retired last week at the Baptist Book Store here.

Mrs. Lamons, who started her department with one shelf 14 years ago, at first sold only sheet music. At the request of John T. Benson, she stocked \$300 worth of the music in a rack. At the time of her retirement, she was turning over hundreds of sheets of music weekly, selling albums, cassettes, 8-track tapes, musical instruments,

anthems, and such items as choir robes and other related product.

Crediting the increased play of gospel music on radio stations plus her own free-hand judgment, business has become so good that she was handling orders from all over the nation. Still limiting herself to 300 titles of sheet music, she sold out of some every week, ordering them in lots of 500 or more.

"I could sell more if we had additional space," Mrs. Lamons said. "The only thing that has held us back is room space." She also

said that limitations on telephones and workers (again a space problem) had been a check-rein, although she had more than quadrupled the size of her sales area in the book store in these 14 years.

In her albums, the traditional gospel groups sold exceptionally well. Sermons by Bob Harrington, Billy Graham, Peter Marshall and others also were top sellers, and consistent ones. She listed the top-selling labels as Word, RCA, Decca, Skylite, and Heartwarming. She has sold so many of the youth musicals published by Word that she couldn't keep track of the number.

### Anthems Sell Well

The anthems also sell in great quantity. "We have so much business in that field we are unable to handle it all," she said.

Mrs. Lamons said the success of this incredible selling venture is due to selectivity.

During the recent Christmas season, she sold bargain albums from \$1.00 to \$5.98, and virtually sold out of them. They included the Zondervan re-packaged LP's of George Beverly Shea. She also sold bargain cassettes for \$1.00.

In the beginning, the sheet music was sold by the old traditional way of playing it on the piano. But that has not been the case for a number of years. They are merely racked and sold by titles now.

### No Return Policy

One of the more incredible things about her operation was her business of not returning records. "I always had a good idea of what I could sell, and that's the way I ordered. Consequently, there were no returns." But she also said that, if sheet music or an album didn't sell at a regular price, it would not sell at a bargain price either. People would still pass it up, she said.

Word's Singalong-with book has been one of her biggest items to date, a two-record LP selling for \$7.98. She estimated she had sold "thousands, perhaps tens of thousands" since last August.

Her Bluegrass chromaharp has been her biggest selling musical instrument. "In fact," she recalled, "I personally kept the company that was making them from going out of business. They even sent people down here from their factory to study my display methods, to find out how to sell them elsewhere."

Mrs. Lamons also sold tape recorders and, for the real music buffs, musical jewelry, which was in surprisingly strong demand.

So far, a successor to her at the shop has not been named.

## Elvis Spotlights Stamps Quartet

NASHVILLE—J.D. Sumner and the Stamps Quartet were a major segment of the world's first one hour Elvis Presley satellite color telecast beamed from Honolulu Jan. 14.

The noted gospel singers now are permanent members of the Presley Show, having been selected in November of 1971. They appear on all his tours, and during his engagements as the Las Vegas Hilton, a sharp departure from gospel music of the past.

On the Presley telecast, which went to 38 countries, Sumner and the Stamps performed to a larger audience than the combined groups in the industry. The group also will appear on the new Presley LP, "Aloha From Hawaii."

Following the satellite special, the Stamps did a series of gospel concerts in California, then on to the Calvary Temple in Las Vegas.

They currently are engaged in a month-long appearance with Presley at the Las Vegas Hilton through Feb. 23.

## 1st/Festival/Seminar Slated June 28-30 in Paducah

By BILL WILLIAMS

PADUCAH, Ky.—The first annual Summer Festival and Seminar of Gospel Music will be held near here on Kentucky Lake June 28-30.

The two-fold weekend is designed to teach the "do's and don'ts" of professional entertainment plus a weekend of gospel singing. It will be devoted to professional training of amateur and semi-professional gospel singers, musicians and songwriters. Seminar classes will be held each day with a full program of gospel entertainment slated for the evenings.

Classes will include proper techniques of programming a show; showmanship; operation of a public address system; tricks of emcee work; stage presence and manners; and the promotion of gospel music concerts.

These specific courses will be taught by J.D. Sumner, James Blackwood, Donnie Sumner, Don Butler, LeRoy Abernathy and Sonny Simmons, all experienced professional gospel people.

Also included in the seminar will be classes on the techniques of songwriting, taught by gospel composers Dottie Rambo and Bill Gaither.

J.D. Sumner, sponsor of the Summer Festival and Seminar of Gospel Music, said he would use the Stamps Quartet as a model for the "do's and don'ts" of professional entertainment. Following each day's seminar, a discussion will be held on the negative and positive aspects of the special stage performance.

The Saturday evening session will be highlighted by a talent contest of participants. Winner of the contest will be awarded a recording contract from Phase Seven Productions of Nashville.

Total cost of the festival and seminar is \$300 per group or individual.

Registration fee is \$100, with a June 15th deadline. Applications for registration may be obtained by writing to Summer Festival and Seminar of Gospel Music, P.O. Box 1190, Nashville.

Located on a leading recrea-

tional facility, seminar participants will be able to enjoy golfing, swimming, fishing, boating, sailing and tennis.

## Mrs. Hildreth Resigns; to Top Own Firm

NASHVILLE—Mrs. Lou Wills Hildreth, one of the most prominent women in the Gospel music industry, has resigned her position as head of the Skylite-Sing organization to form her own company, Nashville Gospel Talent.

Mrs. Hildreth, long a leader in the Gospel Music Association, was mistress of ceremonies for "Wills Family Inspirational Time," a nationally syndicated television series originating here, and sang with the Wills Family for many years.

Already under contract to her new agency are the Blackwood Singers, Sego Brothers & Naomi, The LeFevres, The Blue Ridge Quartet, the Sammy Hall Singers, Bob Wills & The Inspirationalists, The Regents, The Galileans, The Weatherfords, The Diplomats, Coy Cook & The Evangels, and the Ron Adkins Singers.

Mrs. Hildreth currently is setting up offices on Music Row here.

## New S. Baptist TV Series Ready

NASHVILLE—"Spring Street, U.S.A.," a series of religious programs, is being taped here by 21st Century Productions for the Radio-TV Commission of the Southern Baptist Home Mission Board.

Guests on the programs thus far include Pat Boone, Jimmy Davis, Dale Evans, Andre Crouch and astronaut Jim Irwin.

Marketing will be handled by the Radio-TV Commission of the Southern Baptist Home Mission Board, Fort Worth.

Executive producer is Bob Thornton and Buryl Red is the music director.

## '73 Dove Awards on Oct. 6

NASHVILLE—The 1973 Dove Awards, a presentation of the Gospel Music Association, will be held at War Memorial Auditorium here next Oct. 6.

The dates were set, along with the annual membership meeting of GMA, at the organization's board of directors' meeting here. The dates were announced by president Brock Speer.

Joe Huffman of Greenville, S.C., was named chairman for the Dove show. Norma Boyd, executive secretary of GMA, said balloting would start for GMA members in June.

On Oct. 5, the annual member-

ship meeting will be held, at which time new directors will be elected for the association. Plans are being laid for the GMA to participate in events other than strictly gospel music programs to further promote the industry, Speer said. He indicated it was too early to be specific on this matter, but said some things would be finalized at the board's next meeting in April.

The directors commended Herman Harper of the Don Light Agency for his work as chairman of last year's Gospel Music Directory and Yearbook. John T. Benson III will head the committee working on this year's book.

# Country Music

## Jerry Lee Lewis' 1st Opry P.A. Proves 50-Min. Hit

NASHVILLE—Jerry Lee Lewis, making the first appearance of his career on the "Grand Ole Opry," entertained for 50 consecutive minutes to a crowd that wouldn't let him quit.

"Opry" manager Bud Wendell, in deference to the audience, allowed Lewis free rein, and he overwhelmed them. Virtually all cast members of the show crowded on stage to watch him perform.

Doing a full repertoire of his works, he was allowed to pre-empt 20 minutes of the Ernest Tubbs Record Show which follows the broadcast of this, the oldest show in American radio.

One of the highlights of the performance involved his calling of pianist Del Wood to the stage to perform a rendition of "Down Yonder," her big hit of 20 years

ago, with her. He recalled that she had befriended him, when as a youngster of 17, he tried to break into music. Lewis at that time spent 7 months here trying to make it, before going to the Sun Studio in Memphis.

Among those backstage was Jack Clement, who first recorded Lewis at Sun. Mercury officials and those from other labels also crowded the back-stage area. They included Bill Farr, vice president of Columbia and president of the Country Music Association, CMA executive director Jo Walker, and other industry leaders. Atlantic Records also was heavily represented.

"He is a fantastic performer," said Wendell, "and he gave the crowd exactly what they wanted." Lewis was introduced by Charlie

Walker, a member of the "Opry" cast, who then led the cheering section for him.

Lewis had come to the show from London, where he has just recorded a double-album for Mercury. The label greeted him with a gift, found in the dressing room. Members of Lewis' family and his staff also were on hand.

Lewis said that, as a youngster, he was steeped in the music of Hank Williams, Roy Acuff, Hank Snow and others, and he paid tribute to all of them. Acuff and Snow were there for the performance.

## Key Acquires Bare Masters From Mercury

NASHVILLE—Rice Records, in a major move to bring its label into prominence, has purchased all of the Bobby Bare masters cut on the Mercury label.

The deal was negotiated by Jimmy Key, president of Rice, and Irwin H. Steinberg, president of Mercury. The list of masters includes several songs never previously released. It also includes some of Bare's biggest hits, including "Come Sundown," "Sylvia's Mother," "Don't Tell Me How the Story Ends," and "That's How I Got to Memphis."

Other artists on the Rice label are George Kent, Rick Johnson, Ronnie Rogers, Roy Bayum and Billy Arr.

Bare formerly was associated with Key in his publishing ventures. Key feels this acquisition will bring the attention of the label to distributors and disk jockeys.

additional 5,000 square feet of space "to increase the number of artists involved in our country music operation."

Announcements of the moves were made by Jerry Bradley, director of the label's operation here. In addition to Bradley and the two new producers, the firm's production staff includes Bob Ferguson and Ronnie Light.

Bradley said that adding the third floor to the facility "now gives us a more synchronized operation." The new space will house Charlie Smith for country sales, Wally Cochran for artists relations, Elroy Kahanek for national country promotion, Ed Hines for custom record sales, and Chet Atkins, the division vice president. The second floor will be given over to production and Bradley's office. The first floor contains the four recording studios, mixing room and a lacquer cutter.

## Five Hall of Famers In Haney Tour Package

• Continued from page 1

who had his differences with Haney.

The promoter said he regretted not having Monroe, the "father" of Bluegrass Music, because he considers him "one of the greatest musicians who ever lived." He said Monroe turned down the bid because of a dispute over Bluegrass festivals.

Nonetheless, the package is the first such ever put together, and, as he said, represents all areas of country music from western to mountain to religious.

The first show will be at the Mid-South Coliseum in Memphis,

## Nashville Scene

By BILL WILLIAMS

Webb Pierce has a new limousine, complete with telephone, to use between his bus tours. Right now he is off to the Northwest, and then will go to Alaska with a strong package. From there he goes to Spartanburg, S.C., Columbia and Augusta, Ga., for two shows with Tom T. Hall, Jimmy Davis, Debbie Pierce, Crash Craddock, Johnny Rodriguez and Gordon Terry. . . . The name Lou Childre has come back to light in country music. This time it's Lou Junior, son of the late artist-comedian. He's recording in Atlanta. . . . Porter Wagoner's upcoming recording studio will include two remote broadcast studios, one of which will be utilized for a syndicated show. . . . Ronnie Prophet, busier than ever, did the Tommy Hunter Show in Toronto, opens for a set at Fremont, Nebr., and then does the big show for the wheels of Sears at Port St. Lucie, Fla., in March, with Vincent Price.

Skeeter Davis missed a scheduled "Opry" appearance last week for an unusual reason: her cat was undergoing surgery. . . . Barry Sadler, once famous for his "Ballad of the Green Berets" and now a battery manufacturer in Tucson, is considering a move to Nashville. . . . Porter Wagoner and Dolly Parton know what it's like to be busy: they did 6 TV shows, 4 show dates, and 12 sessions in a two-week period. . . . Kirk McGee, following open heart surgery, is out of intensive care and is mending. The first to visit him was

Grandpa Jones, who went through it himself. . . . Johnny Cash and his show went over big in Springfield, Mo. Si Siman of KWTO says it had the largest gross of any kind ever to play the Shrine Mosque there. The appearance also marked the debut of young John Carter Cash, who helped his father sing "Peace In the Valley."

Linda Gail Lewis is hospitalized following surgery, which will keep her inactive for about a month. . . . The new Chubby Wise album on Stoneway is selling exceptionally well in Texas. . . . Tex Clark of Brite Star will take over distribution for Geauga and Music Towne Records of Ohio, owned by S.G. Hahn. . . . Anne Murray, on her return from London, will tape a special in Nashville. . . . The Statler Brothers have formed their own production company, and have their own bus for travel. They also have their own publishing firm now formed with Bill Hall, American Cowboy Music. . . . Programmer and man of many talents Cris Lane has been hospitalized on the West Coast. Everyone is pulling for him. . . . Danny Davis and the Nashville Brass do two weeks at the Aspen Inn in Colorado. . . . Charley Pride set three more records on one week-end in Louisiana and Oklahoma. It will be news when he doesn't set one.

Newcomer Hal Wayne is married to the former Cathy Chenault, whose mother is secretary to Bill Anderson. . . . Producer-publisher

(Continued on page 44)

## RCA Boosts Production Staff; Expands Quarters

NASHVILLE — RCA has increased the size of its production staff here, expanded its facilities, and announced it plans to be "number one" in this city.

RCA hired Roy Dea from Mercury and Ray Pennington, whose production work has been successively with Boone, Monument and Capitol Records.

The expanded facilities offer an



PUB. SCREEN

GEMS-COLUMBIA (BMI)

"HEART"

JACK WIGGINS

JB RECORDS #1186



We don't have a # on the trade Charts yet but...

"I DON'T CARE"

(GNP-CRESCENDO 459)

Maybutter

FEBRUARY 3, 1973, BILLBOARD

# DON WILLIAMS

WRITES FROM THE HEART  
AND  
SINGS FROM THE SOUL...

"THE  
SHELTER  
OF YOUR  
EYES"

(JMI-12)



RECORDS

NASHVILLE—With a backdrop of snow, WIL Radio utilized an empty Opryland USA to do a live 5½ hour remote country music show here, with no commercial breaks.

It was the first such broadcast from the music theme complex during the closed season. Artists who took part were Bill Anderson, Skeeter Davis, Charlie Walker, Charlie Louvin, Glenn Barber, Jeris Ross, Johnny Russell, and Paul Richey. The "Opry" manager, Bud Wendell, also was interviewed.

Walter Vaughn of WIL hosted the show, which, because of its great success, may be repeated.

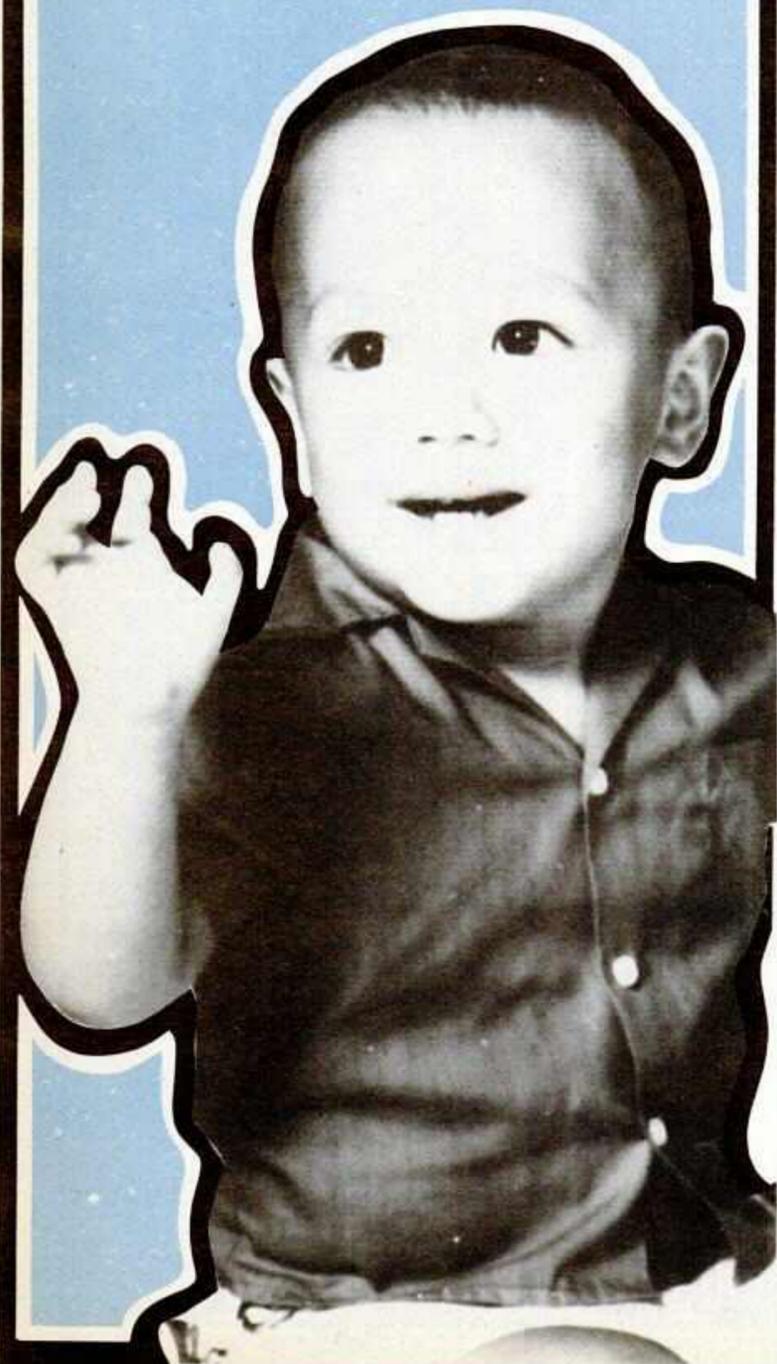
Vaughn did the interviews and played the records of the artists during the marathon broadcast.

# MARGE WHO'S WATCHING THE BABY

AOH 0461

## EARL RICHARDS

exclusively on  
ACE OF HEARTS RECORDS



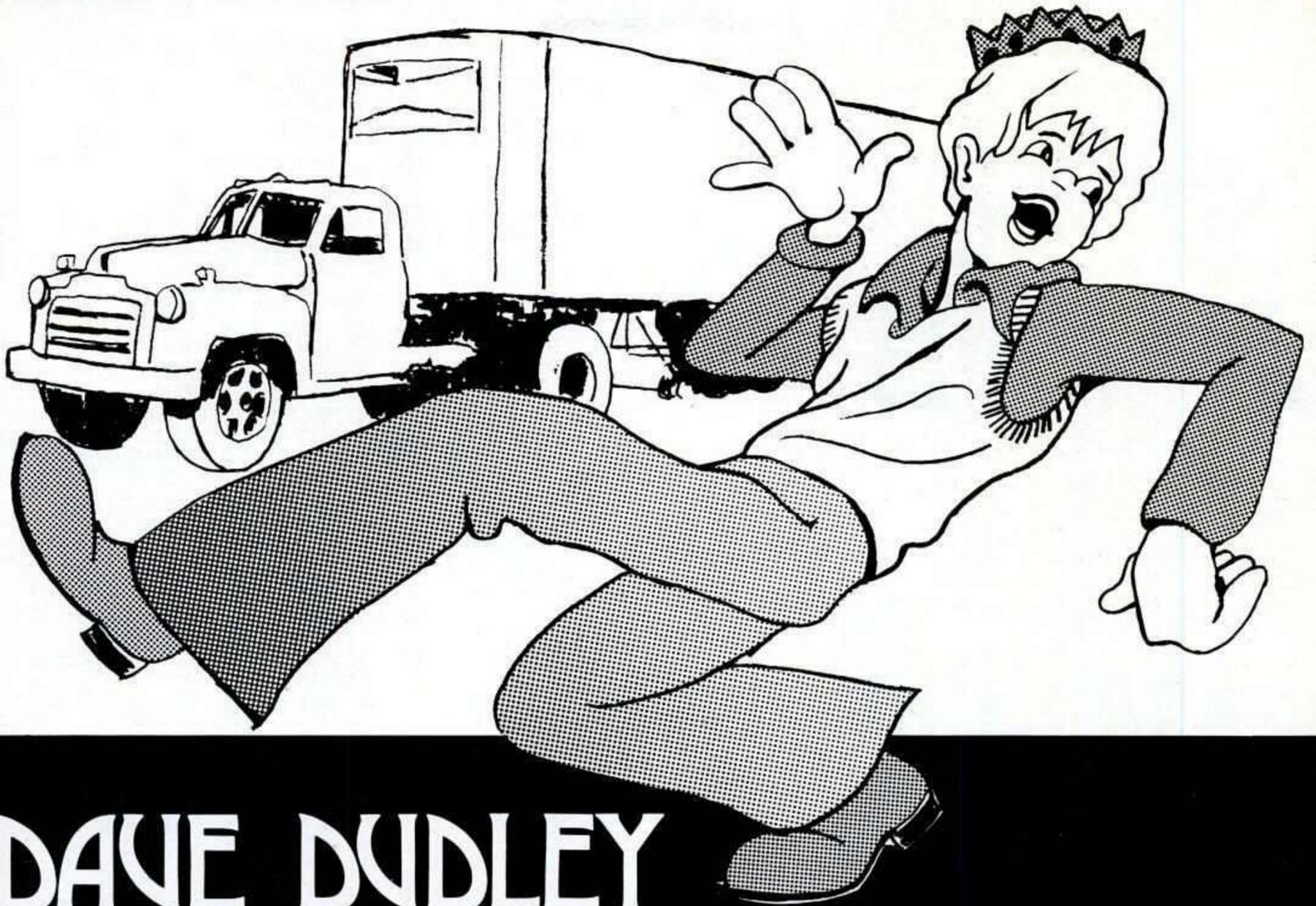
# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 2/3/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)	10	38	43	I HATE GOODBYES Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP)	5
2	1	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Hallnote, BMI)	10	39	17	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	17
3	4	I WONDER IF THEY EVER THINK OF ME Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)	9	40	40	WE KNOW IT'S OVER Dave Dudley & Karen O'Donnal, Mercury 73345 (Newkeys, BMI)	9
4	6	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace, Decca 33036 (MCA) (TAJ, ASCAP)	9	41	47	KEEP ME IN MIND Lynn Anderson, Columbia 4-45769 (Flagship, BMI)	4
5	7	LOVE'S THE ANSWER/JAMESTOWN FERRY Tanya Tucker, Columbia 4-45721 (Algee, BMI/Tree, BMI)	12	42	44	HOPPY'S GONE Roger Miller, Mercury 73354 (Tree, BMI)	6
6	8	RATED X Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	9	43	48	THERE STANDS THE GLASS Johnny Bush, RCA 74-0867 (Hill & Range/Jamie, BMI)	6
7	5	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	14	44	22	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC 11342 (Little David, BMI)	12
8	10	NEON ROSE Mel Tillis, & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	9	45	50	LOVING GIFT Johnny Cash & June Carter, Columbia 4-45758 (Combine, BMI)	3
9	9	PASS ME BY Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	13	46	49	I MUST BE DOIN' SOMETHING RIGHT Roy Drusky, Mercury 73356 (Ben Peters, BMI)	4
10	12	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33040 (MCA) (Stallion, BMI)	8	47	52	MARGE WHO'S WATCHING THE BABY Earl Richards, Ace of Hearts 0461 (Bealin, ASCAP/Get the Music/Pale/Ace, BMI)	4
11	3	SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	13	48	45	DOWNFALL OF ME Sonny James, Capitol 3475 (Marson, BMI)	10
12	13	CATFISH JOHN Johnny Russell, RCA 74-0810 (Jack, BMI)	13	49	54	TRUE LOVE LOVIN' Ferlin Husky, ABC 11345 (Ronbre/Coach Four, BMI)	4
13	16	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	7	50	60	NEITHER ONE OF US Bob Luman, Epic 5-10943 (Columbia) (Keca, ASCAP)	2
14	18	'TIL I GET IT RIGHT Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	6	51	53	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	6
15	11	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galileo/Norlou, ASCAP)	14	52	62	SO MANY WAYS Eddy Arnold, MGM 14478 (Eden, BMI)	3
16	19	HELLO WE'RE LONELY Patti Page & Tom T. Hall, Mercury 73347 (Hallnote, BMI)	8	53	58	WHEN A MAN LOVES A WOMAN (The Way That I Love You) Tony Booth, Capitol 3515 (Blue Rock, BMI)	2
17	14	SHE LOVES ME (Right Out of My Mind) Freddie Weller, Columbia 4-45723 (Young World/Center Star, BMI)	12	54	51	THE TOAST OF '45 Sammi Smith, Mega G15-0097 (Jack, BMI)	7
18	21	SATISFACTION Jack Greene, Decca 33008 (MCA) (Tree, BMI)	9	55	65	I AM WOMAN Bobbie Roy, Capitol 3513 (Buggerlugs, BMI)	2
19	15	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (Columbia) (Gallico/Algee, BMI)	15	56	56	GOODBYES COME HARD FOR ME Kenny Serratt, MGM 14435 (Shade Tree, BMI)	9
20	25	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA 74-0855 (Neely's Band, BMI)	7	57	57	FEEL SO FINE Kenny Vernon, Capitol 3506 (Travis/Big Bopper, BMI)	4
21	26	YOU TOOK THE RAMBLIN' OUT OF ME Jerry Reed, RCA 74-0857 (Vector, BMI)	7	58	59	DON'T TELL ME YOUR TROUBLES Kenny Price, RCA 74-0872 (Tree, BMI)	3
22	24	SOMEWHERE MY LOVE Red Steagall, Capitol 3461 (Robbins, ASCAP)	11	59	—	SHE FIGHTS THAT LOVIN' FEELING Faron Young, Mercury 73359 (Ramblin' Rose, ASCAP)	1
23	27	ALWAYS ON MY MIND/SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)	9	60	66	SOME ROADS HAVE NO ENDING Warner Mack, Decca 33045 (MCA) (Page Boy, SESAC)	2
24	23	SHE'S MY ROCK Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	13	61	64	A MAN LIKES THINGS LIKE THAT Charlie Louvin & Melba Montgomery, Capitol 3508 (Cooper Basin, BMI)	3
25	34	GOOD THINGS David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	6	62	63	A GIRL LIKE THAT Tompall & The Glaser Bros., MGM 14462 (Glaser Bros., BMI)	3
26	29	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol 3499 (Blue Book, BMI)	7	63	—	MONDAY MORNING SECRETARY Statler Brothers, Mercury 73360 (American Cowboy, BMI)	1
27	33	DANNY'S SONG Anne Murray, Capitol 3481 (Goossos, ASCAP)	7	64	69	BLUE EYED JANE Benny Whitehead, Reprise 1131 (Peer, BMI)	2
28	30	IF IT'S ALL RIGHT WITH YOU Dottie West, RCA 74-0828 (House of Gold, BMI)	10	65	—	TAKE TIME TO LOVE HER Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP)	1
29	32	THE SHELTER OF YOUR EYES Don Williams, JMI 12 (Jack, BMI)	8	66	61	MOVE IT ON OVER Buddy Alan, Capitol 3428 (Rose, BMI)	6
30	35	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	6	67	71	WOMAN EASE MY MIND Claude Gray, Million 31 (Vanjo, BMI)	3
31	31	IN THE PALM OF YOUR HAND Buck Owens, Capitol 3504 (Blue Book, BMI)	6	68	—	SUPER KIND OF WOMAN Freddie Hart, Capitol 3524 (Blue Book, BMI)	1
32	37	BLUE TRAIN George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI)	7	69	70	SOFT LIPS & HARD LIQUOR Charlie Walker, RCA 74-0870 (Forest Hills, BMI)	4
33	36	UNBELIEVEABLE LOVE Jim Ed Brown, RCA 74-0846 (Tree, BMI)	8	70	72	I'M NOT STRONG ENOUGH (To Build Another Dream) Stonewall Jackson, Columbia 4-45738 (Blue Crest/Hill & Range, BMI)	2
34	39	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 74-0869 (Ovepar, BMI)	5	71	73	MAKIN' HEARTACHES George Morgan, Decca 33037 (MCA) (4 Star, BMI)	3
35	38	ONE LAST TIME Glen Campbell, Capitol 3483 (Blackwood/Addrisi, BMI)	8	72	—	DUELING BANJOS Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamerlane, BMI)	1
36	41	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	7	73	74	FARM IN PENNSYLVANIA/BETWEEN THE KING & I Jeannie Seely, Decca 33042 (MCA) (Tree, BMI/Tree, BMI)	3
37	28	EVERYBODY NEEDS LOVIN' Norro Wilson, RCA 74-0824 (Gallico/Algee, BMI)	12	74	—	LILACS IN WINTER Ronnie Dove, Decca 33038 (Maple, ASCAP)	1
				75	—	JOHN'S BEEN SHUCKIN' MY CORN Onnie Wheeler, Royal American 76 (Birmingham/Onnie, BMI)	1

# KEEP ON TRUCKIN'



## DAVE DUDLEY

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# 'KEEP ON TRUCKIN'

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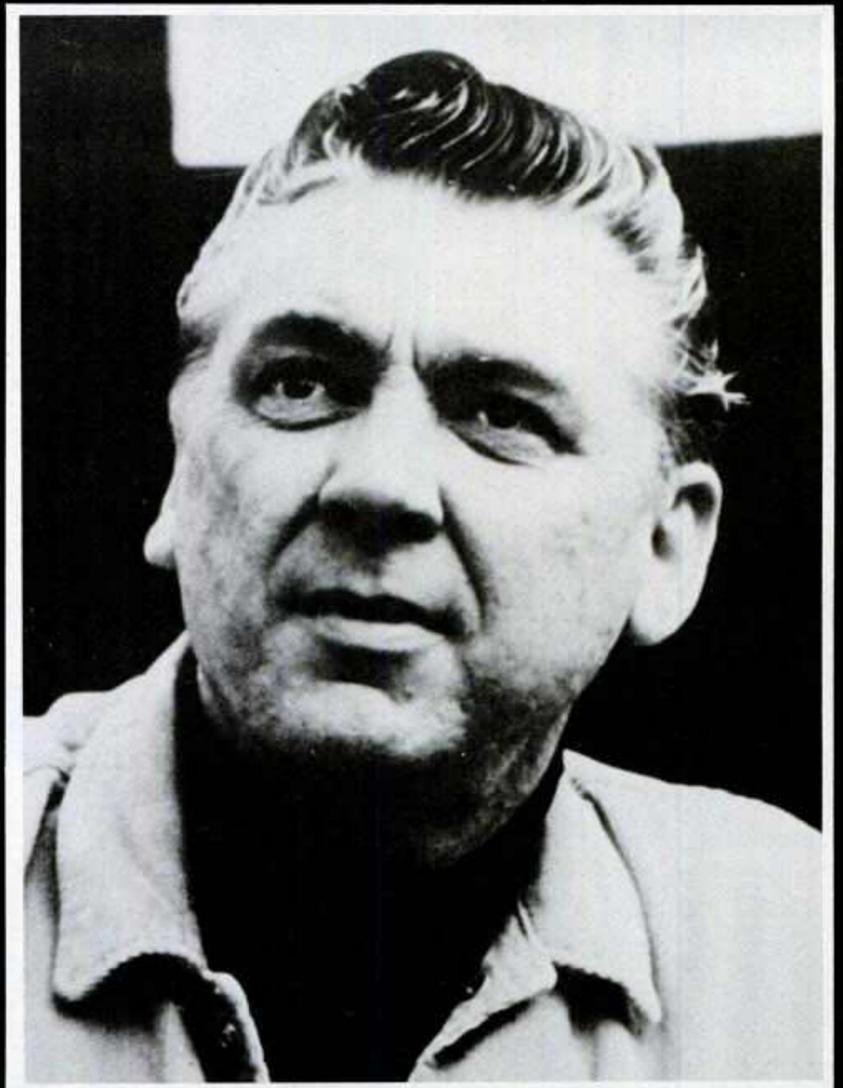
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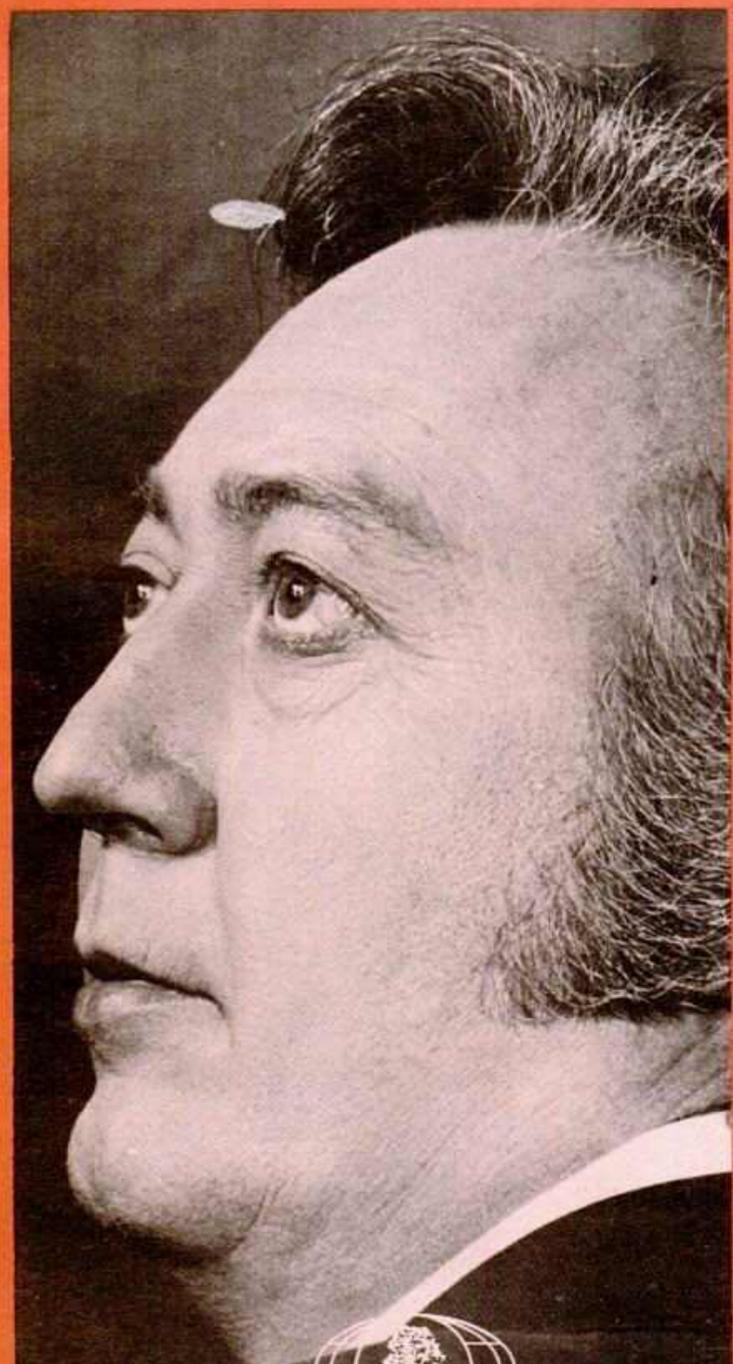


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# JACK GREENE

# Satisfaction

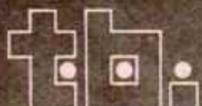
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## Country Music

# Nashville Scene

• Continued from page 41

Eddie Koack has moved his office to the Colonial Village Apartments. . . . A full length feature film about the John Sinclair Freedom Rally has been prepared for theatrical release, featuring appearances by Commander Cody and his Lost Planet Airmen, who went over so big at the convention here last October. . . . Jim Foglesong has produced Ray Griff's newest release on Dot. . . . Donna Fargo's new album, to be shipped in late February, is titled "My Second Album." It's the most unoriginal title for some of the most original songs ever done. . . . "Tennessee Waltz" now has been recorded 288 times. . . . Johnny Carver and Jim Munday both are moving to ABC, one from Epic, the other from Hickory. The label is getting stronger daily. . . . Jubal Records has announced the signing of Ramsey Kearney, and his first release is out. It also announced the signing of Lia Seagrave, but we reported that earlier.

Kathy Gregory reports that the great song of her late husband, Bobby Gregory, "Sunny Side of the Mountain," is getting a new lease on life. It's been done by Jimmy Martin on Decca and by two other artists, Julie Winters and Mac Wiseman. It's with the ASCAP firm of American Music. . . . The Tommy Scott-Tim McCoy Country Music Circus is making plans to go under canvas in the latter part of this year. The first five months of the show are already booked in auditoriums and arenas. This is Scott's 39th season of entertaining. . . . Tammy Wynette, with George Jones, returns to her native Florence, Ala., in March for a benefit show intended to help rebuild a schoolhouse destroyed by fire. . . . Former rock singer Ray Smith returned to do a country session on Cinnamon, produced by Lewis Willis and Joe Gibson. . . . Dave Barton has moved to the Bob Neal agency. . . . Pat Roberts will debut his new Dot release, "Thanks for Loving Me," in concert with Merle Haggard in Salt Lake City next week.

Shorty Lavender has signed David Houston to a booking contract, and Shorty's agency is becoming so big he is moving into the old Bill Anderson suite of offices at 806 16th Avenue South. He now has nine artists. . . . Steve Monahan has set up his publishing offices for Free Breeze, Charlie Boy and Moonworld Music at 825 19th Avenue South. . . . Concert Express will present Marty Robbins in three concert appearances Feb. 22 in Phoenix, Feb. 24 in San Bernardino, and on the 25th at the Sacramento Memorial Auditorium. Appearing with him as special guests will be the Everly Brothers, making a rare appearance in the country field.



GRAND OLE OPRY manager Bud Wendell cites MGM's Billy Walker for his contributions to the country music industry.

# Hot Country LP's

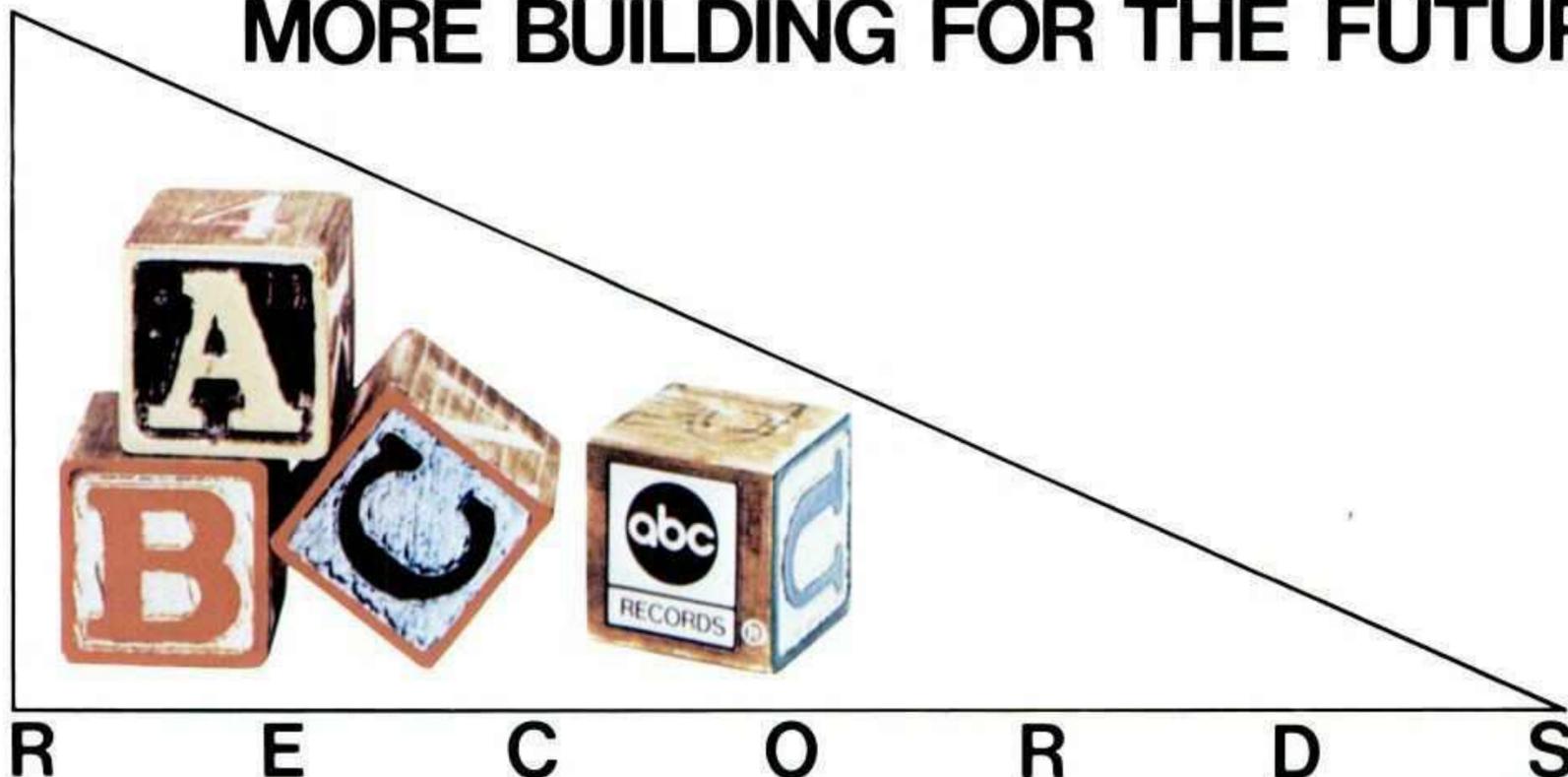
Billboard SPECIAL SURVEY  
For Week Ending 2/3/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	IT'S NOT LOVE (But It's Not Bad) . . . . . Merle Haggard, Capitol ST 11127	9
2	2	MY MAN . . . . . Tammy Wynette, Epic KE 31717 (Columbia)	12
3	5	THIS MUCH A MAN . . . . . Marty Robbins, Decca DL 7-5389 (MCA)	8
4	3	GOT THE ALL OVERS FOR YOU . . . . . Freddie Hart, Capitol ST 11107	14
5	7	GLEN TRAVIS CAMPBELL . . . . . Capitol SW 11117	10
6	4	THE BEST OF THE BEST OF . . . . . Merle Haggard, Capitol ST 11082	18
7	10	A PICTURE OF ME . . . . . George Jones, Epic KE 31718 (Columbia)	7
8	8	HAPPIEST GIRL IN THE WHOLE U.S.A. . . . . Donna Fargo, Dot DOS 2600 (Famous)	30
9	6	LYNN ANDERSON'S GREATEST HITS . . . . . Columbia KC 31641	13
10	11	BURNING LOVE (And Hits from His Movies) . . . . . Elvis Presley, RCA Camden CAS 2595	13
11	9	HERE I AM AGAIN . . . . . Loretta Lynn, Decca DL 7-5381 (MCA)	15
12	16	DON'T SHE LOOK GOOD . . . . . Bill Anderson, Decca DL 7-5383 (MCA)	7
13	15	HEAVEN IS MY WOMAN'S LOVE . . . . . Tommy Overstreet, Dot DOS 26003 (Famous)	11
14	12	CHARLIE McCOY . . . . . Monument KZ 31910 (Columbia)	12
15	19	LONESOME 7-7203 . . . . . Tony Booth, Capitol ST 11126	8
16	17	INCOMPARABLE . . . . . Charley Pride, RCA Camden CAS 2584	9
17	14	BORROWED ANGEL . . . . . Mel Street, Metromedia Country MCS 5001	13
18	13	A SUNSHINY DAY WITH . . . . . Charley Pride, RCA LSP 4742	25
19	18	LONELY WOMEN MAKE GOOD LOVERS . . . . . Bob Luman, Epic KE 31746 (Columbia)	11
20	22	ROY CLARK LIVE . . . . . Dot DOS 26005 (Famous)	6
21	24	I AIN'T NEVER . . . . . Mel Tillis & the Statesiders, MGM SE 4870	8
22	21	JESUS WAS A CAPRICORN . . . . . Kris Kristofferson, Monument KZ 31909 (Columbia)	10
23	20	ALL THE GREATEST HITS . . . . . Ray Price, Columbia G 31364	22
24	30	I'VE FOUND SOMEONE OF MY OWN . . . . . Cal Smith, Decca DL 75369 (MCA)	4
25	25	BEST OF . . . . . Sammi Smith Mega M 311019	5
26	28	GARDEN PARTY . . . . . Rick Nelson & the Stone Canyon Band, Decca DL 7-5391 (MCA)	5
27	36	HOT "A" MIGHTY . . . . . Jerry Reed, RCA LSP 4838	3
28	39	SONG OF LOVE . . . . . Charley Pride, RCA LSP 4837	2
29	23	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE . . . . . Conway Twitty, Decca DL 7-5361 (MCA)	20
30	34	WILL THE CIRCLE BE UNBROKEN . . . . . Nitty Gritty Dirt Band, United Artists UAS 9801	6
31	38	WHO'S GONNA PLAY THIS OLD PIANO . . . . . (Think About It Darlin') . . . . . Jerry Lee Lewis, Mercury SB 61366	2
32	32	I'VE GOT A WOMAN'S LOVE . . . . . Marty Robbins, Columbia KC 31628	6
33	35	LIVE AT KANSAS STATE . . . . . Earl Scruggs Revue, Columbia KC 31758	4
34	31	TO GET TO YOU . . . . . Jerry Wallace, Decca DL 7-5349 (MCA)	32
35	27	TOGETHER ALWAYS . . . . . Porter Wagoner & Dolly Parton, RCA LSP 4761	19
36	—	ANY OLD WAY THE WIND BLOWS . . . . . Johnny Cash, Columbia KC 32091	1
37	37	EXPERIENCE . . . . . Porter Wagoner, RCA LSP 4810	11
38	—	SINGS THE GREATEST COUNTRY HITS OF 1972 . . . . . Sonny James, Columbia KC 32028	1
39	42	GREATEST HITS, VOL. I . . . . . Hank Thompson, Dot 26004 (Famous)	3
40	40	BEST OF CHARLIE RICH . . . . . Epic KE 31933 (Columbia)	6
41	26	WHEEL OF FORTUNE . . . . . Susan Raye, Capitol ST 11106	17
42	43	GREATEST HITS, VOL. II . . . . . Hank Williams, Jr., MGM SE 4822	5
43	44	DOWN TO EARTH . . . . . Jeannie C. Riley, MGM SE 4849	2
44	—	THIS TIME THE HURTIN'S ON ME . . . . . Faron Young, Mercury SR 61376	1
45	—	THE MANY SIDES OF . . . . . David Houston, Harmony KE 31778 (Columbia)	1

# COUNTRY MUSIC

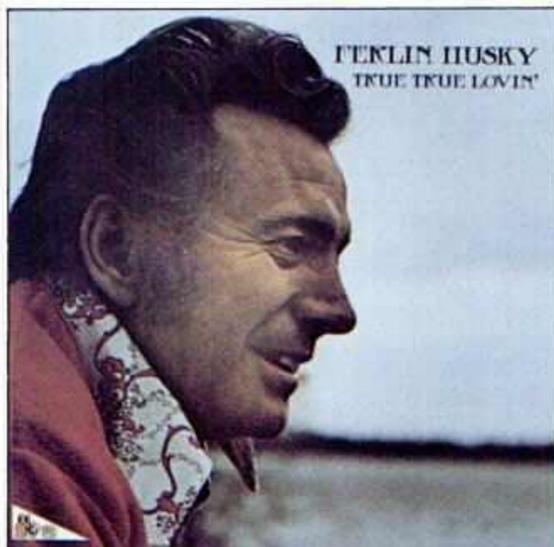
MORE BUILDING FOR THE FUTURE



ALL TAPES AVAILABLE FROM GRT

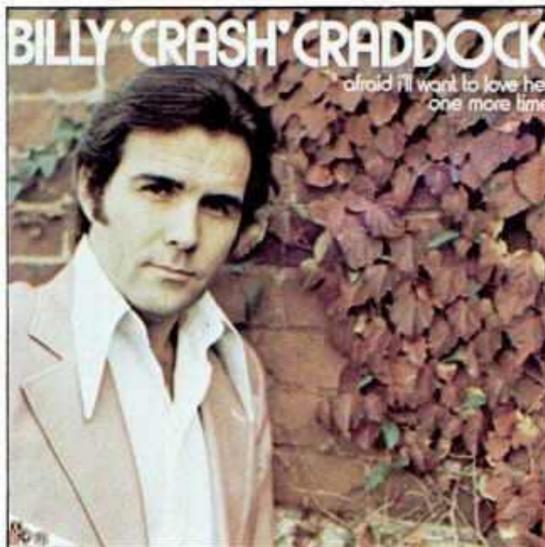
## THE PRODUCT!

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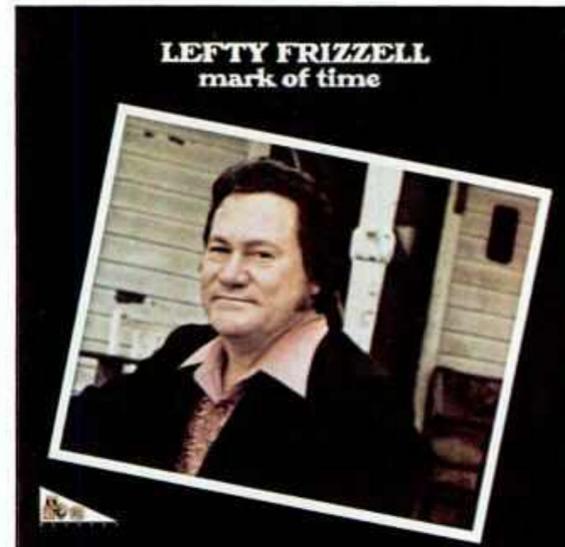
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BILLY 'CRASH' CRADDOCK



AFRAID I'LL WANT TO LOVE HER  
ONE MORE TIME ABCX-777

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MARK OF TIME  
ABCX-775

## THE TEAM!

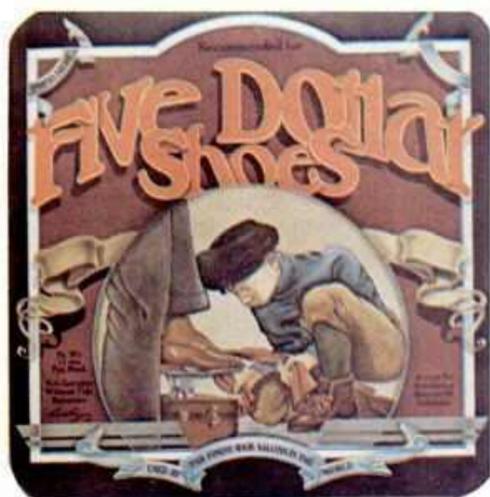
DON GANT, B. J. McELWEE, TOM McENTEE, DIANE PETTY, RON CHANCEY  
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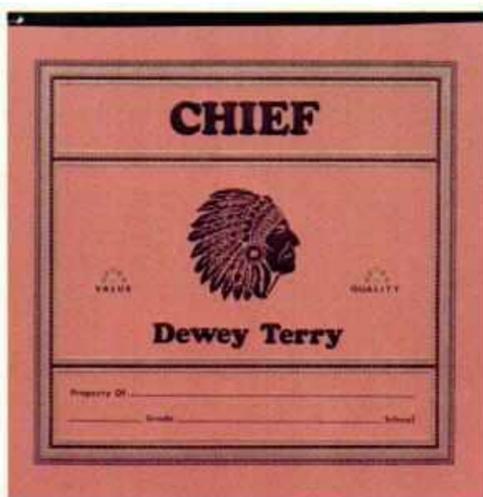
VIRGIN • The Mission



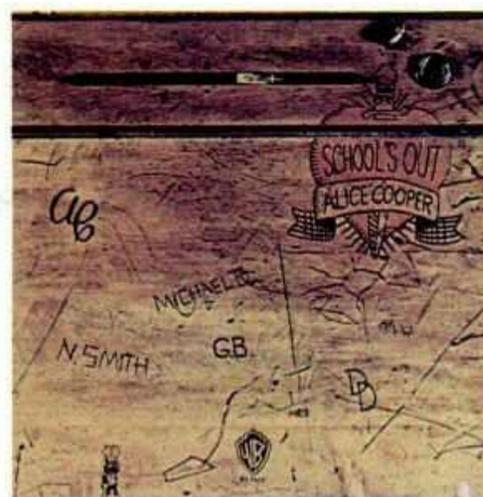
SUNSET RIDE • Zephyr

These are the albums that have been selected by the Album Cover Nominating Committees in the five chapters of the Record Academy (NARAS) as Finalists in the 15th annual Grammy Awards competition.

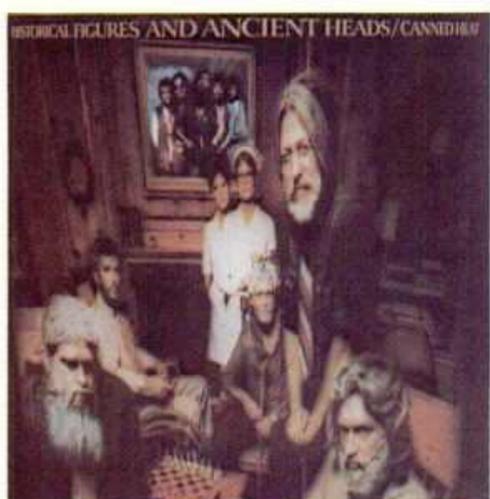
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HISTORICAL FIGURES AND ANCIENT HEADS • Canned Heat



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# Soul Sauce

## BEST NEW SINGLE OF THE WEEK: "DANCING TO YOUR MUSIC"

ARCHIE BELL & THE DRELLS  
(GLADES)

## BEST NEW ALBUM OF THE WEEK: "(AGED IN SOUL)"

100 PROOF  
(HOT WAX)

By JULIAN COLEMAN

Don Cornelius, host of the syndicated "Soul Train," has been signed by producer Bill Tennant for a featured role in Warner Bros. "Cleopatra Jones." Cornelius plays the MC of a nightclub owned by underworld boss Antonio Fargas and in a scene reminiscent of his TV chores, Cornelius introduces Brenda Sykes, who makes her singing debut in the film.

The Sylvers, family group on Pride Records, were among the honored guests at the four-day Presidential inauguration in

Washington D.C. They were invited at the special request of an Advisory Council of President Nixon's staff.

Breakouts: **Smith Connection**, "I've Been In Love"; **Joe Tex**, "Woman Stealer"; **Paul Kelly**, "Don't Burn Me"; **Roberta Flack**, "Killing Me Softly With His Song"; **Barbara Mason**, "Give Me Your Love"; **Mark IV**, "My Everything You Are"; **Diana Ross**, "Good Morning Heartache"; **King Hannibal**, "The Truth Shall Make You Free"; **Vee Allen**, "Can't I"; **Ann Peebles**, "I'm Gonna Tear Your Playhouse Down"; and **Bunny Sigler**, "Tossin' and Turnin'."

### NEW AND ACTION LP's:

**Timmy Thomas**, "Why Can't We Live Together," (Glades); **Al Green**, "Green Is Blue," (Hi); **Laura Lee**, "The Best Of," (Hot Wax); **The Bar-Kays**, "Do You See What I See," (Stax); **B.B.**

**King**, "The Best Of," (ABC); "The Everyday People," (Red Coach); **Black Ivory**, "Baby Won't You Change Your Mind," (Today).

### BITS 'N' PIECES:

The Stylistics to no one's surprise have found another hit, "Break Up To Make Up," from their "Round 2" album on Avco. . . . People get ready, **Claudia Lennear** is making her solo debut on Warner Bros. with an album entry titled "Phew." Claudia began her rock and roll career singing with **Ike and Tina Turner** as an **Ikette** and later became part of **Leon Russell and the Shelter People**. . . . Gospel singer **Prince Dixon** touring with the **Jackson Southernaires** of Jackson, Miss. . . . The **Chi-Lites** will perform at New York's Apollo Theatre thru Feb. 6. Their latest single disk on Brunswick Records is "A Letter to Myself." "Black Caesar," the

film in which **James Brown** both wrote and performed the music, set to premiere in New York Feb. 4. . . . The new member of the **Honey Cone** is **Denise Mills**. She is replacing **Carolyn Willis**. Future dates for the trio include a Feb. 13 date on **Johnny Carson's "Tonight Show"** and a **Merv Griffin** taping Feb. 8. . . . **Billy Preston's** new one, "Will It Go Round In Circles" on A&M Records is a hit. . . . **Barbara Jean English's** "I'm Sorry" on Alithia Records getting good airplay attention in some secondary markets. . . . **Jerry Butler** to perform on NBC's "Tonight Show" Feb. 26. . . . **Johnny Nash's** follow-up to his million-selling "I Can See Clearly Now," is titled "Stir It Up," on Epic. . . . Excellent production job by **Thom Bell** on **Ronnie Dyson's** latest "One Man Band." Could be Ronnie's biggest since "Why Can't I Touch You?" . . . Hot tip of the week: "Step By Step," by **Joe Simon** on Spring. A monster.

Billboard SPECIAL SURVEY for Week Ending 2/3/73

## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glads 1703 (Sherlyn, BMI)	13
2	2	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	11
3	5	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebans, BMI)	15
4	6	COULD IT BE I'VE FALLEN IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	6
5	3	WORLD IS A GHETTO War, United Artists 50975 (Far Out, ASCAP)	10
6	4	TROUBLE MAN Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	7
7	16	LOVE TRAIN O'Jays, Philadelphia International 73524, (Columbia) (Gamble-Huff, BMI)	3
8	9	HARRY HIPPIE Bobby Womack & Peace, United Artists 50946 (Chartwell, BMI)	8
9	12	DADDY'S HOME Jermaine Jackson, Motown 1216 (Nom, BMI)	6
10	7	SUPERFLY Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	11
11	8	ME & MRS. JONES Billy Paul, Phil. Int'l 73517 (Columbia) (Assorted, BMI)	15
12	11	I'LL BE YOUR SHELTER (In Time of Storm) Luther Ingram, Koko 2113 (Stax/Volt) (East/Memphis/Klondike, BMI)	10
13	10	I GOT A BAG OF MY OWN James Brown, Polydor 14153 (Dynatone/Belinda, BMI)	12
14	18	WISH THAT I COULD TALK TO YOU Sylvers, Pride 1019 (MGM) (Dotted Lion/Sylco, ASCAP)	6
15	23	I GOT ANTS IN MY PANTS James Brown, Polydor 14162 (Dynatone, Belinda, Unichappell, BMI)	3
16	14	KEEPER OF THE CASTLE Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	12
17	13	TROUBLE IN MY HOME/ I FOUND MY DAD Joe Simon, Spring 130 (Polydor) (Assorted, BMI/Assorted, BMI)	13
18	15	WE NEED ORDER Chi-Lites, Brunswick 55489 (Julio-Brian & BMI/Hog, ASCAP)	9
19	20	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' James Brown & Lynn Collins, Polydor 14157 (Dynatone/Belinda/Unichappell, BMI)	7
20	26	GIVE ME YOUR LOVE Barbara Mason, Buddah 331 (Camad, BMI)	8
21	17	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	14
22	24	I CAN'T STAND TO SEE YOU CRY Smokey Robinson & the Miracles, Tamla 54225 (Motown) (Jobete, ASCAP)	6
23	19	MY THING Moments, Stang 5045 (Gambi, BMI)	10
24	22	I MISS YOU BABY Millie Jackson, Spring 131 (Polydor) (Gaucho/Belinda, BMI)	9
25	29	DON'T LEAVE ME STARVING FOR YOUR LOVE Holland & Dozier Featuring Brian Holland, Invictus 9133 (Capitol) (Gold Forever, BMI)	6

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	28	YOU'VE GOT TO TAKE IT (If You Want It) Main Ingredient, RCA 74-0856 (Damic, BMI)	5
27	21	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	17
28	30	SILLY WASN'T I Valerie Simpson, Tamla 54224 (Motown) (Cotillion, ASCAP)	8
29	34	BACK UP Manhattans, De-Luxe 45-144 (Starday/King) (Fi. Knox/Nattasham, BMI)	4
30	31	TODAY I STARTED LOVING YOU AGAIN Bettye Swann, Atlantic 2921 (Blue Book, BMI)	8
31	36	DO IT IN THE NAME OF LOVE Candi Staton, Fame 91009 (United Artist) (Heiress, BMI)	3
32	33	AFTER HOURS J.R. Bailey, Toy 3805 (Dish-A-Tunes/Two People/Giant Enterprise, BMI)	5
33	38	OH NO NOT MY BABY Merry Clayton, Ode 66030 (A&M) (Screen Gems-Columbia, BMI)	4
34	37	THE MESSAGE Cymande, Janus 203 (Heavy, BMI)	2
35	35	BREAKING UP SOMEBODY'S HOME Albert King, Stax 0147 (South Memphis, BMI)	8
36	39	DON'T BURN ME Paul Kelly, Warner Brothers 7657 (Tree, BMI)	3
37	32	WE DID IT Syl Johnson, Hi 2229 (London) (Jec, BMI)	9
38	40	FROM TOYS TO BOYS The Emotions, Volt 4088 (Columbia) (East/Memphis, BMI)	2
39	44	I'VE BEEN A WINNER, I'VE BEEN A LOSER Smith Connection, Music Merchant 1012 (Buddah) (Gold Forever, BMI)	2
40	41	MY EVERYTHING YOU ARE Mark IV, Mercury 73353 (MRC, BMI)	3
41	50	NEITHER ONE OF US (Wants to Be The First to Say Goodbye) Gladys Knight & the Pips, Soul 35098 (Motown) (Keca, ASCAP)	2
42	—	KILLING ME SOFTLY WITH HIS SONG Roberta Flack, Atlantic 2940 (Fox-Gimbel, BMI)	1
43	46	I'M NEVER GONNA BE ALONE ANYMORE Cornelius Brothers & Sister Rose, United Artists 50996 (Unart/Stagedoor, BMI)	2
44	49	TIME IS LOVE Black Ivory, Today 1516 (Perception) (Bradley, BMI)	2
45	45	LET ME DO MY THING People's Choice, Phil. A. of Soul 358 (Jaime-Guyden) (Dandellion, BMI)	4
46	—	CAN I Vee Allen, Lion 140 (MGM) (Jobete, ASCAP/Stone Agate, BMI)	1
47	—	TEAR YOUR PLAYHOUSE DOWN Ann Peebles, Hi 45-2232 (London) (Jex, BMI)	1
48	48	THINK IT OVER Delfonics, Philly Groove 174 (Bell) (Nickel Shoe, BMI)	2
49	—	THE TRUTH SHALL MAKE YOU FREE King Hannibal, Aware 027 (Captain/Bold Lad, BMI)	4
50	—	GRAND CENTRAL SHUTTLE Johnny Griffith Inc., RCA 74-0805 (Emkel, BMI)	3

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	11
2	2	THE WORLD IS A GHETTO War, United Artists UAS 5652	12
3	3	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	9
4	4	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	7
5	6	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	15
6	5	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)	11
7	7	UNDERSTANDING Bobby Womack, United Artists UAS 5577	17
8	9	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	10
9	8	ROUND 2 Stylistics, Avco AC 11006	14
10	10	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	12
11	11	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	17
12	16	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	17
13	15	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	7
14	13	DOS Malo, Warner Bros. B5 2652	11
15	12	CARAVANSERAI Santana, Columbia KC 31610	13
16	20	JERMAINE Jermaine Jackson, Motown M 752 L	17
17	14	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	17
18	19	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (Columbia)	17
19	26	GREEN IS BLUES Al Green, Hi SAL 32055 (London)	4
20	17	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	17
21	24	1957-1972 Smokey Robinson & the Miracles, Tamla T 320 D (Motown)	4
22	23	LONDON SESSIONS Chuck Berry, Chess CH 6002	17
23	18	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International: KZ 31648 (Columbia)	17
24	22	BEN Michael Jackson, Motown M 755 L	17
25	25	BITTER SWEET Main Ingredient, RCA LSP 4677	17

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	38	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glades 33-6501	3
27	28	SUPREMES Supremes, Motown M 756 L	10
28	21	JOE SIMON'S GREATEST HITS Sound Stage 7 KZ 31916 (Columbia)	7
29	34	SYLVERS Pride PRD 0007 (MGM)	3
30	33	CYMANDE Janus, JLS 3044	5
31	27	ALONE AGAIN, NATURALLY Esther Phillips, Kudu KU 09 (CTI)	8
32	32	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	17
33	31	HEADS Osibisa, Decca DL 7-5368 (MCA)	16
34	30	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	6
35	36	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	5
36	40	BABY WON'T YOU CHANGE YOUR MIND Black Ivory, Today TLP 1008 (Perception)	6
37	29	GREATEST HITS Chi-Lites, Brunswick BL 754184	16
38	35	MILLION TO ONE Manhattans, Deluxe 12004 (Starday/King)	7
39	45	AZTECA Columbia KC 31776	2
40	37	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	17
41	44	STARTING AL OVER AGAIN Mel & Tim, Stax STS 3007 (Columbia)	4
42	39	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	17
43	—	ACROSS 110th STREET Bobby Womack, United Artists UAS 5525	1
44	42	SWEET AS FUNK CAN BE Dells, Cadet CA 50021 (Chess/Janus)	13
45	48	THROUGH THE EYES OF LOVE Ray Charles, ABC ABX 765	2
46	47	FIRST TIME WE MET Independents, Wand WDS 694 (Scepter)	3
47	—	SPILLS THE BEANS Joe Tex, Dial DL 6004	1
48	50	JEALOUS Little Royal, Tri-Us KS 1145-498	2
49	41	PEOPLE HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	15
50	—	GIVE ME YOUR LOVE Barbara Mason, Buddah BDS 5117	1

# Jukebox programming

## Programming Conference Gains Nod; Defective, Lengthy 45's Rate Blasts

By EARL PAIGE

• Continued from page 1

the conference, to be sponsored by Billboard and patterned after the magazine's highly successful radio programming conferences.

Programmers in every section of the U.S. were asked to rate 55 topics and answer 20 questions as well as to offer their own suggestions concerning the topics listed and to supply other subjects to be discussed.

Over 39 percent rated as excel-

lent the need for record manufacturers to adopt quality control standards; another 30 percent rated this topic good; 50 percent reported their proportion of defectives between 10 and 20 percent (of all records purchased). However, 41 percent set the proportion at below 10 percent; only 5 percent said defectives run over 20 percent.

The magnitude of the defective headache is pointed up in the wide range of specific problems. Most

serious is the poor start and stop groove, next is warped records and fairly even are sticking and skipping. Several mentioned problems with the center hole and many wrote in such examples as "out of round" and "too thin."

A resounding 70 percent agreed that lengthy records is a problem and 40 percent want stations to identify LP cuts so jukebox location personnel will hopefully understand when a single is unavailable. (Next, more survey results.)

## Ore. Assn Backs MOA's Royalty Position

By KENNETH W. FITZGERALD

GLENNEDEN BEACH, Ore.—An inflationary boost in jukebox operating costs has to be absorbed by the operator because the public isn't about to be conditioned quickly to a hike in the denomination of the coin required

per record play, members of the Oregon Amusement & Music Operators Association agreed at their fifth annual convention at Salishan Lodge on the Oregon coast January 19-20. The convention backed the position of Fred Granger, ex-

ecutive vice president of the Music Operators of America, who told delegates attending that any "cost of living" increase above the \$8 per jukebox royalty agreed upon in negotiations in 1967 should be resisted by the industry (Billboard, Jan. 27).

The \$8 blanket fee was agreed upon following hearings on the Copyright Revision Bill in the House of Representatives some six years ago, Granger told OAMOA convention delegates. The copyright law has not been revised since 1909, he explained, and the 1967 compromise was arrived at following years of agitation by the performing arts societies for assessment of an annual royalty charge per box. The bill has languished in committee since then, but now the counsel for the Senate Judiciary Sub-Committee has proposed that a 26.6 percent increase over the original \$8 proposal be instituted to compensate for the inflation of recent years. Other proposed changes, all vigorously opposed by the MOA, Granger explained, project an added \$1 recording arts royalty, a 50 cent registration fee, and a provision for periodic readjustment of royalty rates.

### Mechanical Fee

Jukebox operators historically, he explained in answer to questions from convention delegates, have paid a mechanical fee of 2 cents per record side, but no performance fee. Exemption from the performance fee, he noted, is based on the assumption that a person playing a jukebox is selecting a record for his own entertainment. The exemption holds only in those instances in which an individual inserts his own coin to activate the machine. Records played by an operator for the general entertainment of his customers would be required to pay the royalty for performance rights.

The distinction between the two uses, Granger observed, has been a bone of contention between the MOA and the performing arts societies for a number of years, the latter charging that the operators constitute the biggest user and the largest group buyer of records—yet pay no more than the consuming public. The \$8 fee was agreed upon ultimately as a solution to the controversy.

Granger charged that the proposed 26.6 percent increase in the \$8 jukebox royalty would cost American operators an additional million dollars a year. Any substantial deviation from the original figure, he maintained, would violate the compromise entered into in good faith in 1967.

The legislative effort of the  
(Continued on page 50)

### JUKEBOX MEETINGS

Feb. 2-4—South Carolina Coin Operators Assn., Town House Motor Inn, Columbia.  
Feb. 6—Missouri Coin Machine Council, Community Lanes, Moberly.  
Mar. 22-24—Music Operators of America board meeting, Americana, Miami Beach.  
Apr. 13-14—Music Operators of America seminar, Notre Dame Univ., South Bend, Ind.  
Nov. 9-11—MOA exposition, Conrad Hilton, Chicago.

## 6-part Jukebox Opening Stops

By WALTER MALLIN

HAMBURG—Jukebox programmers here are discovering they must gear for many different kinds of sites now that the Harting component jukebox is catching on, say spokesmen at the Espelkamp firm. The Music System 2000 is available in various colors and is not at all designed like the traditional jukebox. Its acceptance parallels that of the recent furniture look machines, which also are opening up all types of new locations and presenting new programming challenges.

Major orders are currently being received from France, the U.K., Switzerland, Italy, Denmark, Finland, Yugoslavia and Japan for the M2000, which was the real hit of the International Coin Machine Exhibition, the IMA, in Berlin in 1971.

Technically the M2000 is different from most boxes in that it consists of six component units involving a new design concept evolved by Professor K. Ditter, a director of the College of Industrial Design at Schwaebisch Gmuend. The component units are available in various pop designs of orange, green and white. They are respectively the mechanical unit, selection unit, large loudspeaker unit, small loudspeaker unit, big picture box and a smaller one (for posters and so on). The stereo amplifier produces 2 x 50 watts output and the machine has a capacity of 140 selections. The electronically controlled turntable can be adapted to revolve at 33 1/3 or 45 rpm.

At a meeting of Harting's European distributors—from Scandinavia, Switzerland, the U.K., Italy, Spain and Yugoslavia in December, a 30 percent increase in revenue was reported from locations where the new box had been installed. In some cases the increase was as high as 60 percent. Said Harting's export manager, W. Koerte: "This is not a temporary increase because of the novelty—I am sure this increase will remain as a constant." Orders received showed that 60 percent of customers preferred an orange color scheme, 30 percent green and 10 percent white.

### PROGRAMMERS' POTPOURRI

## Oldies Keep Pouring Out: Nelson, Jan/Dean on UA

Billy Ward/Dominos, "Stardust/These Foolish Things" 017; Rick Nelson, "Lonesome Town/It's Up To You" 072; "Poor Little Fool/My Bucket's Got a Hole In It" 073; "Travelin' Man/Believe What You Say" 074; "Teenage Idol/Young Emotions" 075; "Never Be Anyone Else But You/That's All" 076; "Young World/It's Late" 077; "Waitin' In School/Just a Little Too Much" 078; "Hello Mary Lou/Sweeter Than You" 079; "A Wonder Like You/Everlovin'" 080; Jessie Hill, "Ooh Poo Pah Doo, Pt. 1/(Same—Pt. 2)" 081; Sandy Nelson, "Teen Beat/Let There Be Drums" 082; Mel Carter, "Hold Me, Thrill Me, Kiss Me/My Heart Sings" 083; Ernie Freeman, "Raunchy/Indian Love Call" 084; Charles Brown, "Drifting Blues/Black Night" 085; "I Lost Everything/Lonesome Feeling" 086; Shirley & Lee, "Let The Good Times Roll/Feel So Good" 087; Irma Thomas, "Wish Some-

one Would Care/Take A Look" 088; Jan & Dean, "Jennie Lee/Baby Talk" 089; "Linda/New Girl In School" 090; "Surf City/Ride The Wild Surf" 091; "Dead Man's Curve/Drag City" 092; "Honolulu Lulu/Sidewalk Surfin'" 093; "The Little Old Lady From Pasadena/Popsicle" 094; Vic Dana, "More/Red Roses For A Blue Lady" 095; Rivingtons, "Papa-Oom-Mow-Mow/The Bird's The Word" 096. I Nuovi Angeli, "Troppo Bella Per Restare Sola/Un Gatto Ubriaco" 2060 041; Le Orme, "Gioco Di Bimba/Figure Di Cartone" 6025 073; Orietta Berti, "Come Porti I Capelli Bella Bionda/La Marianna b/w La Bella Gigogin/Il Cielo E Una Coperta Ricamata" 2060 042; Marisa Sannicci, "Un Aquilone/Il Mio Mondo, Il Mio giardino" C006 17849; I Guardiani Del Faro (al moog), "Il Gabbiano Infelice/Oceano" SRL 10671; La Strana Società, "Pop Corn/Nel Giardino Di Tamara" SPF 31299.

## Coin Machine World

### ORE. ASSN.

Bob Fallow of La Grande Amusement Co., La Grande, Ore., was named president of the Oregon Amusement & Music Operators Association at the Glenneden Beach meeting. Coverage of the meeting and Music Operators of America president Harlan Wingrave's talk will appear in subsequent issues.

### TEX. LOCATION OWNER RULING

The Texas Supreme Court has ruled that a tavern owner may own more than one jukebox vending machine or game and he does not have to pay a \$300 annual fee for operating such machines. The high court reversed part of a 3rd Court of Civil Appeals decision in the case. Harry Thompson and three other tavern owners in San Antonio, Dallas and El Paso brought the suit against Comptroller Robert S. Calvert and the late Atty. Gen. Crawford Martin. The trial court

ruled in favor of the plaintiffs but said a \$300 annual fee for vending machine operation could be collected from them. Both sides appealed—the plaintiffs because of the \$300 fee. The appeals court affirmed the fee but reversed and rendered the judgment on the plaintiff's right to own more than one coin-operated machine of music, skill or entertainment.

The appeals court said that the state's police power permits it to make reasonable regulatory requirements and the fee is regulatory in nature rather than a tax. The no-ownership law was recommended by a Texas House investigating committee in an effort to prevent control of taverns by the big vending interests. The Supreme Court said the law was not aimed at tavern owners but at the big vending companies. Tavern owners do not have to pay the \$300 fee when their ownership of vending machines is "purely incidental to that (tavern business)," the court said.

(Continued on page 50)

FEBRUARY 3, 1973, BILLBOARD



In this field,  
**RENE PIERRE** has no fear  
of tough guys!

Sometimes there are what you might call "exceptional customers" who show little respect for your equipment. Take, for example, those "muscle men" who when shooting a goal, completely lift the football table by the bars! Under such treatment your equipment will not last long—unless you choose equipment which doesn't sacrifice solidity to appearance. For over 20 years, RENE PIERRE FOOTBALL has been designed with this durability in mind so that the football bars can stand up to tough use.

IMMEDIATE DELIVERY

PEABODY'S, INC.

P. O. Box 163, Virginia Beach, Va. 23451, Phone (703) 428-2049

How could anyone resist reaching for change?

We gave you The Works. An irresistible jukebox for 1973.

The 160 selection Rock-Ola 450 is all new on the outside.

Red hot! With a new design breakthrough we call Animation<sup>®</sup>. The rear of the picture panel is a

lenticular surface that makes the design shimmer in motion as you approach.

The 450 throbs at you. Beckons you to play.

And it's never been easier. Because this year we put every player convenience on the sightline program deck.

A sightline view of the program. The 10-key

numbers-in-line selection system. The Compute-A-Flash Record Now Playing indicator. And the coin slot. They're all as close to hand as they'll ever be.

And underneath all the excitement. The same dependable Rock-Ola works you've come to know and respect.

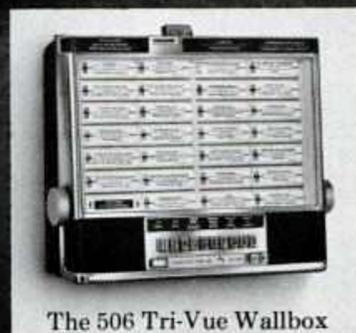
Swing out components.

Trouble-free electronics. Famous Rock-Ola revolving record magazine. Rugged, spill protected construction.

We promised you The Works. Now come and get it. At your Rock-Ola distributor.

**ROCK-OLA**   
THE SOUND ONE

**The Works is where  
a player and his change  
change hands.**



The 506 Tri-Vue Wallbox

## What's Playing?

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

### BATON ROUGE: NEW PURCHASES HIGH SCHOOL AGE LOCATIONS



Robert Rooney  
Gene Sharp  
State Novelty Co.

"Dancing in the Moonlight," King Harvest; "The Cover of Rolling Stone," Dr. Hook & the Medicine Show, Columbia 45732; "Oh Babe, What Would You Say," Hurricane Smith; "Don't Expect Me to Be Your Friend," Lobo; "Could It Be I'm Falling in Love," Spinners.

### CHICAGO: SOUL



Moses Proffit  
John Strong  
South Central Novelty Co.

New purchases: "Could It Be I'm Falling in Love," Spinners; "Neither One of Us (Wants to Be the First to Say Goodbye)," Gladys Knight & the Pips, Soul 35098; "Just Like a Woman," Roberta Flack, Atlantic 2940 (reports that he favors this over "A" flip side); "Killing Me Softly with His Song," Meter spinners; "Trouble Man," Marvin Gaye; "Superstition," Stevie Wonder; "One Night Affair," Jerry Butler, Mercury 73338. Reports many requests for Al Green's "Love and Happiness."

### COMSTOCK, MICH.: HIGH SCHOOL AGE

Sandra Bennett  
Kalamazoo Amusement Co.

New purchases: "Big City Miss Ruth Ann," Gallery, Sussex 248; "Peaceful Easy Feeling," Eagles, Asylum 11013; "Do It Again," Steely Bros.; Meter spinner: "Pieces of April."

### DAVENPORT, IOWA: YOUNG ADULTS



John Cox  
Dick Gilliam  
Cox Music Co.

New purchases: "Daddy's Home," Jermaine Jackson; "Big City Miss Ruth Ann," Gallery, Sussex 248; "Woman Stealer," Joe Tex, Dial 1020; "Trouble Man," Marvin Gaye; "You Turn Me on, I'm a Radio," Joni Mitchell, Reorder; "Your Mama Don't Dance," Loggins & Messina, Pick; "The Cover of Rolling Stone," Dr. Hook & the Medicine Show, Columbia 45732.

### GREENVILLE, S.C.: COUNTRY

Peggy Babb  
Collins Music Co.

New purchases: "Margie Who's Watching the Baby," Earl Richards, Ace of Hearts 0461; "Do You Know What It's Like to Be Lonesome," Jerry Wallace; "Pass Me By," Johnny Rodriguez.

### MANHATTAN, KAN.: COUNTRY



Lou Ptacek  
Judy Weidner  
Bird Music Co.

New Purchases: "Danny's Song," Anne Murray, Capitol 3481; "Keep Me in Mind," Lynn Anderson, Columbia 45769; "The Shelter of Your Arms," Don Williams, JMI 12; "Just a Man," Tony Booth, Capitol 3515; Reorder: "The Lord Knows I'm Drinking," Cal Smith; "Old Dogs, Children & Watermelon Wine," Tom T. Hall.

### MANKATO, MINN.: RECENT PURCHASES

Barb Walther  
C&N Sales Co.

"I'm Never Gonna Be Alone Anymore," Cornelius Bros. & Sister Rose, UA 50996; "Peaceful Easy Feeling," Eagles, Asylum 11013; "Something's Wrong with Me," Austin Roberts, Chelsea 2101. Record of the month (on all boxes) "But I Do," Bobby Vinton, Epic 10936.

### RICHMOND, VA.: HIGH SCHOOL AGE



Ken O'Connor  
E. G. Hillicke  
O'Connor Dist., Inc.

Reorder: "You're So Vain," Carly Simon; "Superstition," Stevie Wonder; "Don't Expect Me to Be Your Friend," Lobo, Meter spinners; "Me & Mrs. Jones," Billy Paul; "You're So Vain," Odies; "Good Time Charlie's Got the Blues," City of New Orleans; Country spinner: "In the Palm of Your Hands."

### SALINA, KAN.: EASY LISTENING

Lavina Phinney  
Central Music Co.

"Crystal Chandelier," Floyd Cramer, RCA 0889; "I Love You More and More Every Day," Sonny James, Columbia 45770; "Everybody Loves a Love Song," Mac Davis, Columbia 45727. Meter spinner: "Do It Again," Steely Dan.

### WHITEHALL, N.Y.: NEW PURCHASES

Anne Brock  
Paul Novelty Co.

Young people's bars: "Dueling Banjos," WS 7655; "Hi Hi Hi," Wings, Country; "Once in a While," Eddy Arnold, MGM 14478. Meter spinners: "Oh Babe, What Would You Say"; "You're So Vain"; "Me & Mrs. Jones" (later two cover records). Reports requests for John Denver's "Rocky Mountain High."

## Coin Machine World

Continued from page 48

Associate Justice Jack Pope dissented, saying the majority had made the law unenforceable. Pope asked: "Does an incidental coin machine business arise when one owns 20 taverns in each of which is one coin machine? What about an owner who has three taverns and six machines? Will the incidental nature of coin machine operation be determined by the comparative revenue derived from each? The rule announced by this court will require an audit of the books and records of every establishment in which even one coin operated machine is located."

## TEX. INDUSTRY CONSOLIDATION

The Texas Vending Commission reported that close to a third of all the jukeboxes and coin-operated games machines in Texas are concentrated in the hands of a small number of firms. The annual report was released at a commission meeting held here. The agency's report showed that 57 licensees—or 4 percent of the total—own at least 18,176 machines out of a total of 60,961 licensed machines. Each of the 57 owns at least 201 machines. Twenty-seven own 300 or more, six own 501 or more and one licensee owns 1,000 or more, according to the report. The tax on the machines is \$10 each up to a maximum of \$3,000 for any one licensee no matter how many machines he has. The licensee with 1,000 machines pays an average of \$3 each—less than a third as much per machine as the man who owns less than 300.

Ivan Williams, the executive director of the vending commission, told the group that he had a list of the 27 licensees with more than 300 machines if they wanted to see it. After the meeting he said that no member of the commission desired to see the list. Williams declined to divulge the 27 names to newsmen in view of the fact that the law governing regulation of the machines makes such records confidential. He said that each firm must obtain a separate license even though one man, such as Raymond B. Williams of Dallas, might control several different companies. Approved by the commission were several rules including two which prohibit employees' wives and husbands of bar or tavern operators from owning jukeboxes or coin-operated amusement machines. The state law prohibits anyone having a financial interest in both the business of selling alcoholic beverages for on-premise consumption and the jukebox business. The law was passed after a House investigating committee in 1968 found widespread control of taverns by jukebox companies.

Gene Hendryx of Alpine, Tex., a former state representative, was elected chairman of the Texas Vending Commission, an agency which has been wrapped in controversy since before its inception. Hendryx was vice chairman of the commission when Raymond R. Williams, a Dallas vending machine magnate, was chairman. During Williams' reign, the commission was submerged in charges of favoritism to large vending companies and vending operators. Williams resigned his membership when it became evident that the Texas Senate would refuse to confirm his appointment. Gilbert Seelmeyer of El Paso was elected vice chairman. He is the only vending operator left on the commission and is manager of B&B Vending Co. in El Paso. John J. Monfrey of San Antonio is the newest appointee to the commission.

BARRY CANDY

Continued from page 30

in Fort Myers, Fla., to do afternoon drive. . . . Newcomers to KITE-AM, San Antonio, include Roger B. Rogers to do mornings and Ed McKay to do early afternoons. . . . Steven Sherry, who'd been with WLAR-AM, Athens, Tenn., is looking for a new job and can be reached at 615-745-9762.

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Rock acts and rock air personalities, especially those from the older days of rock, are asked to call Johnny Novak, program director of KOL-AM in Seattle, or Terry McManus at the station, 206-MA 2-2312, to tape a beep-phone bit for an eight-day promotion called "The Last Record Show" that the station is going to pull. Listeners in the market are being asked to send in their favorite tunes and the station is going to do the 1,300 greatest hits of all time in Seattle. Novak had been program director over at KVI-AM, the MOR station; he was replaced by Dan Hoffman. . . . Chip Mosley, 816-747-5658, is getting out of college and needs a Top 40 or FM rock job. Has third phone license. Willing to go anywhere. . . . Tony Batten is the new program director of WRVR-FM, New York. He'll also host a jazz music show 6-10 a.m. Station is playing a lot of jazz lately, but is still a programming hodgepodge. . . . David M. Goulet, music director of WSEB-AM-FM, Sebring, Fla., is looking for a position and can be reached at 813-385-3402.

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To get back to Ted Atkins and Lil Atkins, mentioned a week or so in regards to football. I was sort of egging Atkins because Lil scored higher in the Luis Fields football poll over the season than Ted did. Now I get a note from Luis saying: "I don't care if Lil Atkins knows more about football than Ted Atkins! What bothers me is that Ted Atkins knows more about football than me." Thank God, it's basketball season at last.

\*\*\*

Ronn Owens has joined WJW-AM, Cleveland. . . . Sandy Weiszer, 501-887-2638, is looking for Top 40 work. Ron (Ron Richards) Stiff, music director of KFIZ-AM in Fond du Lac, Wis., is complaining about record service. Says: "Letters bring no response. The phone calls usually end with: 'Sure, we'll put you on our mailing list right away,' but we still don't see any records. I think if it weren't for a personal friend at A&M Records in Chicago—Dave Steffen, and a good relationship with Taylor Electric in Milwaukee, we'd probably end up buying 60 percent of what we get on the air. . . . Rick Thomas, music director of WFIC-AM, Collinsville, Va., makes the same complaint. Says he even tried writing nasty letters. But I wonder if any of you guys with poor record service ever thought about writing letters back reporting the progress of the records on the chart, request action, etc. If you show a legitimate interest in the product of a label, most of the time they'll be more than happy to service you. WBBQ-AM in Augusta, Ga., gets excellent service, and the reason is that music director Mike Randall keeps record companies posted on how their product is doing.

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Dick Starr writes: "The cancer I have is Hodgkins Disease, which fortunately is one of the kinds they have made the most progress on in recent research. The doctors give me an 80 percent shot at beating it all together, which is certainly better than ARB will ever give you! The radiotherapy is a bit of a drag, leaving me tired much of the time, although I am able to get around and do a little during my good hours, such as right now. The treatments will go on until sometime in April or May, so this curtails my activity a little for 1973, since I must go to the hospital every day. I am looking forward to a nice mountain rest after the treatments, followed by something really exciting workwise. A couple of incredible things have

been opened up to me in the past few weeks, and this really gives me something to look forward to. Your old Starr will shine again." Starr can be reached via 305-279-3673 if any of his old friends want to call him up.

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Robert W. Helmick, new music director of WQPD-AM in Lakeland, Fla., says his station will be sending out a new printed survey to all radio and record executives wishing it. Format of the station is Top 40 and cuts are played from the major 10 albums. He's available 4-5 p.m. daily to talk to record guys and his phone is 813-682-3143; "I am interested in helping you with your product and letting you know how local sales and requests are going." . . . KRED-AM in Eureka, Calif., is looking for a first ticket air personality. Talk to program director Jim Weaver. . . . Andy Barber, who'd been previously program director of KUDL-AM in Kansas City, is going to KING-AM in beautiful Seattle to do the 10 p.m.-2 a.m. show. . . . Ray Arthur is now doing a live rock show on KLSS-FM, Mason City, Iowa; station is automated during the daytime. Program director of the station, as well as country-formatted KSMN-AM, is Bob Miller.

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Roger Wiggs writes: "I am in love with the agency business. I have been with Waters Advertising for four months now and have not worked one Saturday or Sunday, I have had almost all of my evenings free, and I was off for nearly two weeks during the Christmas and New Years holiday period. Plus, I'm getting paid one hell of a lot more money and my wife really loves that. Sometimes I miss the on-air work that I was involved in, but on the whole I am very happy with my new job. Now, I not only deal with radio people, but I come in contact with all sorts of media reps. I still read your column and I always will. Gene Loving from WNOR-FM, Norfolk, sends his best." Wiggs is with the Waters firm in Newport News, Va. . . . Nationwide Communications, headed by old friend Jack Thayer, has formed an FM division, which consists, at the moment, of WNCI-FM in Columbus and WNCR-FM in Cleveland. Phil Sheridan, general manager of WNCI-FM since 1967, now becomes general manager of operations for the FM division. Bob North, who'd been an air personality for WHCI-FM, moves to Cleveland to become program director of WNCR-FM. L. Karl, former news director for WNCI-FM, will become news and public affairs director for both stations and be responsible for Record Rap, a week magazine, which will be issued by both stations. In addition, some of the programming features of each station will be absorbed into the other's format as well.

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Lineup at WRAW-AM, Reading, Pa., includes program director Doug Weldon 6-10 a.m., Greg Lyons until 2 p.m., Telle Ryan 2-6 p.m., Rick Ryder 7:30-midnight, and all-night man Gil David, with Larry Shannon handling weekend work. . . . "The Palm Beach Radio Musical Chair," a classical program hosted by Dick Reichman, has been introduced on WPBR-AM, Palm Beach, Fla. Each show will be constructed around a central theme.

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Jim Taber is the new program director of KROQ-AM, Los Angeles; he'd been at KLIF-AM as music director and air personality about a ton and a half years. Damned good man. Means that KROQ-AM now has a lot of Texas renegades working out there. You can't hardly get any more Texan than Jimmy Rabbitt. . . . Alan Grant, veteran jazz authority and personality, has departed Florida and is now doing a nightly show at KJAZ-FM in San Francisco, a jazz station. His home phone number is 415-530-6075 in case any of his old friends would like to chat with him.

## Jukebox Play Hike Obstacle

Continued from page 48

MOA has been given substantial clout by the grass roots efforts of state associations, Granger pointed out. Publicity campaigns, petitions, and direct contact with legislators have paid off handsomely, he noted. Explaining the workings of

the legislative process, the MOA executive vice-president emphasized the importance of bringing operators from various parts of the country to appear at House and Senate hearings. "Our operators are substantial and responsible citizens of their communities and their appearance before the Congressmen and Senators who represent their constituencies has done much to improve the legislative image of the industry. We must continue to depend on the state associations to provide this kind of back-up for our program. And whenever we ask for help," he added, "you can be sure we need it."

### Wash. Operators

During the two-day session Granger met with operators from the State of Washington who attended the Salishan convention to explore ways to take advantage of the MOA's national legislative muscle. Al Marsh of the Hart Novelty Co., Bellingham, reported that operators in the State of Washington are vitally interested in bills now in progress at the state legislative session in Olympia that could help improve the climate for the industry in the state. A close working relationship with the MOA, he suggested, could help Washington operators substantially on the local level.

## Executive Turntable



JAROCKI MALICK

Stanley Jarocki, veteran Seeburg Corp. executive, is now vice president, jukebox sales, announced Bud Lurie, president of Seeburg products division. Kenneth L. Malick is Wurliitzer's new product development chief, who will be working on the Carousel tape jukebox.

# International News Reports

## Yule Sales in Brazil Hits Peak: Dealers

RIO DE JANEIRO—Christmas sales beat all past records in Brazil's booming economy, according to reports from retailers.

One of the sales leaders was Philips-Phonogram's live recording of a joint performance by composer-interpreters Chico Buarque and Caetano Veloso. The record went especially well in Rio's relatively sophisticated Copacabana and Ipanema districts. Both composers appeal to the student sectors.

The Philips recording rivaled Roberto Carlos' annual album by CBS. However, when all reports are in, Roberto Carlos, perennial best seller, is expected to beat all of his own and Brazil's past sales highs.

The Buarque-Veloso show was set up by friends in the Castro Alves Theater in Salvador, Bahia, last November. Philips taped the event. Producer Roberto Menescal heard it and ordered its release in time for Christmas.

CBS reported that Roberto Carlos' LP sold 600,000 copies before Christmas. It was expected that the record would pass the million mark—something no Brazilian record ever did before.

## EMI Tops Share of U.K. Sales Market

LONDON — Despite manufacturing and supply problems associated with the move to its new pressing-distribution centre, EMI maintained its position as leading company with sales of full-price (\$5-plus) albums during the last quarter of 1972, according to the British Market Research Bureau's latest survey of the U.K. market.

EMI, which was forced to severely restrict its own album releases during the year's peak selling period, completed the final quarter with a 15 percent share—2.5 percent less than in July-September—ahead of Polydor with 11 percent (9.6 percent) and Decca with 10.6 percent (9.3 percent).

Leading company in the mid-price (\$2.50-\$4.99) albums section was Decca with a 38.6 percent share (39.8 percent, July-September), with RCA's 17.5 percent (15.1 percent) rating second place and EMI's 12 percent (12.6 percent) in third position.

Decca moved ahead of Polydor, the previous front-runners, as the leading singles company, taking a massive 22.9 percent share (12.5 percent), compared to Polydor's 15.8 percent (17.5 percent) and EMI's 15.1 percent (14.8 percent). K-Tel, the TV merchandising

## USSR Trade Exec Dead

MOSCOW—Boris K. Makarov, 50, chairman of V/O Mezhdunarodnaya Kniga (Mezhkniga), a division of the USSR Ministry of Foreign Trade, has died. Mezhdunarodnaya Kniga is the only national trading organization involved in importing and exporting books, printed music and phonograph records in and from the USSR.

In 1972 Mezhdunarodnaya Kniga sold music and Melodiya's products to over 70 countries.

Makarov was with Mezhdunarodnaya Kniga since 1951 (except for 1964-1967, when he was the commercial advisor at the USSR Embassy in Uruguay). In 1967 he was named the chairman of Mezhdunarodnaya Kniga.

## BMR Rate Increase Is Sought

• Continued from page 1

Records exported from the U.K. to the Continent received an 8 percent mechanical royalty already. A reply from the DTI was expected during the next two or three months.

Sal Chiantia of Leeds Music told the meeting that American publishers would welcome the introduction of the percentage mechanical royalty along the same lines, but the American record companies were opposed to the idea.

"We have no fixed retail price for records in the States," he said, "but we can take a percentage of the wholesale price."

The current American mechanical royalty payment is 2 cents per selection, regardless of the length or nature of the work, according to the 1909 Copyright Act.

Jimmy Phillips of KPM raised the question of royalties with regard to the new audio visual medium, and asked if there was any news on this aspect.

### Fair Way

Chiantia stated that he considered the only fair way was a percentage on the price of audio visual cassettes, but the medium was still in its infancy with use limited at present to the industrial and educational fields. Billboard's U.K. president Mort Nasatir, confirmed that there was no set of principles established yet on the matter.

Without a doubt Bernard Chev-

ry's seventh MIDEM is proving to be most successful in terms of participation and even by Monday (22) several major deals were in the pipeline. There are 42 countries represented with a record 4,500 number of participants, whereas in 1965 the first MIDEM attracted only 14 countries and 900 music industry figures.

There is the usual heavy contingent of American lawyers and fierce competition amongst U.K. music publishers to secure representation of the Buddah music catalog. A deal is also expected to be announced by the end of the week by a British publisher on the capture of Stax's Memphis publishing group.

The usual MIDEM rumor-mongers have been hard at work, and high on the list was that the New York Times is near to completing

## New Fusion of Rock, Classical

TORONTO—Canada continues to occupy a position in the global fusion of the rock and classical music forms.

Last year's contribution was the internationally-acclaimed concert/album "Procol Harum Live with the Edmonton Symphony."

The latest venture is a collaboration between the Saskatoon Symphony Orchestra and a unique four-piece Ontario-based band, JALAL.

The two forces will combine on two original compositions written by JALAL member, Jack Lenz. They are titled "Love Is the Mystery of Divine Revelation" and "Prologue—The Announcement."

The concert with the 60-piece orchestra came about through a friendship between Saskatoon's conductor, Dwayne Nelson, and members of JALAL. There is a possibility that the CBC will tape the concert (which takes place Feb. 9) for rebroadcast and disk release. Lenz has composed two film scores for the CBC in the past six months.

## Image & Sound Music Winner

RIO DE JANEIRO — Dorival Caymmi, interpreter-composer and the "Bard of Bahia," won the Museum of Image and Sound popular music award.

His Odeon LP revived a number of his traditional contributions to Brazilian popular music such as "Itapoan," an ode to a Bahia beach, and "A Preta do Acaraje," (The Midnight Cake Vendor) which helped make Carmen Miranda famous.

Advertising executive Marcus Pereira won another prize for "help given to Brazilian Popular Music." Pereira produced an LP recording of North Eastern regional popular music which he distributed among clients, critics and friends as a Christmas gift.

Pereira has produced other Christmas gift recordings in past years to win public gratitude and praise.

## Kinney Group, Rio Tie 'Set'

RIO DE JANEIRO—A spokesman for Gravacoes Electricas S.A., makers of Continental records, said that his company has an agreement with the Kinney Group and denied persistent reports of any sale of the group.

He said that his company has distributed some 60 records for the Kinney Group over a six-month period. The agreement covers the Article, Reprise, Electra and Warner labels, he said.

a deal with MGM boss, Kirk Kerkorian, for the purchase of the Robbin's Feist Miller publishing group. Though this was recently denied by the New York Times, reliable sources insist that the deal is soon to be announced.

Billboard also understands that John Lennon, George Harrison and Ringo Starr are soon making statements regarding their future involvements with Allen Klein.

Warner Brothers Music has formed a joint business company with Don Kirshner which takes immediate effect. The deal was concluded in America by Warner Brothers president, Ed Silvers with Kirshner and his business partner, Herb Moelis. The Kirshner catalog was part of the profit-sharing partnership with ATV which ended Dec. 31. Additionally, the catalog has been secured by Warner Music in France. At MIDEM Silvers finalized an extension of his existing music deal with ATV Music, the American handling of Maclen.

Tony Roberts, general manager of Warner Brothers Music, U.K., also picked up rights to Carly Simon's Quackenbush Music for worldwide administration. The catalog holds all her original composition releases on the three Elektra albums. He is also negotiating with Lee Phillips for David Cassidy's own publishing firm which includes several Cassidy compositions.

Pye managing director, Louis Benjamin, has signed a deal with Twentieth Century-Fox Records for the release of product in the U.K. and overseas territories.

## From The Music Capitals of the World

### JOHANNESBURG

U.S. jazz-rock group, Chase, completed a three-week concert tour. The nine-member band was brought to South Africa by Sagittarius Management and Basil Rubin in association with the Argus Group of Newspapers. The group opened the tour with a midnight concert at the Colosseum Theater. The tour took them to Cape Town, Durban, Port Elizabeth, Pietermaritzburg, Benoni and Pretoria. . . . U.K. artist, Daniel Boone, is also on country-wide tour. He is here with his manager Larry Page. Also on the bill is local singer Jessica Jones, Canticle, a former Cape Town trio now working in London, and Ronnie Dukes and Rickie Lee and the Trackers. . . . Rolf Harris, the Australian entertainer, flew into Johannesburg recently. Impresario Ronnie Quibell, who brought Harris to the country, is still awaiting permission from Department of Interior whether Harris can perform before non-whites. If permission refused, Quibell will cancel the tour. . . . The song "I'm on Fire" by RPM artist Maria Lopus on the Epidemic label will be released in the U.S., U.K., Canada, Germany, Switzerland, Austria, Holland, Belgium and Luxembourg. . . . Independent producer John Norwell has signed with RPM as exclusive producer for the group Proudfoot. Proudfoot's number, "Delta Queen" (written and produced by Norwell), has been released world wide. PETER FELDMAN

### TOKYO

The Rolling Stones Show scheduled for Jan. 28-Feb. 1 was expected to be called off Jan. 18 by Udo Artists, Inc. following the Justice Ministry's decision Jan. 8 to prohibit entry of Mick Jagger. . . . Millions of Japanese fans saw the "Aloha From Hawaii" show by Elvis Presley that was broadcast live from Honolulu Jan. 14 via Intelsat over the nationwide

## EMI Finland, SSK Deal on New Releases

HELSINKI — EMI Finland has signed a new deal with Suuri Suomalainen Kirjakerho (SSK), the leading Finnish book club, by which the record company will supply SSK with an additional four new album releases a month. The LPs, featuring international and domestic pop and classical repertoire, will be offered to club members at 30 percent off list price. Members are under no obligation to buy the LPs—they only have to accept the offer if they want to.

According to Pentti Panlin, marketing director of SSK, the club now has 160,000 members representing about 10 percent of Finnish homes—a healthy membership considering that the club is still relatively new.

Panlin says that it is too early to forecast any sales figures for the club although the record scheme operated by SSK is being heavily promoted on television and in the press.

Although not officially confirmed, this move by EMI can be regarded as the final severing of the firm's partnership with the Frazer Music Club. Finnlevy marketing director Osmo Ruuskanen said, however, before leaving for MIDEM in Cannes he represented Frazer Music House, that the club was still offering EMI product.

27-station network of Nippon Television (NTV) and sponsored by 6 companies including TDK Electronics and Matsushita Electric (Technics CD-4). The live colorcast marked NTV's 20th anniversary and two decades of commercial television broadcasting in Japan. It also marked the 15th anniversary of Osaka-based Yomiuri Television (YTV), sister company to the Tokyo-based NTV Network. . . . Tsunehiko Kamijo, grand prix winner of the World Popular Song Festival in Tokyo '71, will appear in "Jesus Christ, Superstar" to be presented by the Gekidan Shiki troupe and Japan General Arts in June. The Japanese version of the U.S. rock opera will open the Sun Plaza Hall within the 23-story National Hall for Working Youths under construction in western Tokyo.

Nini Rosso handed over one million yen, part of the proceeds from the second Kyodo Christmas charity concert held at the Kosei Nenkin Hall, Shinjuku, Tokyo, Dec. 24-25, to Ryotaro Azuma, president of the Japan Red Cross Society. The Italian trumpet soloist handed over a similar donation from Kyodo's first Christmas charity concert in 1971. . . . Kyodo's 1973 "Love Sounds" series of live concert tours will commence with Jose Feliciano, Jan. 23-24 and Feb. 3, followed by James Taylor, Jan. 25, 26, 31 and Feb. 2, 9, the Lettermen, Feb. 9-10, 23, and Donovan, Feb. 17. Other forthcoming Kyodo Tokyo presentations include Franck Pourcel and his Grand Orchestra in March, Sergio Mendes & Brasil '77 and Percy Faith and his Orchestra in April, the Supremes and Don Maclean in May, and Billy Vaughn and his Orchestra in June. . . . Hwa Sheng Yang of Watanabe Music Publishing Corp. has been appointed as the new manager of its international department, also producer of its a&r dept.

James Brown will perform at

(Continued on page 52)

# Gaff Launches Label; Hutch as Top Manager

LONDON — A new company and label, GM Records, is being launched by Gaff Management with Brian Hutch, formerly Warner label co-ordinator, as its managing director. The first product on the label will be albums by Chris Jagger, the younger brother of Mick Jagger, and Status Quo.

Negotiations are being completed with Phonogram to manufacture and distribute the label in Britain and Europe. GM, however, will not be launched in the United States in the near future—product will be released there on a label-by-label basis. Chris Jagger's album for instance, is likely to be released on Asylum in North America. The Jagger album—GM's first product—will be released in Britain by the beginning of April.

Working with Hutch, who joins GM in March, will be Jimmy Horowitz, a director of Gaff Management, who becomes head of a&r for the new label. Mike Gill will handle press responsibilities. Other executive positions will be announced in the next few weeks. Billy Gaff will be chairman of the new company.

Commented Gaff: "This is a company, not just a label. We will have our own distribution service

# Mouskouri LP Is An EMIAL Best Seller

ATHENS—The first album recorded specifically for the Greek market by Nana Mouskouri since she left the country to live in Paris 11 years ago, is turning out to be one of EMIAL's alltime best sellers.

The album, "Spiti Mou, Spitaki Mou," (Home, My Little Home), was released on Dec. 12, backed by a promotion campaign of unprecedented size, and has remained the country's best-selling album ever since. EMIAL—EMI's Greek affiliate—promoted the album extensively on the radio and supported it with posters, photographs, and car stickers, while even the city's yellow trolley buses carried large blue banners heralding the singers return in letters two feet high.

Although Nana Mouskouri is signed to Phonogram, Greece is one country excluded from her contract and, after much negotiation, EMIAL executive Takis Lambropoulos persuaded her to return to her homeland for sessions at the Columbia Studios in Athens—the LP was also partly recorded at the AIR Studios in London.

For the singer's comeback, songs were written by three of Greece's leading composers, Manos Hadjidakis, Stavros Xarhakos and Lukanos Kilaidonis, with Nikos Gatsos supplying lyrics. The recording was produced by her husband, George Petsilas.

As a result of her new Greek contract, negotiations are in progress for a reciprocal deal whereby her new album will be released throughout the world by Phonogram, while in turn EMIAL will release her Phonogram recordings in Greece.

The success of the Nana Mouskouri album capped an outstanding year for EMIAL, which during the year acquired Greek representation of eight labels—A&M, Neighborhood, Asylum, DJM, T. Rex, Chrysalis, Musicor and Island, the latter providing one of the country's two best-selling international acts, Cat Stevens—the other was Deep Purple which scored particularly heavily with the Machine Head album.

# ARION, CBS TRACK ALBUM

PARIS—The French company Arion and CBS are to jointly release the soundtrack of the latest Constantin Costa Gavras film "A State of Siege" with music by Greek composer Mikis Theodorakis.

Costa Gavras, also of Greek origin, made the film "Z" and "The Vow" starring Yves Montand, who also heads the cast in "A State of Siege." Theodorakis also wrote the score for "Z."

The music is performed by the Latin American group Los Calchakis, who have been with Arion for 10 years. The film is about revolution in South America.

with the first van on the road, hopefully, within the next six months. By Christmas next year we hope to have six vans covering the three main areas in the country—the north, the midlands and the south.

"The vans will not be just involved in selling. We're planning for them also to handle dealer displays and promotion."

"There's obviously a connection between Gaff Management and GM Records, but the label is not exclusively for our own artists," commented Gaff, who also confirmed the possibility of certain Gaff Management artists on other labels eventually appearing on GM.

# WCRMA Holds 1st Meet; Elects Officers, Set Aims

EDMONTON—The first official meeting of the newly-formed Western Canadian Recorded Music Association was held here recently. The purpose of the meet was to elect officers and to determine directions.

According to WCRMA president, John Rodney, "our original objectives are to develop the western Canadian talent scene, to develop a solid base for the western Canadian music industry, to get more work through Canada and to move the western Canadian into the international market."

Immediate projects include research into tax rulings, a campaign for federal government assistance—either financial or legislative—and a strong publicity campaign.

The Canadian Record Industry Association was represented at the meeting by Capitol president, Arnold Gosewich. CAPAC's Dr. Jan Matejcek was also present.

The WCRMA says it has scheduled meetings with the Canadian Association of Broadcasters, the CRIA and the Canadian Independent Record Producers' Association.

# Can-Base in Push on Indian

TORONTO—Columbia Records has put a strong promotion push on the release, through the Can-Base label, of the debut album by an American Indian, Chief Dan George.

The album, entitled "In Circle" was produced by Keith Stein at the Can-Base Studios in Vancouver with the Chief's backing group, Fireweed. George, 72, is known as an actor, most notably for his Academy award nominated role in "Little Big Man." He has appeared in some 25 other TV and film dramas.

# Brazilian Industry Sees Record-Breaking Year

RIO DE JANEIRO—The Brazilian music industry looks forward to another record-breaking year. Carlos Alberto Muller Chaves, executive secretary of Association of Producers of Sound Recordings, reports that early returns indicate that sales increased by 25 percent in 1972. When the returns are in, the growth rate may prove to be more.

Tapes and cassettes doubled sales last year and now hold 12 percent of the total recording market. Because of Brazil's continuing economic growth, manufacturers and dealers all expect 1973 to be even better.

Officers and board members elected were: president—John Rodney, Rada Recording Pressings Ltd.; vice president—Ralph Harding, Studio 3 Productions Ltd.; director—Doug Hutton, Doug Hutton Music and Alex Groshak of V Records Ltd.; and secretary—Don Marsh, Stoney Productions Ltd.

# Rossi Set on Pathe-Marconi

PARIS—Pathe-Marconi has released a special boxed set of Tino Rossi recordings—"The 40 Golden Songs of Tino Rossi"—to mark Rossi's 40 years in the entertainment business.

Another long-established Pathe artist, trumpeter Georges Jouvin, who has been with the company for 18 years, has re-signed for a further five years.

Pathe-Marconi is also celebrating the 20th anniversary of the first Gilbert Beaud release and is currently completing a series of the complete works of Beaud. The first triple album contains his first recordings, covering the years 1953 to 1956; five more triple albums will be released in March.

The whole series will comprise 204 original recordings, a number of hitherto unreleased titles and a number of special booklets and photographs.

On the international front, Pathe has acquired representation of the American GSF catalog and has presented gold disks to British act Pink Floyd for one million album sales in France. Pathe has released a total of eight Pink Floyd albums here and the group has recently presented the Pink Floyd ballet in Paris with choreography by Roland Petit.

The 25 percent increase in the recording business was greater than that of the gross national product and of all Brazilian industry. The Brazilian GNP increased by nearly 11 percent; all industry by 15 percent. There was also an increase of general purchasing power as well as the demand for cassettes and records.

Brazilian recordings maintained their lead over foreign, in 1972—Brazilian recordings kept about 60 percent of the market, foreign recordings 40 percent.

Some Brazilian composers and critics tried unsuccessfully, to obtain official action to limit the sale and playing of foreign recordings.

# From The Music Capitals of the World

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Koza's Openfield Stadium on Okinawa Feb. 9 besides Tokyo Feb. 7 and Osaka Feb. 8, according to Universal Orient Promotion. "Soul Brother No. 1" also will perform at Yakota U.S. Air Force Base Feb. 11, Nagoya Feb. 12 and again in Tokyo Feb. 13. . . . Cancellation of the Rolling Stones show that had been scheduled for Jan. 28-Feb. 1 in Tokyo was announced Jan. 19 by Udo Artists, Inc., and resulted in a unilateral termination of the contract by the Japanese booking agency.

The Victor Co. of Japan is believed to have signed a contract supplying the know-how on its CD-4 compatible discrete quadradisc system to the WEA group. Name of JVC's licensee was quoted as Warner Communications Corp.

Japan's first double album sampler featuring WEA artists and repertoire is scheduled for release March 10 at the promotional retail price of 980 yen or less than \$3.30 by Warner-Pioneer. . . . Nippon Columbia reports "Onna no Michi" (A Woman's Way) by Shiro Miya and the Pinkara Trio shot past the 2,300,000 mark Jan. 12 and is heading toward record sales of 3 million. Also, "Kassai" (Applause) by Naomi Chiaki, released Sept. 10, 1972, has already surpassed sales of one million pieces. . . . The Japanese Government will slap 5 percent commodity tax on all pre-recorded music tapes. This nationwide sales tax is scheduled to go into effect Oct. 1, 1973. HIDEO EGUCHI

# MOSCOW

A large group of Soviet artists, who participated in the concerts in France to mark the 50th anniversary of the USSR, are back after two month stay there. The artists played over 80 shows in Paris' Palais des Sports, as well as in Le Havre, Lyons, Nantes and other cities. Over 800,000 people are estimated to have attended the shows. . . . "Song 72," an annual television show, to introduce best songs (national), selected by various music and song programs, on TV and radio, was presented over the Central Television circuit. No awards were given to any song and the songs are continuously performed by top Soviet pop singers. . . . A jazz festival with national professional and amateur bands and groups participating is scheduled to be run in the city of Stavropol, March 16-18.

Edita Piaekha, Russia's top pop singer, is back to concert activities after a long illness. . . . U.S. pianist Susan Starr, Tchaikovsky Competition laureate gave solo concerts in Moscow, Leningrad, Minsk and Kiev during January.

Vladislav Uspenski's opera "Inventsiya" (Intervention) was staged at Leningrad's Kirov Opera and Ballet theater, directed by Roman Tikhomirov. . . . Among exhibits at the Autoservice-73 international fair will be tape car equipment presented by several international companies. The fair is scheduled to be run in Moscow's largest park "Sokolniki" May 23-June 6. Among exhibitors will be companies from U.S., Japan, West Germany, Sweden, France, USSR, Italy, U.K., Czechoslovakia. . . . Barbara, French singer, gave concerts in Moscow, Leningrad and Riga during January. . . . Czech pianist Indra Kramperova performed in six cities.

VIDIM YURCHENKOV

# LONDON

Bob Montgomery, who joined Chappell U.K. in May as deputy managing director, has been made managing director. He joined the company from Rank Leisure Services. . . . Woolworth's main U.K.

branches are participating in a record sales designed to further stimulate interest in the firm's record retailing activities. A half-million deleted albums, stockpiled by the chain's suppliers Record Merchandisers over the past months, are being offered at \$1.50. More than 1,000 titles are included by such top artists as Mantovani, Tom Jones, Supremes and Nat King Cole. . . . London will be the venue again in '73 for the second MTA/GRRC conference devoted exclusively to records and tapes. The MTA represents all music trade retailers and until last year the Gramophone Records Retailers' Committee convention had just been one item on the annual agenda. This year the meeting will be at the Piccadilly Hotel with the same format as '72 and a manufacturers' product exhibition.

Phonogram's tape manager, Ken Maliphant, will take over a new post as the company's pop marketing manager replacing John Mair who returns to his former role as general sales manager. Mair will also shoulder new responsibilities for the recently created field promotion unit, special projects and export sales. . . . Gary Glitter was presented with a Gold Disc by Arcade director Laurence Myers to mark 500,000 sales of Arcade's "Twenty Fantastic Hits Volume Two" album, which included Glitter's hit single "Rock 'n' Roll Part 2." . . . Former Cream and Airforce drummer Ginger Baker has launched the ARC label to provide an outlet for Nigerian music recorded at his recently opened 16-track studio in Lagos. Island will manufacture for the Nigerian market and will distribute throughout the rest of the world.

Pete Brown, who with Jack Bruce wrote many of Cream's hit songs and album tracks—the same collaboration is responsible for tracks on the hit West Bruce and Laing album—has signed a three-year, worldwide deal with Carlin. He is also currently seeking a label deal. . . . A new reissues series from Polydor is announced this week called 14 Carats. Compiled by Malcolm Jones, pop manager, the albums will include material from the MGM and Roulette labels with possible tracks from Kent/Modern and King.

Liverpool disk jockey Kenny Everett, fired from his BBC Radio 1 job in 1970 returns to the network in April with an hour-long Sunday show. . . . Ray Conniff and wife Vera were guests of honour at a dinner on Monday (29) as part of CBS's half-yearly sales and marketing conference. . . . From Feb. 1 Alan Melina, director of Big Ear Promotions is appointed general manager of Henry Hadaway's organization and will be handling press and promotion work alongside Satriel Records label manager John Rush.

CBS will distribute the new Birth label, to be launched in late February by Youngblood. Gary Benson's "Sausalito" will be the first release. . . . Singer-writer Barry Green is seeking a new record deal following expiry of his Decca contract. He has already signed with Barclay for France, Switzerland, Belgium and Holland. . . . John Carter, originally with Keith Prowse distribution and later manager of record departments in the Times Bookshop and London Music Shop is to quit the record business in order to take a more active role in the small London opera company Opera Viva. He will also visit America in the Spring. He has been in the business for 23 years and was more recently involved in launching a record department in Dillon's University Bookshop. . . . RCA has signed singer-writer Pete Atkin, an artist with two Philips albums in the bag. He writes with journalist

(Continued on page 53)

## EMI Label Launch Spurs Logo Plan

LONDON — EMI's gradual phase-out of four of its domestic labels begins with the launch of the EMI label, which bowed last week with the release of two singles, "Plastic Man" by the Real Thing and "I Think I'm Losing You" by Jules Freedman.

The EMI logo will be used worldwide and will replace the Columbia, Parlophone, Regal Zonophone and Stateside labels. Harvest and Regal Starline labels will not be affected.

EMI will transfer acts as the need arises—Cliff Richard, for instance, will switch from Columbia with the release of his next single which will be this year's U.K. entry for the Eurovision Song Contest. Record producer Norman Smith who has scored two hits as Hurricane Smith on Columbia will

also make the move to the EMI label.

However, the first major act to be released on EMI will be Blue Mink whose records have been available previously on Regal Zonophone. They will debut on Feb. 9 with "By The Devil I Was Tempted." Former Island artist Jimmy Cliff is also readying material for release on EMI.

First album release in February will be the London cast album of the Anthony Newley-Leslie Bricusse musical, "The Good Old, Bad Old Days," produced by Walter Ridley.

Future singles releases will include "When I'm Down" by McLintock, a group which includes staff producer Ian McLintock. EMI label manager will be Dave Croker, assisted by John Pope.

## From The Music Capitals of the World

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and TV personality Clive James and his third album will be issued in March. PHILIP PALMER

### TORONTO

The debut album by Space Opera on Columbia (the group is from Texas) was produced at Manta Sound Studios in Toronto and the act is signed with Columbia Canada. They were brought to the label by Gary Muth, a&r staff scout.

Page One Records of the U.K. is reported to have secured British rights to the Edward Bear hit "Last Song." . . . UA getting excellent reaction to its new Cancon production, an album by singer/writer Karl Erickson. . . . CRIA executive secretary, A.L. Betts, is under intensive care following an emergency brain tumor operation. . . . Seals and Croft was in Toronto this week to tape the "Ian Tyson Show" for CTV. Massy Hall concert date has been set for next month. WEA has just released the duo's "Hummingbird" single.

WEA's president, Ken Middle-

## BBC Label Expansion

LONDON—A general expansion of BBC Radio Enterprises' label is being planned, following the appointment of Roy Tempest as sales and marketing manager. Currently the international export manager of Phonogram, where he has been for 15 years, Tempest joins the BBC on Feb. 26.

Peter Dimmock, general manager of BBC Enterprises, told Billboard that Tempest's appointment spearheaded a general re-thinking of the label's policy, and an announcement about the future of the label would be made in about two months.

The charts tell the story — Billboard has THE CHARTS

FEBRUARY 3, 1973, BILLBOARD

## Pelgrims Sets A Subsidiary

CANNES — The International Pelgrims Group, which embraces Sofrason (France), Fonior (Belgium), Dureco (Holland) and a number of other music industry companies, announced at MIDEM the formation of a special subsidiary, Common Market Music Associates, based in Brussels.

The CMMA will be principally involved in securing wide and efficient distribution of music catalogs in the Common Market countries. Headed by publisher Peter Plum and promoter Louis de Vries, the CMMA will also embrace Brain Trust Music, the Belgium artists management and booking agency which de Vries has headed for many years.

The new IPG affiliate will specialize in operations in France, Holland and Belgium and in addition to promotion and distribution will also offer a custom pressing service, using the IPG facilities. The CMMA will also initiate its own product and copyrights.

## Greek Act At MIDEM

ATHENS—Greece was represented for the first time at the recent MIDEM galas in Cannes with an appearance by top Greek singer Marinella (Phonogram). The artist, whose records are frequently in the charts here, sang three new songs at the festival which had been specially composed for her by Stavros Ksarhacos.

Among Greek record industry personalities attending MIDEM in Cannes were Nikos Antypas, managing director of Helladisc, Martin Gessar, Music Box managing director, Maria Gessar, manager of the Grecophon publishing firm, composer Yiannos Spanos, who is signed to EMIAL, manager of Intersong-Hellas, Kostas Fasolas, Philipos Papatheodorou, from Phonogram's a&r department and L.K. Productions general manager, Lakis Kleopas.

Also attending the festival was Konstantine Papadatos, president of the International Fair of Thessalonika which organizes the annual Greek Song Festival.

## Jazz Oscar To 'Escalato

PARIS—The three-album set "Escalator Over the Hill" (JCOA) has won the Jazz Oscar at the 1973 presentation of the French Jazz Academy awards in Paris. The event was attended by honorary presidents Georges Auric and violinist Stephane Grappelli.

The awards—Django Reinhardt Prize: Alby Cullas (bass), Sidney Bechet Prize: Alain Marquet (saxophone), In Memoriam Prize: Eddie Bernard (piano), Mahalia Jackson Prize: "Amazing Grace" by Aretha Franklin, Big Bill Broonzy Prize: "Bon Ton Roulet" by Clifton Chenier (Arhoolie), Otis Redding Prize: "What's Going On" by Marvin Gaye (Tamla Motown), Fats Waller Prize: Jimmie Lunceford Collection (MCA), In Memoriam Prize: Jelly Roll Morton Collection (RCA Victor), Boris Vian Prize: "Porgy and Bess" by Eddy Louiss and Ivan Jullien (Barclay Riviera), Jazz Prize: "Escalator Over the Hill" by Carla Bley and Paul Haines (JCOA).

## FILM PLANNED ON MIRANDA

RIO DE JANEIRO—Aluisio de Oliveira, who sang with Brazil's old Banda da Lua group in accompanying the late Carmen Miranda, plans to produce a film of the life of the late Brazilian artist.

## 8 SONGS IN RUNNING AS EIRE REP FOR EUROVISION

DUBLIN—Radio Telefis Eireann has chosen eight songs from the 308 submitted for this year's National Song Contest to find a number to represent Eire at the Eurovision Song Contest in Luxembourg on April 7.

The ninth National Song Contest will be broadcast live on radio and television on Feb. 25 from the RTE television studios in Donnybrook. Four of the songs have lyrics in Irish and four are in English. This year, the songs have been selected from entries received in open competition—RTE did not commission any of the entries.

Ten panels of jurors will vote by radiophone for the song that will represent Eire. The panels will be located in Dublin, Sligo, Cork, Clifden, Ennis, Tralee, Roscommon, Monaghan, Arklow and Tipperary. The composer of the winning song receives a cash prize of \$630 and, if the song has Irish lyrics, the sum will be doubled.

## Producers Vs. Pirates

RIO DE JANEIRO—The Brazilian Association of Producers of Sound Recordings has decided on a united front against piracy.

As a start, the association will ask for criminal action against pirates in Brazil's big centers. Infringement of the laws covering

rights are punishable by prison terms of one to six months. However, sentences are suspended generally in the cases of first offenders.

Until now, CBS Records has been making most of the effort to control piracy, single-handed.

# WERE SO VAIN

Delighted too! that RICHARD PERRY used Trident to produce his U.S.A. top-selling album "No Secrets" for Carly Simon (and that includes Carly's great hit single). This was Richard Perry's third hit-producing Transatlantic trip to Trident following his previous Trident successes with "Nielson Schmilsson" and "Son of Schmilsson".

Trident Number One Naturally.



St. Anne's Court, Wardour St. London W1V 3AW 01-734 9901/3.

# Billboard HITS OF THE WORLD

## BELGIUM-FLEMISH

(Courtesy of Humo)  
\*Denotes local origin  
Singles

- This Week**
- 1 CRAZY HORSES—The Osmonds (MGM)
  - 2 UBERALL AUF DER WELT—Freddie Breck (BASF)
  - 3 CLAP YOUR HANDS AND STAMP YOUR FEET—Bonnie St. Claire (Philips)
  - 4 CROCODILE ROCK—Elton John (DJM rec.)
  - 5 MARIE—Jeanne—George Baker Selection (Cardinal)
  - 6 BEN—Michael Jackson (Tamla/Motown)
  - 7 HAPPY XMAS—John Lennon & Yoko Ono (Apple)
  - 8 HI HI HI—Wings (Apple)
  - 9 ZONDER JOU BEN IK VERLOREN—Will Tura (Palette)
  - 10 BLOCKBUSTER—The Sweet (RCA)
  - 11 DONNA—10 CC (Decca)
  - 12 GUDBUY T' JANE—Slade (Polydor)
  - 13 THIS WORLD TODAY IS A MESS—Donna Hightower (Decca)
  - 14 COCONUT—Electronic System (A.Z. rec.)
  - 15 ICH HAB' DIE LIEBE GESEHN—Vicky Leandros (Philips)
  - 16 BIANCA—Freddie Breck (BASF)
  - 17 ME AND MRS. JONES—Billy Paul (CBS)
  - 18 IK WOU DAT IK JE KON VERGETEN—Marva (Biram)
  - 19 SANCTA MARIA—Bobby Prins (Telstar)
  - 20 SHALALIE SHALALA—Gert en Hermien (CNR)

### LP's

- This Month**
- 1 WILL TURA NR 10—Will Tura (Palette)
  - 2 SLAYED—Slade (Polydor)
  - 3 DE 13 BESTE—Div. Vocalists (Philips)
  - 4 12 SUPERHITS—Div. Vocalists (Decca)
  - 5 JUBILEE—The Strangers (Decca)

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- | This Week | Last Week | Title                                                                                               | Label |
|-----------|-----------|-----------------------------------------------------------------------------------------------------|-------|
| 1         | 2         | BLOCKBUSTER—Sweet (RCA)—Chinnichup/RAK (Phil Wainman)                                               |       |
| 2         | 1         | LONG HAired LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin)             |       |
| 3         | 3         | THE JEAN GENIE—David Bowie (RCA)—Titanic/Chrysalis (David Bowie)                                    |       |
| 4         | 4         | YOU'RE SO VAIN—Carly Simon (Elektra)—Essex Richard Perry                                            |       |
| 5         | 34        | DO YOU WANNA TOUCH ME (ON YEAH!)—Gary Glitter (Bell)—Leeds (Mike Leander)                           |       |
| 6         | 6         | BALL PARK INCIDENT—Wizzard (Harvest)—Wood/Carlin (Roy Wood)                                         |       |
| 7         | 5         | HI HI HI—Wings (Apple)—McCartney/Northern (Paul McCartney)                                          |       |
| 8         | 15        | WISHING WELL—Free (Island)—Free                                                                     |       |
| 9         | 23        | IF YOU DON'T KNOW ME BY NOW—Harold Melvin & The Blue Notes (CBS)—Gamble/Huff/Carlin (Gamble & Huff) |       |
| 10        | 38        | DANIEL—Elton John (DJM)—DJM (Gus Dudgeon)                                                           |       |
| 11        | 9         | ALWAYS ON MY MIND—Elvis Presley (RCA)—London Tree                                                   |       |
| 12        | 10        | BIG SEVEN—Judge Dredd (Big Shot)—Bush (Sinclaire/Bryan/Shroeder)                                    |       |
| 13        | 16        | CAN'T KEEP IT IN—Cat Stevens (Island)—Freshwater (Paul Samwell-Smith)                               |       |
| 14        | 18        | PAPA WAS A ROLLIN'—The Stone Temptations (Tamla/Motown)—Jobete/Carlin (Norman Whitfield)            |       |
| 15        | 24        | PAPER PLANE—Status Quo (Vertigo)—Valley (Status Quo)                                                |       |
| 16        | 25        | ME AND MRS. JONES—Billy Paul (Epic)—Gamble/Huff/Carlin (Gamble/Huff)                                |       |
| 17        | 7         | SOLID GOLD EASY ACTION—T. Rex (EMI)—Wizard (Tony Visconti)                                          |       |
| 18        | 8         | CRAZY HORSES—Osmonds (MGM)—Kolob (M. Lloyd/A. Osmond)                                               |       |
| 19        | —         | PART OF THE UNION—Strawbs (A&M)—Hawkins (Strawbs)                                                   |       |
| 20        | 17        | DESPERATE DAN—Lieutenant Pigeon (Decca)—Makepeace (Stavely Makepeace)                               |       |
| 21        | 27        | RELAY—The Who (Track)—Fabulous (Glyn Johns)                                                         |       |
| 22        | 19        | BEN—Michael Jackson (Tamla/Motown)—Jobete/Carlin (Corporation)                                      |       |
| 23        | 11        | HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & The Pips (Tamla/Motown)—KPM (Johnny Bristol)      |       |
| 24        | 12        | SHOTGUN WEDDING—Roy C. (UK)—Sparta Florida                                                          |       |
| 25        | 13        | NIGHTS IN WHITE SATIN—Moody Blues (Deram)—Tyler (Tony Clarke)                                       |       |

- 26 22 MY DING-A-LING—Chuck Berry (Chess)—Carlin (Esmond Edwards)
- 27 21 WHY—Donny Osmond (MGM)—Debmar (Mike Curb/Don Costa)
- 28 — ROLL OVER BEETHOVEN—Electric Light Orchestra (Harvest)—Blue Ribbon (Jeff Lynne)
- 29 32 BIG CITY/THINK ABOUT THAT—Dandy Livingstone (Harvest)—B&C/Mooncrest (D. Livingstone)
- 30 20 COME SOFTLY TO ME—New Seekers (Polydor)—Edwin H. Morris (Michael Lloyd)
- 31 14 GUDBYE TJANE—Slade (Polydor)—Barn (Chas Chandler)
- 32 30 I'M ON MY WAY TO A BETTER PLACE—Chairmen Of The Board (Invictus)—KPM (Greg Perry/General Johnson)
- 33 35 TAKE ME HOME COUNTRY ROADS—Olivia Newton-John (Pye)—ATV Music (John Farrar)
- 34 — SYLVIA—Focus (Polydor)—Britico (Mike Vernon)
- 35 44 WHISKY IN THE JAR—Thin Lizzy (Decca)—Luddington House (Nick Tauber)
- 36 48 BABY I LOVE YOU—Dave Edmunds (Rockfield)—Carlin (Dave Edmunds)
- 38 28 STAY WITH ME—Blue Mink (Real Zonophone)—Cauliflower/Cookaway (Blue Mink)
- 39 40 HOCUS POCUS—Focus (Polydor)—Radio Tele (Mike Vernon)
- 40 37 BIG SIX—Judge Dredd (Big Shot)—B&C/Mooncrest (Bush Prod.)
- 41 29 CROCODILE ROCK—Elton John (DJM)—DJM (Gus Dudgeon)
- 42 50 THE LOVE IN YOUR EYES—Vicky Leandros (Philips)—DJM
- 43 45 YOU ARE AWFUL—Dick Emery (Pye)—Mews (Bill Martin/Phil Couler)
- 44 — THERE'S GONNA BE A SHOWDOWN—Archie Bell & the Drells (Atlantic)—Gamble/Huff/Carlin (Gamble & Huff)
- 45 46 ON A SATURDAY NIGHT—Terry Dactyl & The Dinosaurs (UK)—Sonet (John G. Lewis)
- 46 33 HAPPY CHRISTMAS, WAR IS OVER—John & Yoko/P.O.B./Harlem Community Choir (Apple)—Ono/Northern (J&Y/Spector)
- 47 26 LITTLE DRUMMER BOY—Royal Scots Dragoon Guards Band (RCA)—Bregman/Vocco/Conn (Pete Kerr)
- 48 — PUPPY LOVE—Donny Osmond (MGM)—MAM (Curb & Huff)
- 49 47 JUST OUT OF REACH (OF MY TWO EMPTY ARMS)—Ken Dodd (Columbia)—Francis Day & Hunter (John Burgess)
- 50 36 ANGEL/WHAT MADE MILWAUKEE FAMOUS—Rod Stewart (Mercury)—Schroeder/KPM (Rod Stewart)

## HONG KONG

(Courtesy of Radio Hong Kong)

- This Week**
- 1 A BRAND NEW SONG—Cliff Richard (Columbia)
  - 2 SEPARATE WAYS—Elvis Presley (RCA)
  - 3 I NEVER SAID GOODBYE—Engelbert Humperdinck (Decca)
  - 4 I'D LOVE YOU TO WANT ME—Lobo (Philips)
  - 5 ALIVE—The Bee Gees (Polydor)
  - 6 SWEET SURRENDER—Bread (Elektra)
  - 7 AND YOU AND I—Yes (Atlantic)
  - 8 DREIDEL—Don McLean (UA)
  - 9 CROCODILE ROCK—Elton John (DJM)
  - 10 ROCK ME BABY—David Cassidy (Bell)
  - 11 I WON'T LAST A DAY WITHOUT YOU—Carpenters (A&M)
  - 12 CLAIR—Gilbert O'Sullivan (MAM)
  - 13 ELECTED—Alice Cooper (Warner Bros.)
  - 14 I CAN SEE CLEARLY NOW—Johnny Nash (Epic)
  - 15 NIGHTS IN WHITE SATIN—Moody Blues (Deram)
  - 16 LOOKING THROUGH THE EYES OF LOVE—Partridge Family (Bell)
  - 17 Ben—Michael Jackson (Motown)
  - 18 YOU'RE SO VAIN—Carly Simon (Elektra)
  - 19 IF I COULD REACH YOU—5th Dimension (Bell)
  - 20 WHY—Donny Osmond (MGM)

## MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- This Week**
- 1 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)
  - 2 SOMETHING'S WRONG WITH ME—Austin Roberts (Chelsea)
  - 3 I AM WOMAN—Helen Reddy (Capitol)
  - 4 SWEET SURRENDER—Bread (Elektra)
  - 5 FOOL'S GOLD—Christie (CBS)
  - 6 I'D LOVE YOU TO WANT ME—Lobo (Big Tree)
  - 7 CLAIR—Gilbert O'Sullivan (MAM)
  - 8 MISS BELINDA—Boulevard (Pye)

- 9 YOU'RE SO VAIN—Carly Simon (Elektra)
- 10 SECRET LOVE—The Fortunes (Capitol)

## MEXICO

(Courtesy of Radio Mil)

- This Week**
- 1 RIO REBELDE—Julio Iglesias (Polydor)
  - 2 ALONE AGAIN (Solo Otra Vez)—Gilbert O'Sullivan (London)
  - 3 LONG COOL WOMAN IN A BLACK DRESS (La mujer de negro)—The Hollies (Capitol)
  - 4 JUBILATION (Jubilación)—Paul Anka (Buddah)
  - 5 VOLVER VOLVER—Vicente Fernández (CBS)
  - 6 I'D LOVE YOU TO WANT ME (Te amo necesariamente)—Lobo (Philips)
  - 7 BEAUTIFUL SUNDAY (Domingo maravilloso)—Daniel Boone (Musart)
  - 8 HAPPY 'CAUSE I'M GOING HOME (Feliz por que regreso a casa)—Chicago (CBS)
  - 9 SIN TU AMOR—Yndio (Philips)
  - 10 INNOCENT (Inocente)—Gilbert O'Sullivan (London)

## SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week**
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)
  - 2 GUTBUY T' JANE—Slade (Polydor)
  - 3 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)
  - 4 SOLID GOLD EASY ACTION—T. Rex (T. Rex)
  - 5 CRAZY HORSES—Osmonds (MGM)
  - 6 CLAIR—Gilbert O'Sullivan (MAM)
  - 7 YOU OUGHT TO BE WITH ME—Al Green (London)
  - 8 YOU'RE SO VAIN—Carly Simon (Elektra)
  - 9 HAPPY X'MAS (War Is Over)—John & Yoko (Apple)
  - 10 VENTURA HIGHWAY—America (WB)

## SOUTH AFRICA

(Courtesy of Springbok Radio)  
\*Denotes local origin

- This Week**
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)—Trutone (Famous Chappell)
  - 2 I CAN SEE CLEARLY NOW—Johnny Nash (CBS)—GRC (Breakaway Music)

- 3 I NEED YOUR LOVE—Letta Mbulu (Tamla/Motown)—Teal (Semenya Music)
- 4 WOMAN (Beautiful Woman)—Don Gibson (Hickory)—EMI (Acuff Rose)
- 5 RUN TO ME—The Bee Gees (Polydor)—Trutone (Intersong)
- 6 GARDEN PARTY—Rick Nelson (MCA)—Gallo (Intersong)
- 7 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca)—Gallo (Plymouth Music)
- 8 TODAY'S A TOMORROW—Giorgio Gallo—Gallo (MPA)
- 9 I NEED SOMEONE—Alan Garrity (Gallo)—Gallo (MPA)
- 10 CLAIR—Gilbert O'Sullivan (MAM)—Gallo (MAM Music)

## SPAIN

(Courtesy of "El Musical")  
\*Denotes local origin

- This Week**
- 1 LOVE THEME FROM "THE GODFATHER" (Spanish)—Andy Williams (CBS)—Chappel Iberica
  - 2 SUGAR ME—Lynsey de Paul (Columbia)—Armónico
  - 3 HI HI HI—Wings (EMI)—Armónico
  - 4 DEJARE LA LLAVE EN MI PUERTA—Tony Ronald (Movieplay)—Penta-Quiroga
  - 5 SEALED WITH A KISS—Bobby Vinton (CBS)
  - 6 EL GATO QUE ESTA TRISTE Y AZUL—Roberto Carlos (CBS)
  - 7 CLAIR—Gilbert O'Sullivan (Columbia)—Música del Sur
  - 8 STARMAN—David Bowie (RCA)—RCA
  - 9 CROCODILE ROCK—Elton John (EMI)
  - 10 LIBRE—Nino Bravo (Polydor)

### LP's

- This Month**
- 1 MIGUEL HERNANDEZ—Juan Manuel Serrat (Zafiro)
  - 2 CARAVANSERAI—Santana (CBS)
  - 3 CATCH BULL AT FOUR—Cat Stevens (Ariola)
  - 4 NUESTROS EXTISO DEL ANO (Vol. 2)—Some Groups (CBS)
  - 5 SOME TIME IN NEW YORK—John Lennon, Y. Ono (EMI)
  - 6 GREATEST HITS—Simon & Garfunkel (CBS)
  - 7 THE BEST OF THE ROLLING STONES—The Rolling Stones (Columbia)
  - 8 TO WHOM IT MAY CONCERN—The Bee Gees (Polydor)
  - 9 WINGS WILD LIFE—Wings (EMI)
  - 10 VOLVERE A NACER—Raphaël (Hispanox)

"We use FIND exclusively for all of our special orders," says Gordon Pelzek, record buyer for Record City in Mequon, Wis. Record City is one of the largest rackjobbers in that area of the country, and Pelzek says that "Delivery time for all of our accounts has been fairly good and the fill has been fine."

"The FIND people have gone out of their way to be cooperative," he continues. "They've tried to make changes to adapt to us so that we can help each of our accounts. We've received the order blanks numerically coded for each account, so that when an order comes in we know immediately who it is for."

Pelzek adds that it is impossible to pinpoint any one category where special orders are strongest. Rather, it is an across the board situation, ranging from orders on pop material to show tunes to standards. "We consider this a good spread," he adds.

When the forms are distributed to Record City's accounts, each one receives a catalog, furnished by FIND. In most cases, Pelzek says, the sales help fill out the forms for the consumers. Pelzek also feels that printing the price next to the record or tape in the catalog is a help, because the consumer is aware from the start what he is going to have to pay.

"We've been getting good action on tape orders as well as records," he says. "I can't give you a complete breakdown, but I can say that the special order business in tape has been good and FIND has offered a good fill in this category as well as in disks."

Remember, there are 6,000 titles available which are not in the newest FIND catalog. They will be seen in the next supplement, but if a consumer wants something and it's not in the catalog, order it anyway. Chances are we have it.

*Candy Tuskon*

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Box 755  
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Bill Wardlow, President  
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Shirley Ladd

**news**

**news**

## From The Music Capitals of the World

• Continued from page 53

follow-up to "The Men Behind the Wire," which sold 150,000 copies last year, is "Sing Irishmen Sing" (Solo). . . . Local singer Glen Curtin has covered the Frank Mills Canadian hit of last year, "Love Me, Love Me, Love." . . . The Lyttle People's first single on the Play label combines a cover of the Cats "Let's Dance" with "The First Time Ever I Saw Your Face."

**KEN STEWART**

## CANNES

At a reception at the Whisky a Gogo, Charles Trenet presented gold disks to CBS-France artists Marcel Amont, Caravelli, Mike Brant, Joe Dassin, Manitas de Plata, Michel Fugain, Gerard Lenorman, Gilbert Montagne, I Pooh, and Gianni Nazzaro. . . . The Polish delegation announced that the 13th International Sopot Song Festival will be held Aug. 21 to 25 and will place heavy emphasis on the trade aspects of the entertainment world. . . . To mark its 50th anniversary year, SNICOP, the French record industry federa-

tion presented a special charity gala in aid of the French Variety Club at the Cannes Casino. The programme featured Adamo, Dalida, Jacques Dutronc and the Swingle Singers and the gala was attended by Prince Rainier, Princess Grace and Lord Mountbatten. . . . Pathe-Marconi presented a special trophy to Tino Rossi to mark the 40th year of his singing career. . . . The Canadian company Love Productions Ltd. presented a gold disk to Hispanovox for sales of two Waldo de los Rios LP's.

At a special DJM presentation in the Carlton Hotel, newly appointed international sales manager Eddie Foster introduced to licensees a videotaped show by the label's leading artists. The promotional tapes were offered for sale to the licensees for promotion in their territories. . . . Yamaha staged a reception at the Martinez to announce plans for the 4th World Popular Song Festival in Tokyo, set for Nov. 16-18 this year. . . . Belgium's World Music premiered "Sadi's Show No. 1," a new color TV spectacular featuring Fats Sadi with guests Sacha Distel, Tonia and Pan's People. . . . JVC Nivico gave daily demonstrations of its CD-4 discrete quadrasonic system. . . . Editions Marouani-Screen Gems Columbia Music of France signed a deal with Michel Polnareff to set up a joint publishing company to handle his new songs. Existing copyrights are handled by Ralf Marbot's Semi-Meridian company. . . . Australian singer Alison MacCallum was presented with the Eddy Award, voted by Australian radio stations, for the best album, "Fresh Waters," released last year.

## PATHE MERGES TWO DEPTS.

PARIS—The marketing and sales departments of Pathe-Marconi have merged to form a new commercial department headed by Denis Coton, who reports direct to deputy managing director, Michel P. Bonnet.

## Latin Scene

### NEW YORK

The club El Cheetah will be the scene of the **Joe Gaines Express Show Sunday (4)**. The show, scheduled to start at 3 p.m. and running 12 hours, will be the first anniversary show of the WEVD radio personality. Featured on the program are **Tito Puente, Ray Barretto, Willie Colon, Joe Cuba, Flamboyant, Larry Harlow, Andy Harlow, Orchestra Broadway, La Protesta, Johnny Pacheco, La Conspiracion, Eddie and Charlie Palmieri, Ismael Rivera, La Lupe, Machito, and Vicentico Valdez**. . . . **Mongo Santamaria** has signed with Fania Records and the label is rushing his first LP product. Prior to joining Fania, Santamaria recorded under Atlantic. . . . The BMI Latin scholarship for copyright studies will be administered by the **Pan American Council**, not, as reported, by the CISAC. . . . UA Latino has released the first single of the recently signed group **Marquez Bobby Marin**, producer, reports that the disk, "Con Mucho Ritmo," has been receiving some good airplay locally. Also at UA **Chucho Avellanet's** latest single, "Por Ti," has been released. The song, which was last year's fourth place winner at the OTI Festival of Song in Madrid, was written by Puerto Rico's **Guillermo Venegas** and will be the title cut from an upcoming LP. **Hector Garrido** is credited with eight arrangements on the LP. The vocals on **Revelucion '70's** upcoming LP on UA are shared by **Angelo Pacheco and Jr. Armando**.

**Ralph Lew**, a&r director at Mericana Records, recently returned from Puerto Rico where he produced the single "A Roberto Clemente," a tribute to the late baseball star. . . . Singer **Roberto Torrea** (Mericana) is being accompanied on his last trip to Caracas by the band **Sonora Matancera**. . . . **Bernie Block** of Skyline Distributors took some time to chat with us on the telephone last week. We thank him for his words of encouragement, especially so when he tells us that the BB's Latin section has given a boost to his sales. . . . **Tito Mora** (Parnaso) was presented the Popularity Trophy of Miami's Channel 6-TV for his songs "Nuestra Melodia" and "Te Quiero." While in Miami, Mora also taped a television special which will be aired in Central and South America, the U.S. and Europe. He is currently filming a special here for airing in Spain. . . . **Las Zaras** (Parnaso) will be performing on Marco Island, Fla., Jan. 30 through March 25. The group will then move on to the Sahara Tahoe Hotel in Las Vegas. . . . **Dizzy Izzy Sanabria** has started circulating "Latin N.Y." here. He said that he hopes the printed guide will help focus additional attention on the Latin music and art scene. . . . **The Buffalo Philharmonic Pops** presented Latin Night Friday (26). The evening's entertainment

featured the **Mariano Parra Spanish Dance Company**. . . . **Joe Gain**, managing director of Tico/Alegre Records, tells us that Tico is preparing to release a deluxe album package of **Tito Puente** and his concert orchestra. . . . We also hear that Fania has in the works a special LP package of retired radio personality **Symphony Sid's** last broadcast. . . . Keep in touch! Send your Latin news and color to Billboard, N.Y.

JIM MELANSON

### MIAMI

**Bob Beasley**, Columbia Record sales, has been faulting retailers who tell their customers that the manufacturers are out of certain stock. Beasley stated that Columbia, like most manufacturers, carries a huge inventory of old catalog product to satisfy these special orders. . . . Reports have it that there has been quite a bit of infighting going on here between dance promoters for the services of the more famous N.Y. bands—the result has been that prices for the promoters and customers have been going up. . . . **Armando Manganero** (Arcano) has been doing sro business at the Montmatre. . . . Latest ARB survey has **WQBA** as the top radio station in Dade County from 6 a.m. to 7 p.m.—congratulations to **Lerb Levin**, the station's general manager, and **Emilio Milian**, program director. . . . **WCMQ** also made some points on the survey—they were on the air for only two weeks before the survey concluded. . . . **Joe Cain**, managing director of Tico/Alegre Records, was recently in town to promote **Charlie Palmieri's** latest release. . . . **Raul Marrero** (Discolandia) has been drawing good crowds at the Centro Esoanol. . . . **Tony Rivas**, music director at WCMQ, has been following in the footsteps of his songwriting uncle **Hugo Gonzalez**.

**Manuel Matos** stated that his M&M Record Co. will open a 8-track recording studio for local groups. . . . Ultra Records' **Jose Penichet** is on a promotion tour in the South and Southwest for the label's product. . . . **Roberto Luque** of Promotion Sales is opening a new distributing company, Mata, which he hopes will increase business by offering a piece of the profits to potential rack customers. . . . **Miss Claudette Peters**, manager of WRIZ radio here, "denies unequivocally" that the station has been sold to N.Y. interests, but the rumors persist. . . . **Yayo El Indio's** "Mojate Los Lablos" (Alegre) has radio stations and distributors talking here, as well as in Tampa. . . . **Jose (Cheo) Feliciano's** "Jugete" (Vaya) is also getting a strong response locally. . . . Upcoming appearances include **Los Chavales de Espana** (Musart), **Johnny Ventura** (Kubaney) and **Jose Fajardo** (TR), **Willie Colon** (Fania), and **Ray Barretto** (Fania).

ART (ARTURO) KAPPER

### PUERTO RICO

The **Figuerola Brothers String Quartet of Puerto Rico** recently left the island for a European tour. Stops on their itinerary include Barcelona, Madrid, Avila, Vienna, Salzburg, London and Paris. While in London, the brothers **Kachiro and Jose**, violins, **Guillermo**, viola, **Rafael**, cello, and **Narciso**, piano, will perform for BBC radio and television. The group records for Marvela Records and the Puerto Rico Institute of Culture. . . . **Raul Rizarry**, while away from his job in Puerto Rico's Public Works Department, has a hobby of playing and teaching the guitar, mandolin and cuatro. The "hobby" has also made him into a successful record producer with two LP's on his Disco Maestro label. The records feature Spanish and English self-instruction booklets. . . . Every year there is a top-selling Christmas music album in the local market. This year, and by a healthy margin, the consensus points to Frago's LP by singer **Daniel Santos** and his "jibaro" group.

Recently seen on Cerra Street of Santurce (Record Row) was **Guillermo Alvarez Guedes**, president of Gema Records, Spain. Joining him was **Angel Mont**, the label's Puerto Rican representative. Guedes headquarters in Madrid. . . . **Enrique Mendez** (Teca) will soon be leaving for Caracas. . . . Word has it that **Pancho Christal**, New York-based record wholesaler, will expand his present Cerra Street location with stress on pop-rock lines. . . . **Charles Tarrab**, president of Allied Wholesalers Co., has just returned from a business trip to Buenos Aires. . . . **Curet Alonso**, pop-composer and part owner of Actuality Records, reports that he is very happy with end-of-year sales.

Local engagements have included **Kaye Stevens** (MGM) at the Tropicoro Room of El San Juan Hotel; **Gladys Knight** and **the Pips** at the Flamboyant Hotel; **Dick Roman** and **Liz Torres** at the San Jeronimo Hotel; **Marta Romero** (Ansonia) at Ocho Puertas; **Carmen Della Dipini** (Seeco) at the Great End; **Gloria Mirabal** (Musart) at the Ponce Intercontinental Hotel; and **Cortijo y su Bonche** at the Hotel Borinquen.

ANTONIO CONTRERAS

## Zarape Deal With Aguilar

DALLAS—A tentative agreement, geared to increase the exposure of Mexican-American recording artists via the Mexican film market, has been reached here between **Johnny Gonzales**, president of Zarape Records, and Mexican actor/singer and film producer **Antonio Aguilar**.

The agreement calls for a wider use of top Chicano acts in Mexican films, with the hope that the additional exposure on the Tex-Mex market will be reflected in record sales. Aguilar, aside from his performing activities, also heads a production company.

Gonzales stated that singer **Fredde Martinez** is being considered for a part in Mexican artist **Lucha Villa's** latest film.

## CURTIS JOINS BILLBOARD

NEW YORK—Jack Curtis, staff reporter for the San Juan Star, has joined Billboard's staff as a correspondent for the Latin section out of Puerto Rico. Curtis will be working with **Antonio Contreras**, Billboard's sales representative and Latin correspondent in the area.

## Mfrs Urge Using Design, Packaging in Promotion

NEW YORK—The time has come for Latin manufacturers to better utilize product design and packaging as a merchandising and promotion tool for increased sales, according to **Izzy Sanabria**, co-owner, with **Walter Velez**, of WE-2 Graphic Design, Inc. Sanabria and Velez, to date, have been credited with a good proportion of the packaging for Pania Records' product, as well as Tico/Alegre Records and Parnaso Records.

Sanabria said that Latin manufacturers have styled their operations on standards that were prevalent on the U.S. market 10-15 years ago. "Most Latin labels," he continued, "just won't admit to cover strength. It is time for the Latin industry to utilize its talent to the fullest and to begin to create trends, instead of just copying them."

Sanabria stated that both markets, the Latin and the American, can be sold effectively with creative merchandising and promotion. "The Latin industry, to date, hasn't taken advantage of a major promotion campaign on hot breaking product—mainly because of the conservatism that's inherent to the business. We have been afraid of exposing things that are different, and the result is that we are falling behind in terms of exposure and creativity."

He credits much of the problem to the low budgets that most Latin labels have to work with, as well as with the sectionalized markets in which the product is selling. "But," he continued, "the market is there and it's strong in terms of potential sales—add to that the additional strength of American cross-over—and with the right thrust Latin could explode."

At present, Sanabria is producing a Latin Arts Series at El Cheetah,

which places equal emphasis on Latin music, graphics, poetry and photography. He stated that he hopes the weekly series will lend itself to a fuller use of Latin arts in design and promotion of product. Placing a greater emphasis on liner notes, graphics, and what Sanabria calls a "total composition," he said that he will stress a move away from the typical artist photograph on the front of product and introduce a "more visual" presentation. According to Sanabria, a problem that exists in Latin packaging is that the back cover, quite often, doesn't relate to the front—again he places the problem on low budgeting and "the accepted way of doing things."

"Latin music, especially salsa," Sanabria stated, "is moving and soon we'll be on an even level with other music forms in the U.S. And, it's going to be important that the presentation and promotion of the product keeps pace with the music."

## Tight Money

Continued from page 8

LaPalm shares Hormel's concern for profits and he acknowledges how expensive it is to run a modern studio, especially one whose boss wants to investigate all the newest devices.

This year Hormel plans expanding his four-channel capability and he envisions installing videotape equipment in one of the studios to move into the videocassette business which looms on the horizon.

It all means an investment in new dollars, but that doesn't frighten Hormel. For he just might get stimulated to become a musician again and step again into the studio as an artist.

## Hot Latin LP's IN MIAMI

Billboard SPECIAL SURVEY For Week Ending 2/3/73

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EL JUICIO Willie Colon, Fania 424
2	QUE VIVA LA MUSICA Ray Barretto, Fania 427
3	EN ESPANOL Vikki Carr, Columbia KC 31470
4	POR EL LIBRO Gran Combo, EGC 003
5	COKE Sound Triangle 7773
6	TE DIGO HORITA Johnny Ventura, Mate 003
7	PARA MI ISLA UN SON Rolando LaSerie, Musart 10328
8	EL PEQUEÑO GIGANTE Nelson Ned, UA Latino 31118
9	DON GOYO Gran Combo, West Side 002
10	LA MACHACA Porfi Jimenez, Velvet 1458
11	COMO EL ALAMO AL CAMINO Julio Iglesias, Alhambra AL 4
12	LA BATEA Tito Rodriguez, TR 300
13	CONTIGO Elio Roca, Miami 6042
14	EL NUEVO YAGO Yago El Indio, Alegre 7001
15	GREATEST HITS Javier Solis, Caytronics 1042
16	LIVE AT THE CHEETAH, VOL. 1 & 2 Fania Allstars, Fania 415
17	Y VOLVERE Los Angeles Negros, Parnaso 1070
18	JULIO IGLESIAS Alhambra AL-10
19	DOS Malo, Warner Bros. BS 2652
20	ESTO FUE LO QUE TRAJO EL BARCO Ismael Rivera, Tico 1305



SHARING the disk jockey duties at radio station WCMQ in Miami are, from left to right, Roberto Suarez, Pedro de Pool and Antonio Rivas. The station, recently purchased by Herb Dolgoff, features a "salsa" music format.

FEBRUARY 3, 1973, BILLBOARD

# Billboard Album Reviews

FEBRUARY 3, 1973



**POP**  
**ELTON and BERNIE TAUPIN—**  
Don't Shoot Me I'm Only the Piano Player  
MCA 2100

Elton and Bernie Taupin's music are given a superb graphic touch in this fancy package of expanded sounds. Elton's smooth voice and gentle piano on "Blues for Baby and Me" are starkly contrasted with a soulful sax under coating and a new rhythmic sound on "Elderberry Wine." Multi-tracking and strings provide a broad, rich, well executed produced sound. "Crocodile Rock" is the next to last cut on side two.



**POP**  
**TRAFFIC—**  
Shoot Out At The Fantasy Factory  
Island (Capitol) SW 9323

A new tour so appropriately five tour de force selections; a preview of the magic Traffic can create both on vinyl and in our own realities. The nucleus of Capaldi-Winwood-Wood plus newer member Rebob are joined by Roger Hawkins and David Hood. The textures of the music stand out, each strand, each chord is identifiable. The subtle interplay of the insinuating rhythms produces an effect bordering on mesmerism.



**POP**  
**FREE—**  
Heartbreaker  
Island (Capitol) SW 9323

Despite constant break-ups and countless head hassles, Free's music has progressed at an admirable rate. This is a supremely consistent album that both extends and modifies their prior directions. They're currently on tour with Traffic, a fact that should do much in spurring them to greater acceptance. Paul Rodgers' vocals fairly bleed upon the churning multi-dimensional backings. Best cuts are "Wishing Well," "Easy On My Soul" and "Heartbreaker."



**POP**  
**AMAZING BLONDEL—**  
England  
Island (Capitol) SW 9327

This has to be one of the most unusual—and yet dramatically musical—albums of the year. The musical effect is that of baroque-style rock, though the mood is soft; lyrically, the entire LP is a masterpiece. Best cuts: "A Spring Air," "Dolor Dulcis (Sweet Sorrow)," "Lament to the Earl of Botesford, Beck." The flipside has "The Paintings," a tri-part musical epic. Dealers: LP jacket symbolic of a classical; will need in-store promotion.



**POP**  
**IKE & TINA TURNER—**  
Let Me Touch Your Mind  
United Artists UAS 5660

Just about the same thing can be said about the latest Ike & Tina album as about their other recent-vintage successes on U.A. It is burningly energetic soul with Tina's uniquely sexy showmanship way out front on display, in a well-conceived program of Turner originals and covers. Duo's next hit could be the slow-cooking title tune or Tina's lecture on mating, "Help Him." Jacket packaging is a unique foldout poster with computer-processed abstractions.



**POP**  
**HOYT AXTON—**  
Less Than The Song  
A&M SP 4376

An enormous album for Axton and while he still keys mostly on the song (most of which he wrote himself), he seems to have broadened his demographic appeal factor. Here you'll find more musicians and they're playing something deeper than folk music. Call it progressive folk, if you wish; production by Bob Johnston gives greater strength to the overall impact of the LP. Best cuts: Title tune of "Less Than The Song," "Sweet Misery," & "Sweet Fantasy."



**POP**  
**VINEGAR JOE—**  
Rock 'N Roll Gypsies  
Atco SD 7016

If nothing else Vinegar Joe may well serve the purpose of introducing the American public to a young lady who just well might be Janis' successor, Elkie Brooks. She's a volatile bundle of energy with a voice of intense emotionalism. Sharing vocal honors is Robert Palmer who provides some high wailing solos. The music as a whole is intense and insinuating the energy level kept just above sweaty. Best cuts are "So Long," "Forgive Us" and "Whole Lotta Shakin'."



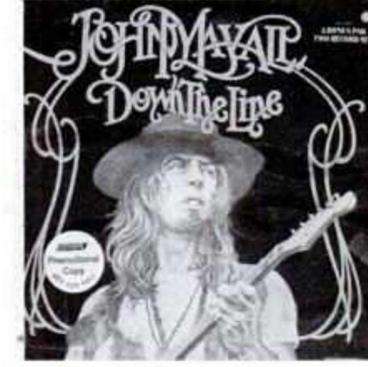
**POP**  
**MICHEL LEGRAND**  
Brian's Song  
Bell 6071

Legrand's strength as a melodic note stretcher is significantly emphasized here. His piano leads us down full sweeping paths which articulate his jazz oriented piano style and his long lined melodies. Legrand arranged all the works which marry his piano, strings and woodwinds into one cohesive force. The title tune from the TV show is a strong opener and this tone is retained with cuts, "What Are You Doing the Rest of Your Life" and "Windmills."



**POP**  
**ROBEY FALK & BOD—**  
Kentucky Gambler  
Epic (Columbia) KE 31796

First there was the Buffalo Springfield who begat Poco and C,S,N & Y; their sound providing inspiration for America and Batdorf and Rodney. Now there is Bill Robey, Don Falk and Bod Noubarian, children in spirit if not essence of that school of mellow instrumentation and carefully constructed yet laid-back harmonies. Recorded in Nashville, prime tracks are "Free Blue," "Woman-Child," "City Pride" and "Denver Daydream."



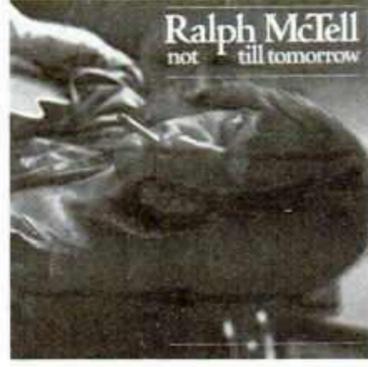
**POP**  
**JOHN MAYALL—**  
Down The Line  
London BP 618/9

There are a great many to whom Mayall's chief function is as a sort of father hen to fledgling musicians. The fact remains that Mayall's ever-changing line-up has at one time sheltered Clapton, Bruce, Mark-Almond, Peter Green, Keef Hartley, Mick Taylor etc. He is now nearly 40, and one of the prime British blues exponents. This two LP set is divided between a previously unheard live performance circa 1964 and a brief anthology of his best work.



**POP**  
**CLIMAX BLUES BAND—**  
Rich Man  
Sire (Famous) SAS 7402

"Rich Man" is a tight, beautiful harmonic blending of four voices working together in a high harmonic vein. "Shake Your Love" is a driving melodic bit about getting a gal all set for an evening's fun. Instrumentally, this new rock band cooks with a guitar-drum-organ-tenor mix which has a blazing quality. Crispness makes their vocal and instrumental sound and it's a strong calling card.



**POP**  
**RALPH MCTELL—**  
Not Till Tomorrow.  
Reprise MS 2121

With this, his first LP for Reprise, McTell may well be shedding his cloak of obscurity. An impressive lone figure on the London scene, his wandering one-man band image has won him many followers. The whole album is presented in an atmosphere of becalming mellowness, yet his largely autobiographical lyrics exude an odd level of tenseness. Make special note to "Sylvia," "Gypsy" and "Zimmerman Blues."



**SOUNDTRACK**  
**ORIGINAL SOUNDTRACK—**  
Lost Horizon  
Bell 1300

Very beautiful, highly pleasant LP with a little bit of material to appeal to all ages, ranging from one tune for kids to lots of songs for adults. Burt Bacharach produced and conducted the music for the movie, which is virtually assured of being one of the biggest hits of the year. Best cuts: "Lost Horizon" song by Shawn Phillips of which a single is already on the market; "The World Is A Circle." Dealers should tie in promotion with showing of the film.



**SOUNDTRACK**  
**VARIOUS—**  
Wattstax The Living Word  
Stax 2-3010

An impressive array of black show business message carries produced the material which is the nucleus from this six-hour concert at Los Angeles' Coliseum last August. The headliners include Isaac Hayes, the Staple Singers, Carla Thomas, Bar-Keys, Rufus Thomas, Eddie Floyd and Albert King. The message is commercial soul, although Carla is effective on a gospel tune and Hayes is superb on a 17-minute "Ain't No Sunshine."



**COUNTRY**  
**BUCK OWENS—**  
In the Palm of Your Hand  
Capitol ST 11136

Owens includes a bargain package in this one, with a couple of past hit singles and a couple of potentials for the future. The title song is outstanding, and it's one of the 7 songs on the LP self-written. It includes his "Made in Japan" and "You Ain't Gonna Have Ol' Buck To Kick Around No More." Buck comes on strong.



**COUNTRY**  
**SONNY JAMES—**  
Sings The Greatest Country Hits of 1972

The title seems to say it all. Sonny James collects the leading songs of everything in the year just past and puts down 11 great sides. They include "To Get To You," "Here I Am Again," "When the Snow is On the Roses," "Delta Dawn," "She's All I Got," and a string of others. It sounds like a country awards show.



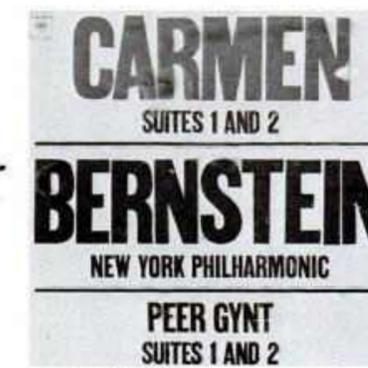
**COUNTRY**  
**FARON YOUNG—**  
This Time the Hurtin's On Me  
Mercury SR 61376

Every artist feels his current album is his best; with Faron Young this probably is the case. Using Cam Mullins arrangements, Faron has a lot of "hurtin'" songs, including "Eleven Roses," "No Painless Way," "It's Gonna Take A Little Bit Longer," and "Lost Along the Way."



**SOUL**  
**MARGIE JOSEPH—**  
Margie Joseph  
Atlantic SD 7248

Those of you who can manage to rivet their attention from the comely cover photo will be delighted to discover that Ms. Joseph is an exceptionally fine new talent. Her voice can be a gentle purr or a lioness' roar. She scores indelibly well on a soulful treatment of Dolly Parton's country smash "Touch Your Woman." Some really fine listening also abounds on "I'd Rather Go Blind," "Let's Go Somewhere & Love" and "Let's Stay Together."



**CLASSICAL**  
**BERNSTEIN: N.Y. PHILHARMONIC—**  
Carmen: Suites 1 & 2 Peer Gynt  
Suites 1 & 2  
Columbia M 31800

Carmen and Bernstein emblazoned in 3-inch type on the cover tell all. Memory of the giant publicity garnered by the complete opera recording with the same conductor, soon to be released by DGG, is still fresh enough to insure fast sales in the months ahead. No matter that some of the material has been taken off the delete shelf. The Grieg suites make for an apt coupling. A money album.



**CLASSICAL**  
**ORCH. OF THE ROYAL OPERA HOUSE, COVENT GAR.—**  
Solti At the Opera  
London CS 6753

One of London Records' heavily-promoted tributes to the top-ranked conductor, marking his 25th year with the label. Album offers six of the most accessible overtures and orchestral excerpts from operas by Verdi, Rossini, Offenbach and Ponchielli. All beautifully performed and recorded. Perfect merchandise for the large MOR classical market.



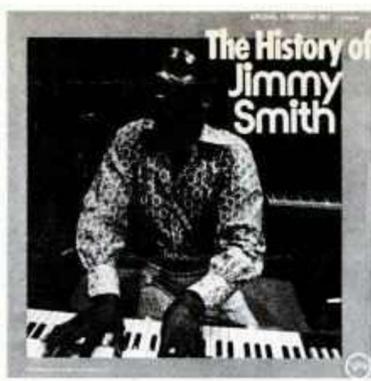
**SOUL**  
**LAURA LEE—**  
The Best of Laura Lee.  
Hot Wax HA 715

Driving, sensuous arrangements propel Laura in a program of blasting songs. She has a forceful voice which works super well in telling stories of how to win and keep love. "Women's Love Rights" should go over well with Women's Lib. Side one is straight ahead energy; side two slows down with strings a smooth undercoasting. Laura hangs onto notes and splits them well. Everything flows nicely.



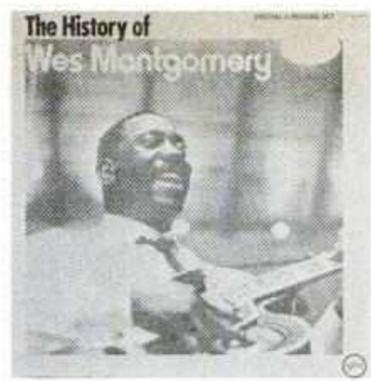
**SOUL**  
**SEGMENTS OF TIME—**  
Sussex (Buddah) SXBS 7023

"Song to the System" is a sad reflection of how people are destroying themselves. So this act gets right into the core of '70's living. And that describes the overall impact of this LP. Solid, blazing arrangements incorporating soaring trumpets, fuzzy side effects, a Latin rhythm belly and effective vocals; they're all key segments in the Segments' scope of music.



**JAZZ**  
**JIMMY SMITH—**  
The History of.  
Verve 2-V65-8814

The world really discovered organist Smith when he was on Verve, so this recapitulation of his top melodic treats from eight prior LP's is a happy trip down melody lane. Smith is always in a funky groove as shown in "Hi-Heel Sneakers" complete with his shouting "What I say!" The titles are powerhouses and include his 1964 Grammy "The Cat" plus "Walk on the Wild Side," "Got My Mojo Workin'," "Hoochie Coochie Man" and "Who's Afraid of Virginia Woolf?"



**JAZZ**  
**WES MONTGOMERY—**  
The History of.  
Verve 2-V65-8813

Montgomery's octave style of playing was a major force in mainstream guitar jazz. This repackaging of 16 tracks from five old Verve LP's displays his light, flowing style. These are the commercially feasible, developed works from which he went on to become a hot property at A&M. There is a tenderness matched in both Wes' playing and in the string backgrounds. The LP is good radio programming and valuable collector's material.



**ORIGINAL CAST**  
**ORIGINAL CAST—**  
Berlin to Broadway.  
Paramount (Famous) PAS 4000

Twenty years and 36 songs are presented in this LP, which starkly exposes with a dramatic impact Kurt Weill's magical gift for placing melodies to powerful lyrics. The music has a new arranged sound by Newton Wayland, but the material remains Weill's vision of Berlin, London, Chicago and other exotic places. The LP also emphasizes his collaborations with many famous lyricists. A super collection.



**COMEDY**  
**DON IMUS—**  
One Sacred Chicken to Go.  
RCA LSP 4819

Hilarious album featuring the Bill Sol Hargus characterization created by Don Imus, air personality at WNBC in New York. Best cuts: "The Healing of Robert W. Morgan" and "Oh Billy Sol Please Heal Us All." Dealers in New York area should do exceptionally well with this LP; Los Angeles should be a boom market, too.



**COMEDY**  
**JERRY STILLER/ANNE MEARA—**  
Laugh When You Like.  
Atlantic 7249

The comedy record that "makes it" remains the exception; most of them still being destined to receive little airplay and word of mouth publicity. Stiller & Meara have attained the perfect balance of good taste and subtle ribaldry. Their most effective skits include "Hershey Horowitz Meets Mary Elizabeth Doyle," "Rhoda Blabbit From Hollywood" and "The Sensuous Telephone Show."



**GOSPEL**  
**BLACKWOOD BROTHERS—**  
Roll On Jordan.  
Skylite SLP 6118

Dramatic and inspiring album by one of the oldest and best known groups in the field. Best cuts: "Roll On Jordan" and "If You've Never Learned to Pray." Dealers should note that this group was a major seller on another label. They perform primarily in the Deep South to huge audiences and in-store promotions could be tied-in with their appearances in the surrounding area.



**LATIN**  
**PERET—**  
Same.  
Pronto PTS 1003

Exciting, rock-style LP; definitely Latin. Best cuts: "A Mi las Mujeres, Ni Fu, Ni Fa," "Andando Voy" and "Gavo." Dealers should note that this type of music crosses all segments and should appeal to Latin music fans in New York, Miami, Texas and California as well because Peret delivers a song with 100 percent impact and the best is highly exotic and appealing.



**CLASSICAL**  
**MEMBERS OF EASTMAN SCHOOL OF MUSIC—**  
Monster Concert  
Columbia M31726

Sixteen pianists performing on eight pianos is an interesting and novel idea which could garner monster sales. However, record needs heavy promotion to sell to all kinds of buyer, and it's more novelty than entertainment. Noteworthy cuts are "William Tell Overture" led by Eugene List, and "Semiramide Overture."



**CLASSICAL**  
**NEW PHILHARMONIA ORCH.**  
(MAAZEL)—  
Ravel: Bolero.  
Angel S 36916

Some of the best known Ravel pieces, including "Pavane," "Alboradodel gracioso," and "La Valse," in addition to the title showstopper. Sound and performance are not up to the best we've had from label and conductor, but still more than adequate for broad market appeal. Cover photo of a topless dancer will freeze the roving eyes of bin browsers.



**CLASSICAL**  
**OSIPOV BALALAIKA ORCH.**  
(DUBROVSKY)—  
The Happy Domra.  
Melodiya SR 40201

Incredible virtuosity on the two-stringed instrument by soloist V. Yakovlev in transcriptions of Paganini and Bizet works, as well as a group of Russian dances and folk tunes, all backed in lively fashion by the large folk ensemble. This is a fun album whose appeal far transcends parochial ethnic interest. A strong entry.



**CLASSICAL**  
**HOLLYWOOD BOWL SYMPHONY**  
(SLATKIN)—  
The Great Waltz.  
Angel S 36056

One of several packages due to ride the promotional wave engendered by the title movie. Sound of these reissues is big and lush, and the Slatkin direction elegant. Six of the most popular Strauss waltzes, in "full-length" versions, are programmed.



**POP**

**SAM SIGNAOFF**—Sam Signaoff. Paramount Famous PAS 6042. Signaoff has a nice strong voice, and the arrangements on this debut LP run the gamut from light and driving to coherently challenging. "Too Many Monday" is a strong track which has a driving feel. Signaoff is a contemporary vocalist with good potential who uses multiple tracking to good advantage.

**HAWKWIND**—Doremi Fasol Latido. United Artists UA LA001-F. The specialized audience for heavy metal rock, music oriented to science fiction, is well served by the current effort from England's Hawkwind. Much space, keening guitars and cosmic lyrics. "The Watcher" is even a possible follow to Bowie's "Space Oddity."

**THE MONKEES**—Re-Focus. Bell 6081. The Monkees Greatest Hits find a new packaging on Bell, presumably directed at the huge kiddie audience that still sees the TV shows in Saturday morning re-runs. Good and familiar Top 40 music of much historical interest. "I'm A Believer," "I Wanna Be Free," "Last Train To Clarks-ville" and eight other goldies.

**ACTION**  
Records

**NATIONAL BREAKOUTS**

**SINGLES**

**I'M JUST A SINGER** (In a Rock and Roll Band) ..... Moody Blues, Threshold 45-67012 (London) (Leeds, ASCAP)

**ALBUMS**

**TRAFFIC** ..... Shoot Out At The Fantasy Factory, Island SW 9323 (Capitol)

**REGIONAL BREAKOUTS**

**SINGLES**

**WILD FLOWER** ..... Skylark, Capitol 3511 (Edsel, BMI) (DETROIT)  
**STOP, WAIT & LISTEN** ..Circus, Metromedia 265 (Nitty Gritty, BMI) (CLEVELAND)

**ALBUMS**

**MARINA STRINGS PLAY THE NEIL DIAMOND SONGBOOK**.... 20th Century T 404 (Los Angeles)  
**OHIO PLAYERS** ..... Pleasure, Westbound WB 2017 (Chess/Janus) (DETROIT)

Bubbling Under The  
**HOT 100**

- 101. GYPSY ..... Van Morrison, Warner Bros. 7665
- 102. HEAVEN IS MY WOMAN'S LOVE ... Tommy Overstreet, Dot 17428 (Famous)
- 103. DON'T MISUNDERSTAND ..... O.C. Smith, Columbia 4-45655
- 104. TRYING TO LIVE MY LIFE WITHOUT YOU ..... Otis Clay, Hi 2226 (London)
- 105. TEQUILA ..... Popcorn, Musicor 1468
- 106. 'TIL I GET IT RIGHT ..... Tammy Wynette, Epic 5-10940 (Columbia)
- 107. THINK IT OVER ..... The Delfonics, Philly Groove 174 (Bell)
- 108. SAIL ON SAILOR ..... Beach Boys, Brother 3613 (Warner Bros.)
- 109. I'VE NEVER FOUND A MAN (To Love Me Like You Do) ..... Esther Phillips, Kudu 910 (CTI)
- 110. THE TRUTH SHALL MAKE YOU FREE ..... King Hannibal, Aware 027
- 111. TOSSIN' & TURNIN' ..... Bunny Sigler, Philadelphia International 73523 (Columbia)
- 112. THE NIGHT THE LIGHTS WENT OUT IN GEORGIA ..... Vicki Lawrence, Bell 45-303
- 113. COME GO WITH ME ..... Del Vikings, Scepter 12367
- 114. DAISY A DAY ..... Jud Strunk, MGM 14463
- 115. THE BEST PART OF BREAKIN' UP ..... The Seashells, Columbia 4-45760
- 116. I'M GONNA TEAR YOUR PLAYHOUSE DOWN ..... Ann Peebles, Hi 45-2232 (London)
- 117. WOMAN FROM TOKYO ..... Deep Purple, Warner Bros. 7672
- 118. I'M GONNA LOVE YOU TOO ..... Terry Jacks, London 188
- 119. WE DID IT ..... Syl Johnson, Hi 2229 (London)
- 120. BETTER PLACE TO BE ..... Harry Chapin, Elektra 45828
- 121. SARAH CYNTHIA SYLVIA STOUT ..... Shel Silverstein, Columbia 45772
- 122. CRAZY LEGS ..... David Austin, Eastbound E 603 (Chess/Janus)
- 123. STELLA'S CANDY STORE ..... Sweet Marie, Yardbird 1326 (Impress)

Bubbling Under The  
**TOP LP'S**

- 201. TAMMY WYNETTE ..... My Man, Epic KE 31717 (Columbia)
- 202. AMAZING SPIDER MAN ..... From Beyond the Grave, Buddah BDS 5119
- 203. SLYVERS ..... Sylvers, Pride PRD 0007 (MGM)
- 204. PAUL STOOKEY ..... One Night Stand, Warner Bros. BS 2674
- 205. FLASH CADDILLAC & THE CONTINENTAL KIDS ..... Epic KC 31787 (Columbia)
- 206. ROCK-A-RAMA ..... Vol. 1, ABKCO AB 4222
- 207. DOUG SAHM & HIS BAND ..... Atlantic SD 7254
- 208. CHARLES LLOYD ..... Waves, A&M SP 3044
- 209. EARL SCRUGGS & THE EARL SCRUGGS REVIEW ..... Live—At Kansas State Columbia KC 31758
- 210. THE KIDS FROM THE BRADY BUNCH ..... Paramount PAS 6037 (Famous)
- 211. SLADE ..... Slayed, Polydor PD 5524
- 212. NEW SEEKERS ..... Come Softly To Me, MGM/Verve 5090

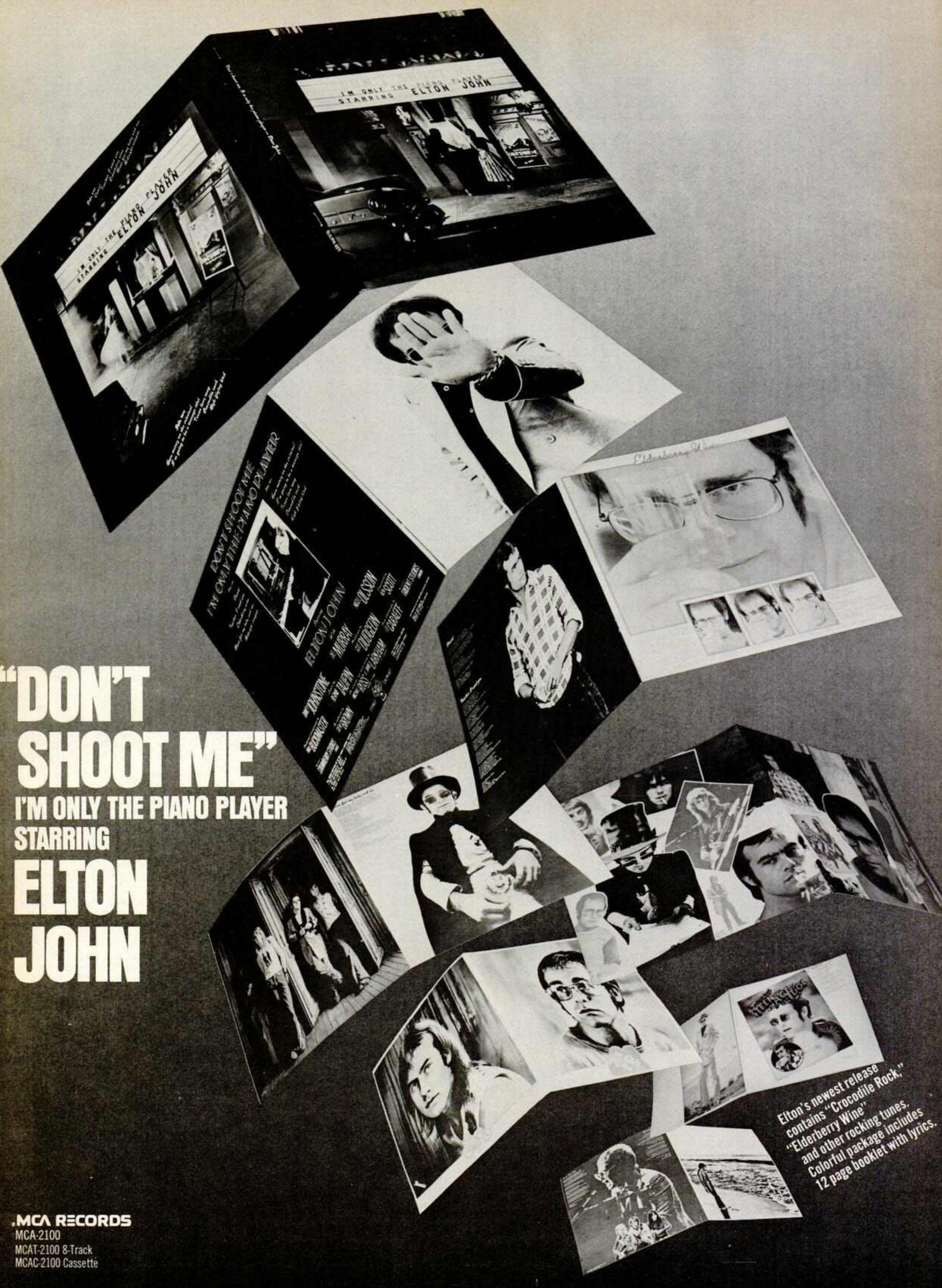
**ALBUM REVIEWS**

**BB SPOTLIGHT**

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

**SPECIAL MERIT**

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.



# "DON'T SHOOT ME" I'M ONLY THE PIANO PLAYER STARRING ELTON JOHN

**MCA RECORDS**  
MCA-2100  
MCAT-2100 8-Track  
MCAC-2100 Cassette

Elton's newest release contains "Crocodile Rock," "Elderberry Wine" and other rocking tunes. Colorful package includes 12 page booklet with lyrics.

# RADIO ACTION AND PICK SINGLES

## Breaking Disks

The **Moody Blues** have a great faculty for changing environs and coming up with hits. Witness their recent hit with the large symphonic sound, "Knights In White Satin" and now witness their national breakout with "I'm Just a Singer in a Rock and Roll Band"—a tighter, hard-driving ensemble record. We picked it as a pop hit last week and it breaks on our singles chart in the 58th position with a star. The cut is from their new London LP "The Moody Blues Seventh Sojourn" and is receiving strong airplay at: WIXY-AM Cleveland; WTRY-AM Albany; WPRO-AM Providence; KXPK-AM St. Louis; KOL-AM Seattle; WCAO-AM Baltimore; KRUX-AM Phoenix and WPOP-AM Hartford.

Still to be heard from are radio stations in New York, Los Angeles and Chicago. The strongest initial sales markets are Chicago, Cleveland, St. Louis and Milwaukee.

On a regional level, a soft sounding group, the **Skylarks** on Capitol have things a buzz in Detroit where their new record of "Wild Flower" has

Number of singles reviewed this week—135

Number reviewed last week—134

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted for the titles published this week. Songs rated three stars are not listed. Review Editor—Eliot Tiegol.

broken out, thanks to airplay on CKLW-AM and WJLP-AM, the soul voice for the area. What's interesting is the soft sound of this record breaking through in a market normally known for launching good, strong soul dancing records. Happy days!

## Hot Chart Action

War is a dynamic act in person and its single of **World Is a Ghetto** on UA continues its quest toward the top, moving into the eighth slot from number 10. Leading radio exposure comes from KROQ-AM Los Angeles; KYA-AM San Francisco;

KXOK-AM St. Louis; WEAM-AM Washington; KLIF-AM Dallas. It's number five on our soul chart and there is enough gut level emotion in the song to cover both pop and soul markets well.

The strongest sales action comes from New York, Los Angeles, Boston, Detroit, San Francisco, Cleveland, St. Louis, Pittsburgh, Baltimore, New Orleans, Miami and Atlanta.

**John Denver** grows on people. His RCA single of "Rocky Mountain High" has been out over two months and it is now the 14th top tune in the nation. Last week it was 22d on our survey. Among radio stations it is a top 10 pick at: KXOX-AM St. Louis; WEAM-AM Washington; KFJZ-AM Dallas; WMAK-AM Memphis; WFOM-AM Atlanta; KILT-AM and KNUZ-AM both in Houston; WKY-AM Oklahoma City; WHB-AM Kansas City and KIMN-AM Denver. It is a pick at WXLO-FM New York, and is being aired on KHJ-AM and KROQ-AM both in Los Angeles.

Its sales are strong in all markets except Miami. It's a top 15 seller in Los Angeles, Boston, Detroit, San Francisco, Cleveland, Pittsburgh, Baltimore/Washington, Dallas/Ft. Worth, Memphis, Nashville, Houston, Seattle and Atlanta.

## Pop

**THE STYLISTICS—BREAK UP TO MAKE UP (4:00)**  
producer: Thom Bell; writers: T. Bell, L. Creed, K. Gamble; Bellboy, Assorted, BMI. Soft strings and a falsetto lead reintroduce the group's style of loveliness. Here they sing about the problem of unearthing what can be done about mending a broken relationship. The softness of the production does not underscore the sadness of the situation. Flip: no info available. AVCO 4611.

**THE HOLLIES—MAGIC WOMAN TOUCH (3:17)**  
producer: Hollies; writers: R. Garth, Watt, C.B. Jennings; Bramsdene, BMI. Acoustic guitar opens the door for their rich vocal harmonic sound and introduces new lead Mickael Lickfors. The guitars and bass line create a subtle reggae feeling which work nicely with their tight Byrds-like harmonies. Flip: no info available. EPIC 5-10951 (Columbia)

**BILLY PRESTON—BLACKBIRD (2:48)**  
producer: Billy Preston; writers: John Lennon, Paul McCartney; MacLen, BMI. Billy's multi-tracked vocal starts off softly on this "old" Beatles work, but the funkiness which is Preston's organ style turns this work into a hot 1970s effort. A solid background contributes to the sonic impact. Flip: "Will It Go Round in Circles" (3:42); producer: Billy Preston; writers: Billy Preston, Bruce Fisher; Irving, BMI. A&M 2420.

**ARETHA FRANKLIN—MASTER OF EYES (3:25)**  
producers: Aretha Franklin, Quincy Jones; writers: Aretha Franklin, Bernice Hart, Pundit, Syberia, BMI. This is the first production teaming Quincy and Aretha and his influence is immediately felt. There are flutes and large orchestral effects which surround Aretha who is a bit laid back and working in a low register much of the time. She's also engulfed in echo, but does break loose at times to join the vocal chorus in some explosive workouts. Flip: no info available. ATLANTIC 45-2941.

**DAWN—TIE A YELLOW RIBBON ROUND THE OLD OAK TREE (3:19)**  
producer: Hank Medress, Dave Appel, Tokens; writers: Irwin Levine, L. Russell Brown; Five Arts, Tony Orlando's happy sound vocal sets a flow for this bouncy, singalongish type of song. The melody is the catchall; the lyrics are secondary. This is easy hand clapping music. Flip: no info available. BELL 45318.

**JOE COCKER—PARDON ME SIR (3:37)**  
producer: Denny Cordell; writers: Joe Cocker, Chris Stainton; TRD, Andover, ASCAP. Joe's throaty, husky voice coupled with a strong ear-soothing yet solid rhythmic foundation are the pluses on this effort. The pop/soul combination sound in the arrangement can draw soul stations. Voices and instruments mold beautifully. Flip: "St. James Infirmary Blues" (6:10); producers: Denny Cordell, Nigel Thomas; traditional. A&M 1407.

**MELANIE—BITTER BAD (2:30)**  
producer: Peter Schekeryk; writer: Melanie Safka; Neighborhood Music, ASCAP. This is a very catchy commercial outing; the arrangement can stop you in your tracks. There's a bright organ fill, a strong vocal chorus, solid conga and hot tenor which surround Melanie's strong reading of a story about a nasty guy who's playing around with another gal. Flip: no info available. NEIGHBORHOOD 4210.

**CIRCUS—STOP, WAIT & LISTEN (2:55)**  
producer: Walt Masky; writer: D. Hadlicka; Nitty Gritty, BMI. Already a regional breakout, this could be a major single for the group. Solid rock sound combined with interesting vocal and instrumental arrangements. Flip: "I Need Your Love." No time. All other info the same. METROMEDIA 265.

**MOT THE HOOPLE—SWEET JANE (3:06)**  
producer: David Bowie; writer: L. Reed; Oak Field Avenue, BMI. Excellent version of the Lou Reed tune should keep the group near the top of the charts. Similar in spots to "All the Young Dudes" but a different overall sound which leader Ian Hunter adapts to well. Flip: no info available. COLUMBIA 4-45784.

**REDBONE—CONDITION YOUR CONDITION (2:49)**  
producers: Lolly Vegas, Pat Vegas, Alex Kazanegras; writers: L. Vegas, P. Vegas, T. Bellamy; Novalene; Blackwood, BMI. "Witch Queen of New Orleans" group should score again with this uptempo rocker. Possibility for both AM and FM play. Flip: "Poison Ivy" (2:54); producer: same; writers: J. Leiber, M. Stoller; Tiger, BMI. EPIC 5-10946 (Columbia).

**DANIEL BOONE—SUNSHINE LOVER (2:48)**  
producer: Larry Page; writers: D. Boone, R. McQueen; Page Full of Hits, ASCAP. This is a goodtime feeling follow up to "Beautiful Sunday" and it has an equally infectious beat. A consistent chomp, chomp rhythm catches your ear and Daniel duets with himself via multi-tracking. Flip: "Crying" (3:31); All info the same. MERCURY 73357.

**DOBIE GRAY—DRIFT AWAY (3:30)**  
producer: Mentor Williams; writer: Mentor Williams; Almo, ASCAP. From the man who scored so heavily with "The In Crowd" several years ago, this tune should put him back in the pop spotlight. Cut is soft rocker with strong potential for pop, MOR and soul stations. Flip: no info available. DECCA 33057 (MCA).

## Also Recommended

**THE ASSOCIATION—Names, Tags, Numbers & Labels (3:33);** producer: Don Altfeld, Albert Hammond; writer: Albert Hammond; Landers, Roberts, No society listed. Flip: "Rainbows Bent"; no info available. MUMS 2576016 (Columbia).

**NEW RIDERS OF THE PURPLE SAGE—Groupie (2:37);** producer: Steve Barnard; writer: D. Tobbert; Fry King, ASCAP. COLUMBIA 4-45763.

**IKE & TINA TURNER—With a Little Help From My Friends (no time listed);** producers: Ike Turner, Soko Richardson, Warren Dawson; writer: R. Whittaker; Arcola, BMI. UA 174. (Also has soul potential).

**STORM—Mississippi Funk (3:20);** producer: Barry Beckett, Roger Hawkins; writer: Doug Mays; Muscle Shoals, BMI. BELL 45,319.

**BARBRA STREISAND—If I Close My Eyes (2:23);** producer: Billy Goldenberg; writers: Marilyn Bergman, Alan Bergman, B. Goldenberg; Emanuel, Fatco, ASCAP. COLUMBIA 4-45780.

**JOHNNY MATHIS—Take Good Care of Her (2:47);** producer: Jerry Fuller; writers: E. Warner, A. Kent; George Paxton, ASCAP. COLUMBIA 4-45777.

**MICHAEL JOHNSON—On the Road (3:16);** producers: Phil Ramone, Peter Yarrow, Chris Dedrick; writer: Carl Franzen; Balboa, ASCAP. ATCO 45-6895 (Atlantic).

**ADAM TAYLOR—My How You've Grown (2:50);** producer: Adam Taylor; writer: Adam Taylor; Zethus, ASCAP. ATCO 45-6886 (Atlantic).

**BLACK OAK ARKANSAS—Uncle Lijiah (3:17);** producers: Lee Dorman, Mike Pinera; writers: Black Oak Arkansas; Marlu, Far Fetched, ASCAP. ATCO 45-6829 (Atlantic).

**VERONIQUE SANSON—Amoureuse (3:39);** producer: Michel Berger; writer: V. Sanson; WB, ASCAP. ELEKTRA 45822.

**PORTLAND—Portland Rain (2:30);** producers: Marlin Greene, Greg Branson; writer: Gary Ogan; Esfoma, BMI. ELEKTRA 45833.

**MAGPIE STUMP—The Road Ahead (2:52);** producer: Steve Barri for Golden Clover; writers: D. Walsh, H. Price, S. Barri, S. Brown; Wingate, Golden Clover, ASCAP. DUNHILL 4238.

**TOM RAPP—Marshall (2:15);** producer: none listed; writer: Tom Rapp; Our Lady of the Media, ASCAP. BLUE THUMB 222 (Famous).

**BRENDA LEE—Nobody Wins (2:57);** producer: Owen Bradley; writer: Kris Kristofferson; Resaca, BMI. MCA 40003. (Also listed as a country pick.)

**CYMBAL AND CLINGER—The Dying River (3:05);** producer: Wes Farrell; writers: Jonny Cymbal, Peggy Clinger; Pocket Full of Tunes, Hastings, BMI. CHELSEA 78-0112 (RCA).

**HOLLY SHERWOOD—Yesterday and You (3:08);** producer: Jimmie Cross; writers: L. Dresser, S. Goldman, Bobby Arvon; Keca, ASCAP. ROCKY ROAD 30068 (BELL).

**DELANEY BRAMLETT—We Can't Be Seen Together (2:27);** producers: Delaney Bramlett and Doug Gilmore; writers: D. Bramlett, D. Gilmore; Blackwood, BMI. COLUMBIA 4-45781.

**RAY CONNIF—A Man Without a Vision (2:26);** producer: Jack Gold; writers: F. Sadoff, B. Pickett, R. Conniff; Conniff, BMI. COLUMBIA 4-45782.

**RON BURKE—You Can Only Be Just What You Are (3:25);** producers: Johnny Powers, Roger Bass; writer: R. Burke; Power House, BMI. POWER HOUSE 1005.

**PEPPER TREE—Midnight Lady (2:54);** producer: Wayne Patton, Pepper Tree; writer: Tim Garagan; Beechwood, BMI. CAPITOL 3536.

**SKYLARK—Wildflower (3:08);** producer: Eirik the Norwegian; writer: D. Richardson, D. Edwards; Edsel, BMI. CAPITOL 6626.

**JOHNNY FARNHAM—Don't You Know It's Magic (3:25);** producer: Peter Dawkins; writer: Brian Cadd; Pocket Full of Tunes, Common Good, BMI. CAPITOL 3522.

**COPPER PENNY—You're Still the One (2:58);** producer: Harry Hinde for Much Productions; writer: R. Wamil; Unichappell Music, BMI. BIG TREE 160 (BELL).

**GENE AMMONS—Play Me (3:30);** producer: Ozzie Cadena; writer: Neil Diamond; Prophet, ASCAP. PRESTIGE 757 (Fantasy).

**JIM BAILEY—Every Minute Every Day (2:50);** producer: Nikolas Venet; writers: T. Randazzo, V. Pike; Razzle Dazzle, BMI. UA 166.

veteran and his son, Bill Jr. Plenty of novelty. Flip: no info avail. VANGUARD VSD-35165.

## Also Recommended

**DOYLE HOLLY—Slow Poke (2:20);** producer: Ken Mansfield; Ridgeway, BMI. BARNABY B-5010.

**HANK THOMPSON—Roses in the Wine (2:27);** producer: Joe Allison; Central Songs/Mandina. DOT DDA-17447 (Famous).

**JACK WIGGINS—Heart (2:48);** producer: John Blackburn; Screen Gems-Columbia. J.B. RECORDS 1186.

**JAMIE KAYE—Fringes of My Life (1:57);** producer: Fred Carter Jr.; writer: Bobby Bridges; Lair, BMI. NUGGET 1069.

**FLOYD CRAMER—Chrystal Chandelier (2:48);** producer: Chet Atkins; Harbor Music, SESAC. RCA 74-0869.

**BUDDY FLOYD—Let Me Apologize; producer: Dale Morris; writer: Dale Morris; Acord, ASCAP. METROMEDIA COUNTRY MC-905-A.**

## Country

**DONNA FARGO—SUPERMAN (2:25)**  
producer: Stan Silver; writer: Donna Fargo; Prima-Donna Music, BMI. After two successive gold singles, Donna shoots for her third with another excellent up-tempo, self-written tune. Flip: no info available. DOT DDA-17444.

**BILLY EDD WHEELER—PEDRO GONZALES (3:06)**  
producer: Bob Ferguson; writer: B.E. Wheeler; Family of Man, ASCAP. With tongue in cheek, Billy Edd turns out a great novelty song which is bound to get a huge amount of air play, repeat with laughs. One of his best in a long while. Flip: "Gentle Big Man" (2:25); producer: same; writer: same. UA Music, ASCAP. RCA 74-0881.

**BRENDA LEE—NOBODY WINS (2:57)**  
producer: Owen Bradley; writer: Kris Kristofferson, Resaca, BMI. A

record that should go high in both the country and pop charts. The Lee-Kristofferson-Bradley combination is a certain winner. Flip: no info available. MCA 4000.

**HANK WILLIAMS JR.—AFTER YOU (3:05)**  
producer: Jim Viennau; writer: Jerry Chesnut; Chesmont, BMI. Capitalizing on his own strength and that of songwriter Chesnut, Williams does another great ballad that should match "Eleven Roses" in potential. Flip: no info available. MGM K-14486.

**ROY CLARK—COME LIVE WITH ME (2:54)**  
producer: Jim Foglesong; writers: Boudleaux & Felice Bryant; House of Bryant, BMI. Two of the finest writers in the world have given Clark the material, and he carries it that extra mile. New producer Foglesong deserves accolades. Flip: no info available. DOT DDA-17449 (Famous).

**BILL CARLISLE & THE CARLISES—I WANNA BE A COUNTRY SINGER (2:08)**  
producer: Chuck Glaser; writer: Jay Taylor; Glaser, BMI. This could be the sleeper of the season if promoted properly, featuring the

## Soul

**JOE SIMON—STEP BY STEP (3:20)**  
producer: Raeford Gerald for Guardian Productions; writer: Raeford Gerald; Gaucho, Belinda, BMI. This is an explosive sounding single; with a gutsy, driving propulsion both in the guitar-conga-drum combination, and Simon's vocal solos. He gells smoothly on the title phrase with a vocal chorus which becomes a dominant instrument behind his determination to get close to his favorite femme. Flip: "Talk Don't Bother Me" (2:54); producer, writer, publisher, same info; writers: Raeford Gerald, Joe Simon. SPRING 133 (Polydor).

**THE COMMODORES—DON'T YOU BE WORRIED (2:49)**  
producer: Tom Baird; writers: W. Orange, K. Dunham; Jobete, ASCAP. Strong combination of voices working with a solid, keep on moving rhythm which rides over horns and voices. There's free abandon in this story about optimism. Flip: no info available. MOWEST 5038 (Motown).

**QUIET ELEGANCE—MAMA SAID (3:00)**  
producer: Willie Mitchell; writers: Bettye Crutcher, Bobby Manuel; East/Memphis, BMI. This is formula soul-packaged properly with the

right dash of vocal/ensemble vocal mix and horns and drums and constant beat. The story; a gal who's lonely and having a fling with a married cat and getting heat at home. Flip: "I Need Love" (3:00); producer: same; writer: Willie Mitchell, Al Jackson; Jec. Publ., BMI. NI 45-2233 (London).

## Also Recommended

**100 PROOF—Since You Been Gone (3:50);** producer: Donald Dunbar; writers: C. Wilson, R. Dunbar; Gold Forever, BMI. HOT WAX 7211 (Buddah).

**CLARENCE REID—Till I Get My Share (2:30);** producers: Steve Alaimo, Willie Clark for Marlin; writer: Clarence Reid; Sherlyn, BMI. ALSTON 4616 (Atlantic).

**CISSY HOUSTON—Midnight Train to Georgia (4:04);** producer: Sonny Limbo; writer: Larry Gordon; Keca, ASCAP. JANUS 206.

**ARTHUR ADAMS—It's Private Tonight (3:31);** producers: Tommy Li-Puma, Arthur Adams; writers: Arthur Adams, Jimmy Lewis; Jobete, BMI. BLUE THUMB 219 (Famous).

**TOMMY TATE—I Ain't Gonna Worry (3:09);** producer: Johnny Baylor; writers: Tommy Tate, Helen Washington; Klondike, BMI. KOKO 2114 (Stax).

**THE INDEPENDENTS—Leaving Me (3:20);** producer: Art Productions;

writers: Chuck Jackson, M. Yancy; Our Children's, Mr. T., Chenita, BMI. WAND 11252 (Scepter).

**GENIE BROWN—Once in the Morning (3:22);** producer: Dee Ervin; writer: Jimmy Webb; Canopy, ASCAP. DUNHILL 4340.

**SMOKE SUGAR COMPANY—Save a Little Love for a Rainy Day (2:36);** producer: Len Jewell; writers: L. Smith, James Conwell Jr.; Delanieur, BMI. YER DE 0010.

**THE SOUTH SIDE MOVEMENT—I've Been Watching You (3:00);** producer: Van Leer; writers: J. Van Leer, B. Rush; Van Leer, BMI. WAND 11251 (Scepter).

**THE STEPPER'S—Come on and Get It (2:55);** producers: Chico Jones, C. Couiter, Captain Purple; writers: T. Jones, D. Bell, C. Couiter; Nine Mile, BMI. BUMPSHOOP 152.

**STATE DEPT—Be Yourself—Part 1 (2:46);** producer: Van McCoy for White House; writer: Van McCoy; Van McCoy, BMI. ABBOTT 164 (UA).

**RAMSEY LEWIS—Kufanya Mapezi (Making Love) (2:37);** producer: Teo Macero; writer: S. Goen; Pamoja, BMI. COLUMBIA 4-45766.

**PAT McMANUS—Like I Do (2:39);** producer: Al DeLory; writers: Pat McManus and Roland Pike; Two Rivers, Serenity, ASCAP. 20th CENTURY 2015.

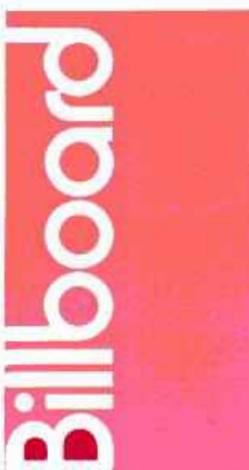
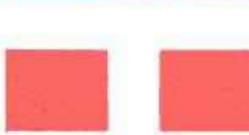
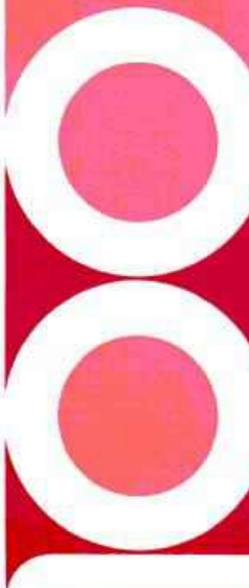
**CHIP TAYLOR—Londonderry Company (3:31);** producer: Chip Taylor for Stone House; writer: Chip Taylor; Blackwood, Back Road, BMI. BUDDAH 344.

**BOBBY GRIFFITH—The Sound of Peace (2:37);** producers: Jerry Toth, Bobby G. Griffith; writer: Bobby G. Griffith; Vogue, BMI. RANWOOD 933.

**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 February 3, 1973



**Billboard**

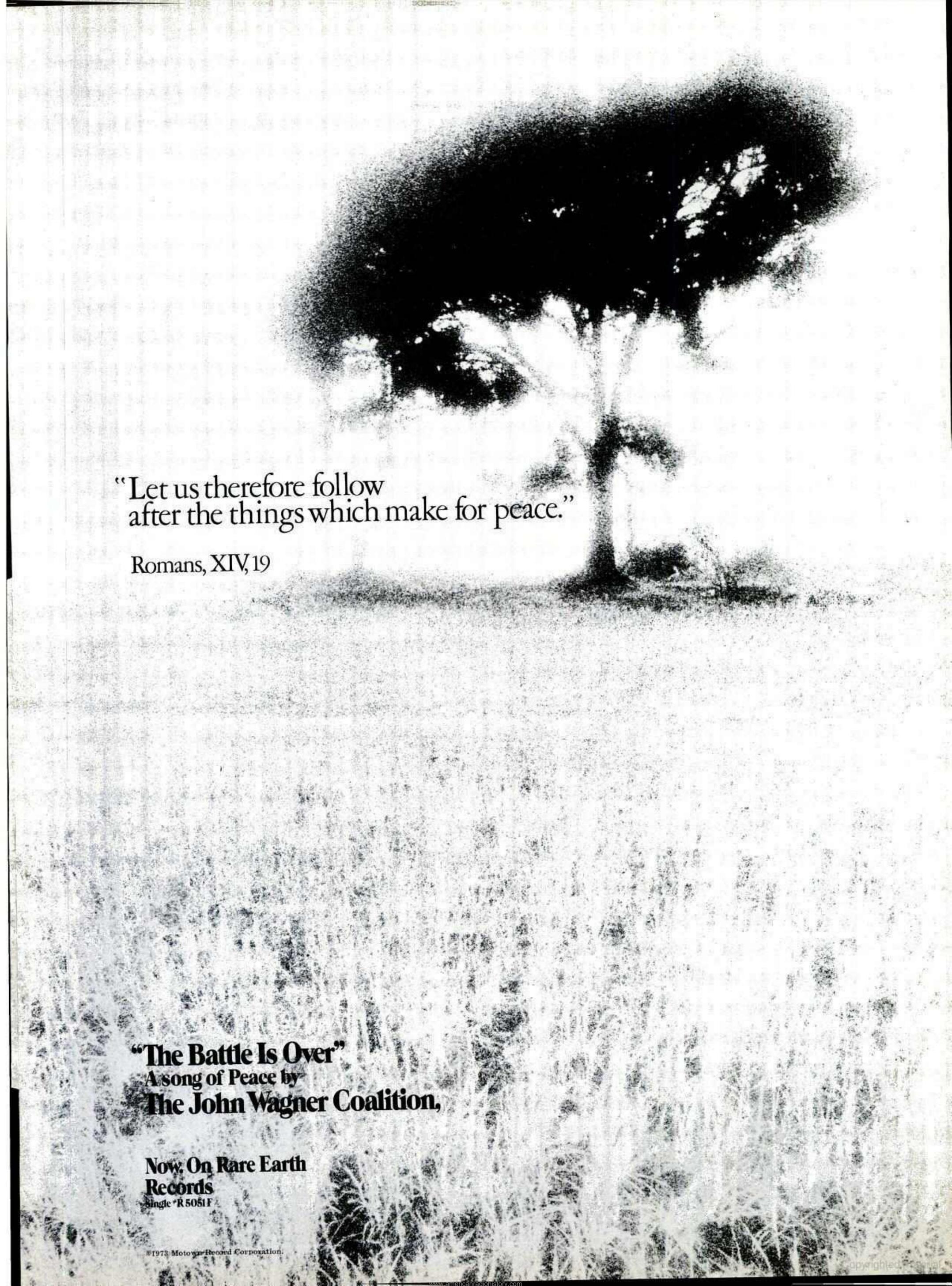
THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	3	<b>CROCODILE ROCK</b>	Elton John (Gus Dudgeon), MCA 40000
2	2	<b>YOU'RE SO VAIN</b>	Carly Simon (Richard Perry), Elektra 45824
3	1	<b>SUPERSTITION</b>	Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)
4	5	<b>WHY CAN'T WE LIVE TOGETHER</b>	Timmy Thomas (Steve Alaimo for T.K. Prod.), Glades 1703
5	4	<b>YOUR MAMA DON'T DANCE</b>	Ken Loggins & Jim Messina (Jim Messina), Columbia 4-45719
6	7	<b>OH BABE, WHAT WOULD YOU SAY</b>	Hurricane Smith (Norman Smith), Capitol 3383
7	8	<b>TROUBLE MAN</b>	Marvin Gaye (Marvin Gaye), Tamla 54228 (Motown)
8	10	<b>THE WORLD IS A GHETTO</b>	War (Jerry Goldstein, in association with Lonnie Jordan & Howard Scott/Far Out Prod.), United Artists 50975
9	13	<b>DO IT AGAIN</b>	Steely Dan (Gary Katz), ABC 11338
10	11	<b>HI HI HI</b>	Wings (Paul McCartney), Apple 1857
11	6	<b>ME AND MRS. JONES</b>	Billy Paul (Gamble-Huff), Philadelphia International 73521 (Columbia)
12	20	<b>DON'T EXPECT ME TO BE YOUR FRIEND</b>	Lobo (Phil Gernhard), Big Tree 158 (Bell)
13	23	<b>COULD IT BE I'M FALLING IN LOVE</b>	Spinners (Thom Bell), Atlantic 45-2927
14	22	<b>ROCKY MOUNTAIN HIGH</b>	John Denver (Milton Okun), RCA 74-0829
15	17	<b>DANCING IN THE MOONLIGHT</b>	King Harvest (Berjot-Robinson), Perception 515
16	18	<b>LOVE JONES</b>	Brighter Side of Darkness (Clarence Johnson), 20th Century 2002
17	12	<b>SUPERFLY</b>	Curtis Mayfield (Curtis Mayfield), Curtom 1978 (Buddah)
18	41	<b>DUELING BANJOS</b>	Deliverance (Eric Wiesberg), Warner Bros. 7659
19	9	<b>ROCKIN' PNEUMONIA-BOOGIE WOOGIE FLU</b>	Johnny Rivers (Johnny Rivers), United Artists 50960
20	21	<b>SEPARATE WAYS</b>	Elvis Presley, RCA 74-0815
21	25	<b>DADDY'S HOME</b>	Jermaine Jackson (the Corporation), Motown 1216
22	26	<b>JAMBALAYA (On the Bayou)</b>	Blue Ridge Rangers (John Fogerty), Fantasy 689
23	14	<b>CLAIR</b>	Gilbert O'Sullivan (Gordon Mills), MAM 3626 (London)
24	34	<b>LAST SONG</b>	Edward Bear (Gene Martynec), Capitol 3452
25	27	<b>YOU TURN ME ON, I'M A RADIO</b>	Joni Mitchell, Asylum 11010 (Atlantic)
26	15	<b>DON'T LET ME BE LONELY TONIGHT</b>	James Taylor (Peter Asher), Warner Bros. 7655
27	30	<b>DREIDEL</b>	Don McLean (Ed Freeman), United Artists 51100
28	37	<b>LOVE TRAIN</b>	O'Jays (Gamble-Huff), Philadelphia International 73524 (Columbia)
29	32	<b>DO YOU WANT TO DANCE</b>	Bette Midler (Joel Dorn), Atlantic 45-2928
30	19	<b>FUNNY FACE</b>	Donna Fargo (Stan Silver), Dot 17429 (Famous)
31	16	<b>I WANNA BE WITH YOU</b>	Raspberries (Jimmy Tenner), Capitol 3473
32	33	<b>REELIN' AND ROCKIN'</b>	Chuck Berry (Esmond Edwards), Chess 2136
33	35	<b>HARRY HIPPIE</b>	Bobby Womack & Peace (Bobby Womack, Joe Hicks & Muscle Shoals Sound), United Artists 50946
34	54	<b>KILLING ME SOFTLY WITH HIS SONG</b>	Roberta Flack (Joel Dorn), Atlantic 45-2940

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	29	<b>SMOKE GETS IN YOUR EYES</b>	Blue Haze (Philip Swern & Johnny Arthey), A&M 1357
36	43	<b>THE COVER OF THE ROLLING STONE</b>	Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732
37	24	<b>PIECES OF APRIL</b>	Three Dog Night (Richard Podolor), Dunhill 4331
38	44	<b>PEACEFUL EASY FEELING</b>	Eagles (Glyn Johns), Asylum 11013 (Atlantic)
39	39	<b>LOOKING THROUGH THE EYES OF LOVE</b>	Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-301
40	42	<b>I'M NEVER GONNA BE ALONE ANYMORE</b>	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50996
41	28	<b>LIVING IN THE PAST</b>	Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner Bros.)
42	50	<b>BIG CITY MISS RUTH ANN</b>	Gallery (Mike Theodore, Dennis Coffey), Sussex 248 (Buddah)
43	53	<b>JESUS IS JUST ALRIGHT</b>	Doobie Brothers (Ted Templeman), Warner Bros. 7661
44	47	<b>LIVING TOGETHER GROWING TOGETHER</b>	5th Dimension (Bones Howe), Bell 45,310
45	45	<b>I CAN'T STAND TO SEE YOU CRY</b>	Smokey Robinson & The Miracles (Johnny Bristol), Tamla 54225 (Motown)
46	51	<b>I GOT ANTS IN MY PANTS</b>	James Brown (James Brown), Polydor 14162
47	40	<b>I'LL BE YOUR SHELTER (In Time of Storm)</b>	Luther Ingram (Johnny Baylor), Koko 2113 (Columbia)
48	52	<b>YOU'VE GOT TO TAKE IT (If You Want It)</b>	Main Ingredient (Silvester/Simmons), RCA 74-0856
49	60	<b>DANNY'S SONG</b>	Anne Murray (Brian Ahern), Capitol 3481
50	63	<b>HUMMINGBIRD</b>	Seals & Crofts (Louie Shelton), Warner Bros. 7671
51	55	<b>LUCKY MAN</b>	Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
52	64	<b>GIVE ME YOUR LOVE</b>	Barbara Mason (Curtis Mayfield), Buddah 331
53	61	<b>GOOD MORNING HEARTACHE</b>	Diana Ross (Berry Gordy), Motown 1211
54	59	<b>DAYTIME, NIGHTTIME</b>	Keith Hampshire (Pig-Weed Productions), A&M 1403
55	57	<b>DON'T LEAVE ME STARVIN' FOR YOUR LOVE, Part 1</b>	Holland-Dozier featuring Brian Holland (Staff), Invictus 9133 (Capitol)
56	58	<b>WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN'</b>	James Brown & Lyn Collins (James Brown), Polydor 14157
57	76	<b>DON'T CROSS THE RIVER</b>	America (America), Warner Bros. 7670
58	—	<b>I'M JUST A SINGER (In a Rock and Roll Band)</b>	Moody Blues, (Tony Clark) Threshold 45-67012 (London)
59	65	<b>SONGMAN</b>	Cashman & West (Steve Barri), Dunhill 4333
60	71	<b>SPACE ODDITY</b>	David Bowie (Gus Dudgeon), RCA 74-0876
61	67	<b>I NEVER SAID GOODBYE</b>	Engelbert Humperdinck (Gordon Mills), Parrot 40072 (London)
62	86	<b>NEITHER ONE OF US (Wants to Say Goodbye)</b>	Gladys Knight & the Pips (Joe Porter), Soul 35098 (Motown)
63	68	<b>SILLY WASN'T I</b>	Valerie Simpson (Ashford-Simpson), Tamla 54224 (Motown)
64	69	<b>TWEEDLEE DEE</b>	Little Jimmy Osmond (Mike Curb & Don Costa), MGM 14468
65	66	<b>SOUL SONG</b>	Joe Stampley (Norris Wilson), Dot 17442 (Famous)
66	88	<b>DEAD SKUNK</b>	Loudon Wainwright III (Thomas Jefferson Kaye), Columbia 4-45726

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	75	<b>CONTROL OF ME</b>	Les Emmerson (Ted Gerow, Les Emmerson), Lion 141 (MGM)
68	79	<b>ROSALIE</b>	Sam Neely (Rudy Durand), Capitol 3510
69	78	<b>THE MESSAGE</b>	Cymande (John Schroeder), Janus 203
70	74	<b>BOOGIE WOOGIE MAN</b>	Paul Davis (Chips Moman & Paul Davis), Bang 599
71	83	<b>TODAY I STARTED LOVING YOU AGAIN</b>	Bettye Swann (Rick Hall & Mickey Buckins), Atlantic 45-2921
72	—	<b>HELLO HURRAY</b>	Alice Cooper (Bob Ezrin) Warner Bros. 7673
73	36	<b>IT NEVER RAINS IN SOUTHERN CALIFORNIA</b>	Albert Hammond (Don Altfeld & Albert Hammond), Mums 76011 (Columbia)
74	—	<b>ALSO SPRACH ZARATHUSTRA (2001)</b>	Deodato (Creed Taylor) CTI 12
75	—	<b>PALACE GUARD</b>	Rick Nelson & the Stone Canyon Band (Rick Nelson) MCA 40001
76	77	<b>FEVER</b>	Rita Coolidge (David Anderle), A&M 1398
77	80	<b>HAPPY (Love Theme from "Lady Sings the Blues")</b>	Bobby Darin (Bob Crewe), Motown 1217
78	—	<b>AUBREY</b>	Bread (David Gates, James Griffin) Elektra 45832
79	81	<b>HOT WIRE</b>	Al Green (P. James, C. Rodgers), Bell 6076
80	—	<b>ONE LESS SET OF FOOTSTEPS</b>	Jim Croce (Terry Cashman & Tommy West), ABC 11346
81	91	<b>LOVE IS WHAT YOU MAKE IT</b>	Grass Roots (Steve Barri, Bob Grill, Warren Entner), Dunhill 4335
82	84	<b>BUT I DO</b>	Bobby Vinton (Bobby Vinton), Epic 5-10936 (Columbia)
83	85	<b>SLOW MOTION, Part 1</b>	Johnny Williams (Gamble-Huff), Philadelphia International 73518 (Columbia)
84	87	<b>HOW CAN I TELL HER</b>	Travis Wammack (Rick Hall), Fame 81008 (United Artists)
85	—	<b>PEACEFUL</b>	Helen Reddy (Tom Catalano) Capitol 3527
86	—	<b>KEEP ON SINGING</b>	Austin Roberts (Danny Jansen, Bobby Hart, Austin Roberts) Chelsea 0110 (RCA)
87	—	<b>AIN'T NO WOMAN (Like the One I've Got)</b>	Four Tops (Steve Barri, Bennie Lambert, Brian Potter) Dunhill 4-339
88	—	<b>KISSING MY LOVE</b>	Bill Withers (Bill Withers) Sussex 250 (Buddah)
89	92	<b>LITTLE WILLIE</b>	The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251
90	—	<b>FOLLOW YOUR DAUGHTER HOME</b>	Guess Who (Jack Richardson) RCA 74-0880
91	93	<b>SWEET LORRAINE</b>	Uriah Heep (Gerry Bron), Mercury 73349
92	—	<b>DO IT IN THE NAME OF LOVE</b>	Candi Staton (Rick Hall) Fame 91009 (United Artists)
93	94	<b>DON'T BURN ME</b>	Paul Kelly (Buddy Killen), Warner Bros. 7657
94	—	<b>SUGAR MAGNOLIA</b>	Grateful Dead (Bob Weir, Phil Leah, Betty Cantor) Warner Bros. 7667
95	100	<b>COME SOFTLY TO ME</b>	New Seekers featuring Marty Kristian (Michael Lloyd), MGM/Verve 10698
96	98	<b>SOMEBODY LOVES YOU</b>	Whispers (Ron Carson for GRT Corporation), Janus 200
97	—	<b>WISH THAT I COULD TALK TO YOU</b>	Sylvers (Jerry Butler, Meg Johnson, Michael Viner) Pride 1019 (MGM)
98	97	<b>IF IT'S ALL RIGHT WITH YOU</b>	Dottie West (Jerry Bradley), RCA 74-0828
99	99	<b>WE'RE GONNA HAVE A GOOD TIME</b>	Rare Earth (Tom Baird, Joe Porter & Rare Earth), Rare Earth 5052 (Motown)
100	—	<b>LOVE MUSIC</b>	Raiders (Mark Lindsay) Columbia 4-45759

**HOT 100 A-Z - (Publisher-Licensee)**

Ain't No Woman (Like the One I've Got) (Trendle/Soldier, BMI)	87	Daddy's Home (Mem, BMI)	21	Don't Leave Me Starvin' For Your Love (Gold Forever, BMI)	55	Hummingbird (Dawnbreaker, BMI)	50	I'll Be Your Shelter (In Time of Storm) (East/Memphis/Klan-dike, BMI)	47	Killing Me Softly With His Song (Fogel/Jobete, ASCAP)	34	Oh Babe, What Would You Say (Chappell, ASCAP)	6	One Less Set of Footsteps (Blondingwell/Wingate, ASCAP)	89	Living in the Past (Chrysalis, ASCAP)	31	Living Together, Growing Together (Colgems/New Hidden Valley, ASCAP)	44	Looking Through the Eyes of Love (Seven Gems-Columbia, BMI)	39	Love Is What You Make It (Wingate, ASCAP)	81	Reelin' and Rockin' (Arc, BMI)	32	Rockin' Pneumonia Boogie (Fox/Fantara/Selso, BMI)	16	Woogie Flo (Cotillion, BMI)	19																								
Also Sprach Zarathustra (2001) (Three Brothers, ASCAP)	74	Danny's Song (Gnesses, ASCAP)	13	Dead Skunk (Frank, ASCAP)	66	Fever (Jay & Cno, BMI)	76	I Can't Stand to See You Cry (Jobete, ASCAP)	45	Last Song (Chinnick/Bak, ASCAP)	46	Love Jones (Gamble-Huff, ASCAP)	18	Love Train (Gamble-Huff, ASCAP)	30	Me and Mrs. Jones (Assorted, BMI)	11	Neither One of Us (Wants to Say Goodbye) (Soul, BMI)	42	Peaceful Easy Feeling (Jazz-Bird/Benchmark, ASCAP)	38	Pieces of April (Antique/Leeds, ASCAP)	37	Rocky Mountain High (Cherry Lane, ASCAP)	14	Rosalie (Seven Iron, BMI)	68	Separate Ways (Press, BMI)	20	Silly Wasn't I (Cotillion, ASCAP)	63	Slow Motion, Part 1 (Assorted, BMI)	63	Smoke Gets in Your Eyes (T.B. Harms, ASCAP)	35	Sombody Loves You (Baby Face, ASCAP)	96	Songman (Blondingwell/Wingate, ASCAP)	59	Soul Song (Gallico/Algee, BMI)	65	Space Oddity (Tro-Andover, ASCAP)	60	Sugar Magnolia (Ice Nine, ASCAP)	60	Superfly (Curtom, BMI)	17	Superstition (Streis & Van Stuck/Black Bull, ASCAP)	3	You Turn Me On, I'm a Radio (Mitchell, ASCAP)	25	You've Got to Take It (If You Want It) (Damic, BMI)	48
Aubrey (Screen Gems-Columbia, BMI)	78	Dead Skunk (Frank, ASCAP)	66	Follow Your Daughter Home (Music Expressions, BMI)	90	Funny Face (Prima Donna, BMI)	19	Good Morning Heartache (Northern, ASCAP)	53	Happy (Jobete, ASCAP)	77	Harry Hippie (Chartwell, BMI)	93	Hello Hurray (Warner Bros., ASCAP)	12	How Can I Tell Her (Irving, BMI)	79	Jambalaya (On the Bayou) (Acuff-Rose, BMI)	22	Jesus Is Just Alright (York-Alexis, ASCAP)	43	Keep On Singing (Pocket Full of Tunes, BMI)	86	Killing Me Softly With His Song (Fogel/Jobete, BMI)	34	Last Song (Chinnick/Bak, ASCAP)	46	Love Is What You Make It (Wingate, ASCAP)	81	Me and Mrs. Jones (Assorted, BMI)	11	Neither One of Us (Wants to Say Goodbye) (Soul, BMI)	42	Oh Babe, What Would You Say (Chappell, ASCAP)	6	One Less Set of Footsteps (Blondingwell/Wingate, ASCAP)	89	Living in the Past (Chrysalis, ASCAP)	31	Living Together, Growing Together (Colgems/New Hidden Valley, ASCAP)	44	Looking Through the Eyes of Love (Seven Gems-Columbia, BMI)	39	Love Is What You Make It (Wingate, ASCAP)	81	Reelin' and Rockin' (Arc, BMI)	32	Rockin' Pneumonia Boogie (Fox/Fantara/Selso, BMI)	16	Woogie Flo (Cotillion, BMI)	19		
Big City Miss Ruth Ann (Cedarwood/Free Breeze, BMI)	42	Dead Skunk (Frank, ASCAP)	66	Follow Your Daughter Home (Music Expressions, BMI)	90	Funny Face (Prima Donna, BMI)	19	Good Morning Heartache (Northern, ASCAP)	53	Happy (Jobete, ASCAP)	77	Harry Hippie (Chartwell, BMI)	93	Hello Hurray (Warner Bros., ASCAP)	12	How Can I Tell Her (Irving, BMI)	79	Jambalaya (On the Bayou) (Acuff-Rose, BMI)	22	Jesus Is Just Alright (York-Alexis, ASCAP)	43	Keep On Singing (Pocket Full of Tunes, BMI)	86	Killing Me Softly With His Song (Fogel/Jobete, BMI)	34	Last Song (Chinnick/Bak, ASCAP)	46	Love Is What You Make It (Wingate, ASCAP)	81	Me and Mrs. Jones (Assorted, BMI)	11	Neither One of Us (Wants to Say Goodbye) (Soul, BMI)	42	Oh Babe, What Would You Say (Chappell, ASCAP)	6	One Less Set of Footsteps (Blondingwell/Wingate, ASCAP)	89	Living in the Past (Chrysalis, ASCAP)	31	Living Together, Growing Together (Colgems/New Hidden Valley, ASCAP)	44	Looking Through the Eyes of Love (Seven Gems-Columbia, BMI)	39	Love Is What You Make It (Wingate, ASCAP)	81	Reelin' and Rockin' (Arc, BMI)	32	Rockin' Pneumonia Boogie (Fox/Fantara/Selso, BMI)	16	Woogie Flo (Cotillion, BMI)	19		
But I Do (Arc, BMI)	82	Dead Skunk (Frank, ASCAP)	66	Follow Your Daughter Home (Music Expressions, BMI)	90	Funny Face (Prima Donna, BMI)	19	Good Morning Heartache (Northern, ASCAP)	53	Happy (Jobete, ASCAP)	77	Harry Hippie (Chartwell, BMI)	93	Hello Hurray (Warner Bros., ASCAP)	12	How Can I Tell Her (Irving, BMI)	79	Jambalaya (On the Bayou) (Acuff-Rose, BMI)	22	Jesus Is Just Alright (York-Alexis, ASCAP)	43	Keep On Singing (Pocket Full of Tunes, BMI)	86	Killing Me Softly With His Song (Fogel/Jobete, BMI)	34	Last Song (Chinnick/Bak, ASCAP)	46	Love Is What You Make It (Wingate, ASCAP)	81	Me and Mrs. Jones (Assorted, BMI)	11	Neither One of Us (Wants to Say Goodbye) (Soul, BMI)	42	Oh Babe, What Would You Say (Chappell, ASCAP)	6	One Less Set of Footsteps (Blondingwell/Wingate, ASCAP)	89	Living in the Past (Chrysalis, ASCAP)	31	Living Together, Growing Together (Colgems/New Hidden Valley, ASCAP)	44	Looking Through the Eyes of Love (Seven Gems-Columbia, BMI)	39	Love Is What You Make It (Wingate, ASCAP)	81	Reelin' and Rockin' (Arc, BMI)	32	Rockin' Pneumonia Boogie (Fox/Fantara/Selso, BMI)	16	Woogie Flo (Cotillion, BMI)	19		
Clair (MAM, ASCAP)	23	Dead Skunk (Frank, ASCAP)	66	Follow Your Daughter Home (Music Expressions, BMI)	90	Funny Face (Prima Donna, BMI)	19	Good Morning Heartache (Northern, ASCAP)	53	Happy (Jobete, ASCAP)	77	Harry Hippie (Chartwell, BMI)	93	Hello Hurray (Warner Bros., ASCAP)	12	How Can I Tell Her (Irving, BMI)	79	Jambalaya (On the Bayou) (Acuff-Rose, BMI)	22	Jesus Is Just Alright (York-Alexis, ASCAP)	43	Keep On Singing (Pocket Full of Tunes, BMI)	86	Killing Me Softly With His Song (Fogel/Jobete, BMI)	34	Last Song (Chinnick/Bak, ASCAP)	46	Love Is What You Make It (Wingate, ASCAP)	81	Me and Mrs. Jones (Assorted, BMI)	11	Neither One of Us (Wants to Say Goodbye) (Soul, BMI)	42	Oh Babe, What Would You Say (Chappell, ASCAP)	6	One Less Set of Footsteps (Blondingwell/Wingate, ASCAP)	89	Living in the Past (Chrysalis, ASCAP)	31	Living Together, Growing Together (Colgems/New Hidden Valley, ASCAP)	44	Looking Through the Eyes of Love (Seven Gems-Columbia, BMI)	39	Love Is What You Make It (Wingate, ASCAP)	81	Reelin' and Rockin' (Arc, BMI)	32	Rockin' Pneumonia Boogie (Fox/Fantara/Selso, BMI)	16	Woogie Flo (Cotillion, BMI)	19		
Come Softly to Me (Cormertone, BMI)	95	Dead Skunk (Frank, ASCAP)	66	Follow Your Daughter Home (Music Expressions, BMI)	90	Funny Face (Prima Donna, BMI)	19	Good Morning Heartache (Northern, ASCAP)	53	Happy (Jobete, ASCAP)	77	Harry Hippie (Chartwell, BMI)	93	Hello Hurray (Warner Bros., ASCAP)	12	How Can I Tell Her (Irving, BMI)	79	Jambalaya (On the Bayou) (Acuff-Rose, BMI)	22	Jesus Is Just Alright (York-Alexis, ASCAP)	43	Keep On Singing (Pocket Full of Tunes, BMI)	86	Killing Me Softly With His Song (Fogel/Jobete, BMI)	34	Last Song (Chinnick/Bak, ASCAP)	46	Love Is What You Make It (Wingate, ASCAP)	81	Me and Mrs. Jones (Assorted, BMI)	11	Neither One of Us (Wants to Say Goodbye) (Soul, BMI)	42	Oh Babe, What Would You Say (Chappell, ASCAP)	6	One Less Set of Footsteps (Blondingwell/Wingate, ASCAP)	89	Living in the Past (Chrysalis, ASCAP)	31	Living Together, Growing Together (Colgems/New Hidden Valley, ASCAP)	44	Looking Through the Eyes of Love (Seven Gems-Columbia, BMI)	39	Love Is What You Make It (Wingate, ASCAP)	81	Reelin' and Rockin' (Arc, BMI)	32	Rockin' Pneumonia Boogie (Fox/Fantara/Selso, BMI)	16	Woogie Flo (Cotillion, BMI)	19		
Control of Me (4 Star/Galeany, BMI)	67	Dead Skunk (Frank, ASCAP)	66	Follow Your Daughter Home (Music Expressions, BMI)	90	Funny Face (Prima Donna, BMI)	19	Good Morning Heartache (Northern, ASCAP)	53	Happy (Jobete, ASCAP)	77	Harry Hippie (Chartwell, BMI)	93	Hello Hurray (Warner Bros., ASCAP)	12	How Can I Tell Her (Irving, BMI)	79	Jambalaya (On the Bayou) (Acuff-Rose, BMI)	22	Jesus Is Just Alright (York-Alexis, ASCAP)	43	Keep On Singing (Pocket Full of Tunes, BMI)	86	Killing Me Softly With His Song (Fogel/Jobete, BMI)	34	Last Song (Chinnick/Bak, ASCAP)	46	Love Is What You Make It (Wingate, ASCAP)	81	Me and Mrs. Jones (Assorted, BMI)	11	Neither One of Us (Wants to Say Goodbye) (Soul, BMI)	42	Oh Babe, What Would You Say (Chappell, ASCAP)	6	One Less Set of Footsteps (Blondingwell/Wingate, ASCAP)	89	Living in the Past (Chrysalis, ASCAP)	31	Living Together, Growing Together (Colgems/New Hidden Valley, ASCAP)	44	Looking Through the Eyes of Love (Seven Gems-Columbia, BMI)	39	Love Is What You Make It (Wingate, ASCAP)	81	Reelin' and Rockin' (Arc, BMI)	32	Rockin' Pneumonia Boogie (Fox/Fantara/Selso					



“Let us therefore follow  
after the things which make for peace.”

Romans, XIV, 19

**“The Battle Is Over”**  
A Song of Peace by  
**The John Wagner Coalition,**

**Now On Rare Earth  
Records**  
Single R 5051F

# 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	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					8-TRACK	CASSETTE	REEL TO REEL
1	1	9	CARLY SIMON No Secrets Elektra EKS 75049	•			36	36	9	RASPBERRIES Fresh Capitol ST 11123			NA	72	74	11	POCO A Good Feelin' to Know Epic KE 31601 (Columbia)			NA
2	2	12	WAR The World Is a Ghetto United Artists UAS 5652	•			★37	47	5	AL GREEN Green Is Blues Hi SHL 32055 (London)			NA	73	63	30	NEIL DIAMOND Moods Uni 93136 (MCA)	•		
3	4	12	STEVIE WONDER Talking Book Tamla T 319 L (Motown)			NA	38	37	61	MOODY BLUES Days of Future Passed Deram DES 18012 (London)	•			74	67	24	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634			
4	3	14	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)	•		NA	★39	43	7	DON McLEAN United Artists UAS 5651				75	70	28	EMERSON, LAKE & PALMER Trilogy Cotillion SD 9903	•		
5	5	9	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)	•			40	40	13	STYLISTICS Round 2 Avco AC 11006			NA	76	53	14	WEST, BRUCE & LAING Why Dontcha Columbia KC 31929			NA
★6	8	9	NEIL DIAMOND Hot August Night MCA 2-8000	•			★41	83	3	DEEP PURPLE Who Do We Think We Are Warner Bros. BS 2678				77	82	9	ALBERT HAMMOND It Never Rains in Southern California Mums KZ 31905 (Columbia)			NA
7	6	13	JETHRO TULL Living in the Past Chrysalis 2CH 1035 (Warner Bros.)	•			42	41	8	PARTRIDGE FAMILY Notebook Bell 1111			NA	78	78	34	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			
8	7	11	JAMES TAYLOR One Man Dog Warner Bros. BS 2660	•			43	42	17	LOBO Of a Simple Man Big Tree 2013 (Bell)			NA	79	80	9	MAN OF LA MANCHA Soundtrack United Artists UAS 9906			
9	10	12	MOODY BLUES Seventh Sojourn Threshold THS 7 (London)	•			44	38	16	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602	•			80	81	22	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)			NA
★10	14	11	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D			NA	45	46	11	NEIL YOUNG/SOUNDTRACK Journey Through the Past Reprise 2XS 6480				81	84	14	JOHNNY RIVERS L.A. Reggae United Artists UAS 5650			
★11	13	10	JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)	•		NA	46	44	18	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (Columbia)				★12	146	2	DEREK & THE DOMINOS Live in Concert RSD SD 2-8800 (Atlantic)			NA
12	11	17	CAT STEVENS Catch Bull at Four A&M SP 4365	•			47	39	18	YES Close to the Edge Atlantic SD 7244	•			★13	94	5	SMOKEY ROBINSON & THE MIRACLES 1957-1972 Tamla T 320 D (Motown)			NA
★15	15	6	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London 2PS 626/7	•			48	48	24	MICHAEL JACKSON Ben Motown M 755 L			NA	84	66	17	OSMONDS Crazy Horses MGM SE 4851			
14	12	16	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	•			★50	61	10	STEELY DAN Can't Buy a Thrill ABC ABCX 758			NA	85	79	13	MELANIE Stoneground Words Neighborhood NRS 47005 (Famous)			NA
15	9	10	AMERICA Homecoming Warner Bros. BS 2655	•			51	49	17	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)				86	88	26	JERMAINE JACKSON Jemaine Motown M 752 L			NA
16	17	13	LOGGINS & MESSINA Columbia KC 31748			NA	52	52	9	JIMI HENDRIX War Heroes Reprise MS 2103				★17	117	2	ELVIS PRESLEY Separate Ways RCA Camden CAS 2611			
17	18	11	BILLY PAUL 360 Degrees of Billy Paul Philadelphia Intl. KZ 31793 (Columbia)			NA	53	51	13	FOUR TOPS Keeper of the Castle Dunhill DSX 50129			NA	88	93	7	BILLY PRESTON Music Is My Life A&M SP 3516			NA
18	19	9	HELEN REDDY I Am Woman Capitol ST 11068	•			54	56	13	RITA COOLIDGE The Lady's Not for Sale A&M SP 4370			NA	89	89	62	LED ZEPPELIN Atlantic SD 7208	•		
★19	21	10	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418	•			55	50	17	TEN YEARS AFTER Rock & Roll Music to the World Columbia KZ 31779				90	92	27	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044			
★20	25	4	MARVIN GAYE/SOUNDTRACK Trouble Man Tamla T 322 L (Motown)	•			56	54	26	ROD STEWART Never a Dull Moment Mercury SRM 1-646	•			91	97	30	DONNA FARGO The Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)			NA
21	22	21	JOHN DENVER Rocky Mountain High RCA LSP 4731	•			57	57	10	SHAWN PHILLIPS Faces A&M SP 4363			NA	92	95	6	J.J. CALE Really Shelter SW 8912 (Capitol)			NA
22	16	23	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	•			58	59	12	STEVE MILLER BAND Anthology Capitol SVBB 11114			NA	★18	157	2	DELIVERANCE Soundtrack Warner Bros. BS 2683			
23	20	24	CURTIS MAYFIELD/SOUNDTRACK Superfly Curtom CRS 8014 ST (Buddah)	•		NA	★59	72	5	GILBERT O'SULIVAN Back to Front MAM 5 (London)			NA	94	96	67	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	•		
24	23	14	SANTANA Caravanserai Columbia KC 31610	•			60	55	28	CHICAGO V Columbia KC 31102	•		NA	95	85	9	NEW RIDERS OF THE PURPLE SAGE Gypsy Cowboy Columbia KC 31930			NA
★25	27	9	BETTE MIDLER The Divine Miss M Atlantic SD 7238	•		NA	★61	69	9	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)			NA	96	75	22	THE BAND Rock of Ages Capitol SABB 11045	•		
26	24	10	GRATEFUL DEAD Europe '72 Warner Bros. 3WX 2668	•			62	64	33	BOBBY WOMACK Understanding United Artists UAS 5577				★19	112	3	TIMMY THOMAS Why Can't We Live Together Glades 33-6501			NA
27	29	12	BREAD Guitar Man Elektra EKS 75047	•			★63	77	12	DAVID BOWIE Space Oddity RCA LSP 4813				98	90	11	KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (Columbia)			
28	30	9	DUANE ALLMAN An Anthology Capricorn 2 CP 0108 (Warner Bros.)	•			64	65	28	THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118	•			★20	111	8	LOU REED Transformer RCA LSP 4807			NA
29	31	8	DONNY OSMOND My Best to You MGM SE 4872			NA	65	62	32	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	•		NA	100	87	23	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (Columbia)			NA
30	26	12	BARBRA STREISAND Live in Concert at the Forum Columbia KC 31760				★66	102	2	BEACH BOYS Holland Brother/Reprise MS 2118				101	105	13	MOTT THE HOOPLE All the Young Dudes Columbia KC 31750			NA
31	32	10	URIAH HEPP The Magician's Birthday Mercury SRM 1-652	•			★67	86	3	NEIL DIAMOND Double Gold Bang BDS 2-227				★102	113	5	HURRICANE SMITH Capitol ST 11139			NA
32	28	13	ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2595	•			68	68	9	JAMES BROWN Get on the Good Foot Polydor PD 2-3004	•			103	101	96	CAROLE KING Tapestry Ode SP 77009 (A&M)	•		
33	33	25	TEMPTATIONS All Directions Gordy G 962 L (Motown)			NA	69	71	12	PETER DINKlage Who Came First Decca DL 7-9189 (MCA)				104	73	14	BLOOD, SWEAT & TEARS New Blood Columbia KC 31780			NA
34	35	9	RICK NELSON & THE STONE CANYON BAND Garden Party Decca DL 7-5391 (MCA)				70	58	34	ELTON JOHN Honky Chateau Uni 93135 (MCA)	•			★105	147	3	EUMIR DEODATO Prelude/Deodato CTI CTI 6021			NA
35	34	10	JOE COCKER A&M SP 4368			NA	71	60	35	CHUCK BERRY London Sessions Chess CH 60020	•		NA	106	109	10	LITTLE JIMMY OSMOND Killer Joe MGM SE 4855			NA

# Bobby Womack

## The Complete Artist

### TOUR (with Santana)

Tues., Jan. 30	SAN DIEGO, CALIF.	Sports Arena
Thurs., Feb. 1	PHOENIX, ARIZ.	Civic Center
Fri., Feb. 2	SALT LAKE CITY, UTAH	Salt Palace
Sat., Feb. 3	DENVER, COL.	Coliseum
Tues., Feb. 6	WITCHITA, KAN.	Henry Levitt Arena
Wed., Feb. 7	LINCOLN, NEB.	Municipal Auditorium
Thurs., Feb. 8	MADISON, WIS.	Exposition Center
Fri., Feb. 9	NOTRE DAME, IND.	Univ. Convocation Center
Sat., Feb. 10	DEKALB, ILL.	N. Ill. Univ. Field House
Sun., Feb. 11	KANSAS CITY, MO.	Municipal Auditorium
Wed., Feb. 14	ST. LOUIS, MO.	The Arena
Thurs., Feb. 15	KENT STATE, OHIO	Univ. Memorial Gymnasium
Fri., Feb. 16	CHICAGO, ILL.	International Amphitheatre
Sat., Feb. 17	COLUMBUS, OHIO	Ohio State U./St. John's Arena
Mon., Feb. 19	DETROIT, MICH.	Cobo Arena
Tues., Feb. 20	TORONTO, ONTARIO	Maple Leaf Gardens
Wed., Feb. 21	MONTREAL, QUEBEC	The Forum
Thurs., Feb. 22	UTICA, N.Y.	Memorial Auditorium
Sat., Feb. 24	WATERBURY, CONN.	Waterbury Palace Theatre
Sun., Feb. 25	BALTIMORE, MD.	Civic Center
Mon., Feb. 26	PHILADELPHIA, PA.	The Spectrum
Tues., Feb. 27	SPRINGFIELD, ILL.	Springfield Arena
Mon., March 5	GREENSBORO, N.C.	Coliseum
Tues., March 6	KNOXVILLE, TENN.	Coliseum
Wed., March 7	CHARLOTTE, N.C.	Coliseum
Thurs., March 8	COLUMBIA, S.C.	Univ. of S.C. Coliseum
Fri., March 9	HAMPTON RDS., VA.	Coliseum
Sat., March 10	RICHMOND, VA.	Coliseum
Sun., March 11	ATLANTA, GA.	The Omni
Wed., March 14	CINCINNATI, OHIO	Cincinnati Gardens
Thurs., March 15	LOUISVILLE, KY.	Convention Center
Fri., March 16	FT. WAYNE, IND.	Memorial Coliseum
Sat., March 17	TOLEDO, OHIO	Sports Arena
Mon., March 19	MINNEAPOLIS, MINN.	Sports Center
Wed., March 21	MEMPHIS, TENN.	Mid South Coliseum
Fri., March 23	MIAMI, FLA.	Convention Hall North
Sat., March 24	TAMPA, FLA.	Tampa Stadium
Sun., March 25	MACON, GA.	Coliseum
Mon., March 26	JACKSON, MISS.	State Fair Coliseum
Tues., March 27	LITTLE ROCK, ARK.	Barton Arena
Wed., March 28	SHREVEPORT, LA.	Hirsch Memorial Auditorium
Fri., March 30	TUSCALOOSA, ALA.	Convention Hall
Sat., March 31	AUBURN, ALA.	Memorial Coliseum

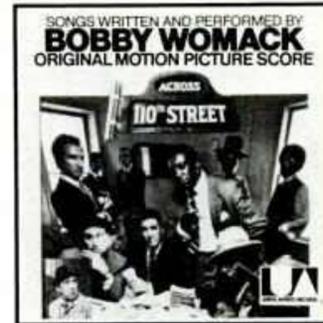
### TELEVISION APPEARANCES (Scheduled)

MIKE DOUGLAS SHOW  
MIDNIGHT SPECIAL  
DON STEELE  
BLACK OMNIBUS

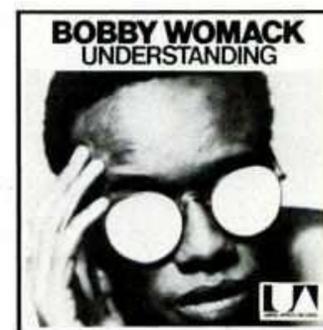
### RECENT HIT SINGLES

Harry Hippie — BB #33 2/3 CB #28 2/3 RW #28 2/3  
Sweet Caroline  
Woman's Gotta Have It  
That's The Way I Feel About 'Cha

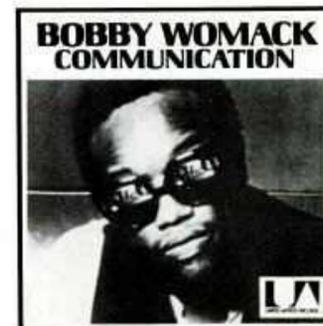
### RECENT HIT ALBUMS



Across 110th Street



Understanding

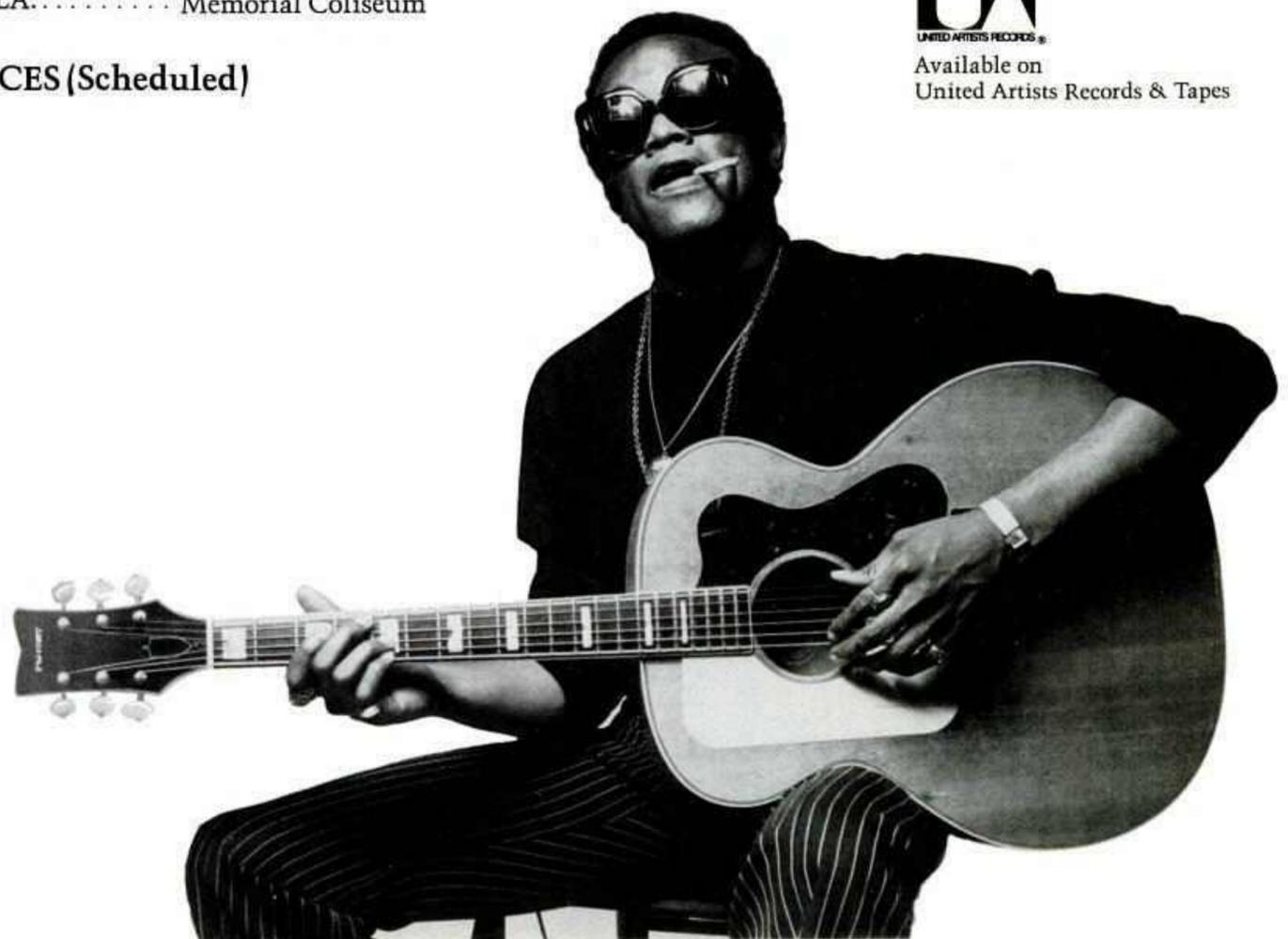


Communication

Special thanks to Muscle Shoals Rhythm Band



Available on  
United Artists Records & Tapes



# TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
107	91	11	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)			NA	169	173	3	SHEL SILVERSTEIN Freakin' at the Freaker's Ball Columbia KC 31119			NA
108	76	13	DAVID CASSIDY Rock Me Baby Bell 1109			NA	170	172	6	1776 Soundtrack Columbia S-31741			NA
109	—	1	TRAFFIC Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)			NA	171	166	32	★ LAURA NYRO The First Songs Columbia KC 31410			NA
110	106	16	J. GEILS BAND "Live"—Full House Atlantic SD 7241			NA	172	167	10	ALICE COOPER School's Out Warner Bros. BS 2623			NA
111	99	31	CARPENTERS A Song for You A&M SP 3511			NA	173	167	10	PAUL WILLIAMS Life Goes On A&M SP 4367			NA
112	115	6	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801			NA	174	144	24	T. REX The Slider Reprise MS 2095			NA
113	121	10	★ DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622			NA	175	171	17	ERIC CLAPTON At His Best Polydor PD 3503			NA
114	116	57	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7			NA	176	176	31	ELVIS PRESLEY Elvis Live at Madison Square Garden RCA LSP 4776			NA
115	104	38	JETHRO TULL Thick as a Brick Reprise MS 2072			NA	177	177	6	ESTHER PHILLIPS Alone Again (Naturally) Kudu KU-09 (CTI)			NA
116	107	30	LEON RUSSELL Carney Shelter SW 8911 (Capitol)			NA	178	175	5	MEL & TIM Starting All Over Again Stax STS 3007 (Columbia)			NA
117	120	8	BYRDS Best of the Byrds, Vol. II Columbia KC 31795			NA	179	183	36	DEEP PURPLE Machine Head Warner Bros. BS 2607			NA
118	100	19	LIZA MINNELLI Liza With a "Z" Columbia KC 31762			NA	180	170	32	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			NA
119	110	16	CHI-LITES Their Greatest Hits Brunswick BL 754184			NA	181	188	2	KING HARVEST Dancing in the Moonlight Perception PLP 36			NA
120	124	7	BILLIE HOLIDAY Billie Holiday Story Decca DSX 7161 (MCA)			NA	182	184	5	MARLO THOMAS & FRIENDS Free to Be... You & Me Bell 1110			NA
121	114	32	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350			NA	183	—	1	HERBIE MANN Evolution of Mann Atlantic SD 2-300			NA
122	119	11	BOBBY VINTON All Time Greatest Hits Epic KEG 31487 (Columbia)			NA	184	169	13	LYNN ANDERSON Greatest Hits Columbia KC 31641			NA
123	135	4	★ BOBBY WOMACK/SOUNDTRACK Across 110th Street United Artists UAS 5225			NA	185	193	2	BREWER & SHIPLEY Rural Space Kama Sutra KS BS 2058 (Buddah)			NA
124	130	9	FLASH In the Can Sovereign SMAS 11115 (Capitol)			NA	186	181	51	★ ROBERTA FLACK First Take Atlantic SD 8230			NA
125	128	4	CYMANDE Janus JLS 3044			NA	187	—	1	PAUL BUTTERFIELD Better Days Bearsville BR 2119 (Warner Bros.)			NA
126	108	12	DAVID BOWIE The Man Who Sold the World RCA LSP 4816			NA	188	185	9	YOUNGBLOODS High on a Ridge Top Warner Bros. BS 2653			NA
127	103	19	FIFTH DIMENSION Greatest Hits on Earth Bell 1106			NA	189	189	3	DENNIS COFFEY Electric Coffey Sussex SXBS 7021 (Buddah)			NA
128	118	38	BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)			NA	190	195	5	CHARLEY PRIDE The Incomparable RCA Camden CAS 2584			NA
129	122	34	URIAH HEPP Demons & Wizards Mercury SRM 1-630			NA	191	—	1	BARBARA MASON Give Me Your Love Buddah BDS 5117			NA
130	126	35	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060			NA	192	192	4	LIGHTHOUSE Sunny Days Evolution 3016 (Stereo Dimension)			NA
131	98	13	BEE GEES To Whom It May Concern Atco SD 7012			NA	193	198	3	BLACK IVORY Baby, Won't You Change Your Mind Today TLP 1008 (Perception)			NA
132	123	21	PARTRIDGE FAMILY At Home With Their Greatest Hits Bell 1107			NA	194	—	1	DIONNE WARWICKE Just Being Myself Warner Bros. BS 2658			NA
133	131	31	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308			NA	195	178	33	EAGLES Asylum SD 5054 (Atlantic)			NA
134	168	2	★ HOLLIES Romany Epic KE 31992 (Columbia)			NA	196	—	1	LOST HORIZON Soundtrack Bell 1300			NA
135	125	19	LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right Koko KOS 2202 (Columbia)			NA	197	187	5	BULLDOG Decca DL 7-5370 (MCA)			NA
136	129	6	ALL IN THE FAMILY, VOL. II TV Cast Atlantic SD 7232			NA	198	179	39	★ ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216			NA
							199	180	12	GORDON LIGHTFOOT Old Dan's Records Reprise MS 2116			NA
							200	194	7	CAPTAIN BEEFHEART & THE MAGIC BAND Clear Spot Reprise MS 2115			NA

## TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Alice Cooper	172
All in the Family	136
Duane Allman	28
America	15
Lynn Anderson	184
Azteca	155
Band	96
Beach Boys	66
Bee Gees	131, 154
Chuck Berry	71, 162
Black Ivory	193
Black Sabbath	44
Blood, Sweat and Tears	104
David Bowie	63, 78, 126
Bread	27, 161
Brewer & Shipley	185
James Brown	68
Bulldog	197
Paul Butterfield	187
Byrds	117
J.J. Cale	92
Glen Campbell	153
Captain Beefheart	200
George Carlin	51
Carpenters	111
Vikki Carr	146
David Cassidy	108

Chubby Checker	156
Cheech & Chong	65
Chicago	60
Chi Lites	119
Eric Clapton	175
Joe Cocker	35
Dennis Coffey	189
Rita Coolidge	54
Creedence Clearwater Revival	19
Jim Croce	180
Cymande	125
Mac Davis	145
Deep Purple	41, 141, 179
John Denver	21
Derek & The Dominos	82
Ehmri Deodato	75
Neil Diamond	6, 67, 73
Dr. Hook & the Medicine Show	113
Doobie Brothers	74
Eagles	195
Earth, Wind & Fire	152
Emerson, Lake & Palmer	75
John Entwistle	163
Donna Fargo	91
Fifth Dimension	127
Roberta Flack	186
Roberta Flack & Donny Hathaway	198
Flash	124
Focus	142

Four Tops	53
Free	166
Marvin Gaye	20
J. Geils	110
Grand Funk Railroad	49
Grateful Dead	26
Al Green	14, 37, 143
Guess Who	140
Arlo Guthrie	130
Albert Hammond	77
Jimi Hendrix	52
Billie Holiday	120, 148
Hollies	134
Hudson & Landry	159
Humble Pie	164
Luther Ingram	135
Isley Brothers	158
Jermaine Jackson	86
Michael Jackson	48
Jethro Tull	7, 115
Elton John	70
Carole King	4, 103
King Harvest	181
Kris Kristofferson	98
Led Zepplin	89
Gordon Lightfoot	199
Lighthouse	192
Lobo	43

Loggins & Messina	16, 90
London Symp & Guests (Tommy)	5
Don McLean	39
Charlie McCoy	151
Malo	165
Herbie Mann	183
Groucho Marx	160
Barbara Mason	191
Johnny Mathis	167
Melanie	85
Mel and Tim	178
Harold Melvin & BlueNotes	100
Bette Midler	25
Steve Miller	58
Liza Minnelli	118
Joni Mitchell	11
Van Morrison	168
Moody Blues	9, 38
Mott the Hoople	101
Johnny Nash	46
Rick Nelson	34
New Riders of Purple Sage	95
Nilsen	157
Nitty Gritty Dirt Band	112
Laura Nyro	171
O'Jays	80
Gilbert O'Sullivan	59, 137
Donny Osmond	29, 150
Little Jimmy Osmond	106
Osmonds	84
Partridge Family	42, 132

Billy Paul	17
Esther Phillips	177
Shawn Phillips	57
Pippin	139
Poco	72
Elvis Presley	32, 87, 176
Billy Preston	88
Charley Pride	190
Rare Earth	107
Raspberries	36
Helen Reddy	18
Lou Reed	99
Johnny Rivers	81
Smokey Robinson & Miracles	83
Rolling Stones	13, 114, 138
Diana Ross	10
Leon Russell	116
Santana	24
Carlos Santana & Buddy Miles	133
Seals & Crofts	22
Shel Silverstein	169
Simon & Garfunkel	121
Carly Simon	1
Joe Simon	147
SOUNDTRACKS	
Deliverance	93
Fiddler on the Roof	94
Lost Horizon	196
Man of La Mancha	79
Superfly	23
1776	170

Hurricane Smith	102
Steely Dan	50
Cat Stevens	12
Rod Stewart	56
Barbra Streisand	30
Supremes	144
Stylistics	40
James Taylor	8
Temptations	33
Ten Years After	55
Marlo Thomas	182
Timmy Thomas	97
Three Dog Night	64
Peter Townshend	69
Traffic	109
T. Rex	174
Uriah Heep	31, 129
Bobby Vinton	122
War	2
Dionne Warwick	194
Lawrence Welk	149
West, Bruce and Laing	76
Paul Williams	173
Edgar Winter	61
Bill Withers	128
Bobby Womack	62, 123
Stevie Wonder	3
Yes	47
Neil Young	45
Youngbloods	188

**Mandrill  
'Composite Truth'**

The soulful energy of Mandrill is back in a powerhouse album, featuring the single, "Fencewalk." This LP fuses musical forms into one monster album.



PD 5043

**Chick Corea  
& Return  
To Forever  
'Light As A Feather'**

A great new album featuring Chick's incredible keyboard work. Polydor is very proud to add Chick Corea and his group to their artist roster.



PD 5525



PD 5044

**Ellen McIlwaine  
'We The People'**

The second album from one of the most critically acclaimed singer/guitarists around. This LP will move Ellen McIlwaine into the winner's circle.

**Polydor takes  
their latest  
release rather  
personally.**

**Eric Clapton 'Clapton'**

A great reissue of his finest blues cuts, with additional guitar sounds by the late, Duane Allman. Cuts include the hit single, "Bell Bottom Blues."

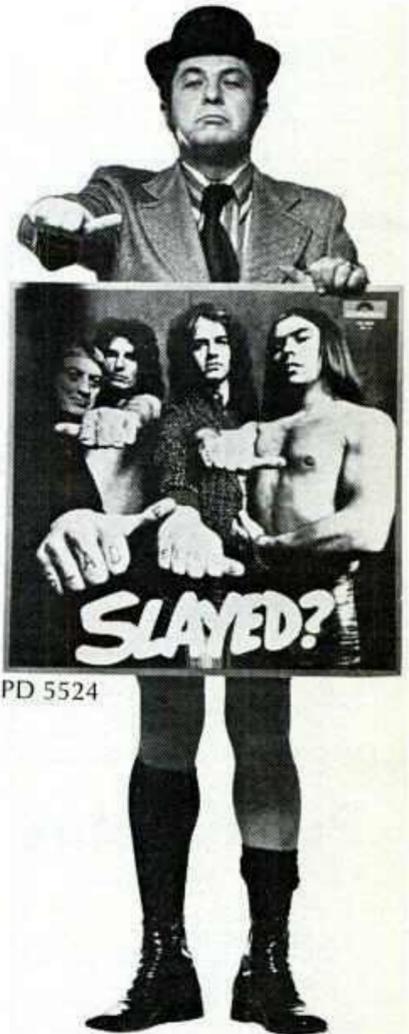
PD 5526



PD 5045

**Roy Ayers  
Ubiquity  
'Red, Black & Green'**

Soulful Vibes; Soulful Vibrations. Roy Ayers in his most exciting and commercial album to date.



PD 5524

**Slade 'Slayed?'**

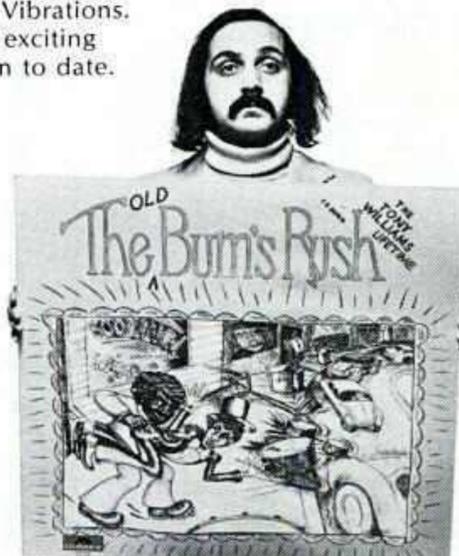
The four English kids who rock hard, fast and outrageously are back with their second American LP, which includes such trans-continental top hits as "Mama Weer All Crazee Now" and their current single, "Gudbuy T' Jane."



SPR 5704

**Joe Simon  
'The Power  
Of Joe Simon'**

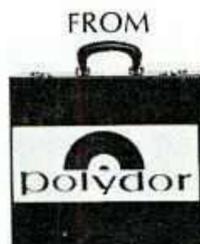
Already one of the supersoul albums of the year, it features two of Joe's Gold Records, "Drowning In The Sea Of Love," and "Power Of Love," plus his hot new single, "Step By Step."



PD 5040

**The  
Tony Williams  
Lifetime  
'The Old Bum's Rush'**

One of modern music's most progressive musicians, a master practitioner of the drummer's art, brings you an album of good, solid music.



WITH PRIDE.

in Canada by Polydor Canada Ltd.

# MSG Concert Statistics

1971			
CONCERT	NO. OF PERFS.	GROSS RECEIPTS	ATTEN.
Rock 'N' Roll Spec.	1	\$116,814.00	18,782
Temptations	1	120,266.00	19,548
Three Dog Night	1	112,800.00	19,500
James Taylor	1	90,051.00	15,825
Nashville at the Garden	1	73,687.00	11,818
Rock 'N' Roll Spec.	1	120,150.00	18,931
Tom Jones	1	181,135.00	21,800
Jackson Five	1	130,000.00	19,000
Calypso Carnival	2	118,600.00	23,233
Stephen Stills	1	129,000.00	21,000
George Harrison (Concert for Bengla Desh)	2	250,000.00	40,000
Led Zeppelin	1	131,350.00	19,000
Lawrence Welk	1	121,500.00	19,000
Sly & The Family Stone	3	386,750.00	58,229
Santana	5 (Forum)	122,959.00	22,350
Rock 'N' Roll Spec.	1	120,046.00	19,214
Jethro Tull	1	111,433.00	20,000
Archa Franklin	1	116,000.00	20,000
Donovan	1	115,000.00	17,500
Ten Years After	1	83,000.00	13,000
Emerson, Lake & Palmer	1	111,121.00	19,000
Faces	1	130,070.00	20,000
Osmond Brothers	1	129,750.00	21,000
Evening of Gold	1	131,758.50	20,041
Sly & The Family Stone	1	132,016.50	20,085
1972			
Rock 'N' Roll Spec.	1	126,414.00	19,008
David Cassidy	1	131,415.00	21,000
Joe Cocker	1	113,500.00	15,671
Tom Jones	1	134,000.00	15,000
Rock 'N' Roll Spec.	1	112,330.00	16,150
Nashville at the Garden	1	47,525.00	8,000
Elvis Presley	4	730,000.00	80,000
Together for McGovern	1	250,000.00	20,000
Smokey Robinson & Miracles	1	109,202.50	16,807
Calypso Carnival	2	126,000.00	27,440
Jackson Five	1	131,500.00	20,000
Summer Jazz Festival	1 (Forum)	36,400.00	4,000
Osmond Brothers	1	98,372.00	14,000
Rolling Stones	4	520,000.00	80,000
One to One Concert	2	379,000.00	38,943
Jesus Joy	1 (Forum)	28,000.00	3,500
Faces	1	85,000.00	11,600
Frank Zappa	2 (Forum)	54,104.00	8,510
Eagles-Jackson Browne	1 (Forum)	13,000.00	2,100
Ike and Tina Turner	1 (Forum)	28,000.00	3,415
Joan Baez	2 (Forum)	20,000.00	2,500
Rock 'N' Roll Spec.	1	126,890.00	19,420
Curtis Mayfield	2 (Forum)	53,251.00	7,500
Moody Blues	2	264,000.00	40,000
Star-Spangled Women for McGovern	1	180,000.00	16,000
Latin Music Festival	1	111,404.60	16,386
Jethro Tull	1	110,000.00	20,000
Poco	2 (Forum)	37,000.00	5,674
The Kinks	2 (Forum)	40,200.00	6,300
Sly & The Family Stone	2	181,750.00	28,000
Evening of Solid Gold	1	133,000.00	20,000
Jethro Tull	1	111,500.00	20,000
Evening of Solid Gold	1	133,000.00	20,000
Grand Funk Railroad	1	117,000.00	18,000
Rock 'N' Roll Spec.	1	116,230.00	17,640

# P.O. Proposes Mail Rate Cut

• Continued from page 1

500 pieces are sorted to the full 5 digit ZIP code levels. The discounts would be available for parcels weighing up to 30 pounds, but no heavier.

Postmaster General E. T. Klassen said he believes it is unfair for small and large volume mailers to pay the same rate, although the large users must meet special requirements for presorting when they mail 1,000 or more identical pieces on any one day. There is no rate reduction offered for the extra effort, and Klassen believes this lack hurts any incentive for presorting and mailing in bulk. In fact, the lack of discount gives large mailers more incentives to minimize the volume subject to presort requirements.

The Postal Service estimates that the special-rate fourth class mail volume will hit 296 million pieces in fiscal 1974, producing income of about \$167 million. The proposal for discounts on presorting bulk will be offset by the higher single-piece rates, and will not materially change the expected revenue, it is believed.

The special rate fourth-class mail includes books, records, 16mm. films and catalogues of such films (except when mailed to or from commercial theaters); printed music, playscripts and manuscripts for books, periodicals and music.

In other proposals, the Postal Service would put a surcharge on light-weight mail pieces of odd sizes or shapes that create processing problems. There would be a two-year grace period allowed for using up existing stocks. The surcharge would be 5 cents per piece for first class and airmail; and 4 cents on single-piece third-class matter.

Also, present rates applicable only to catalogues consisting of all-advertising, would be extended to include other bound, printed matter such as directories and sales manuals which satisfy all the physical conditions for catalogue mailings.

The various proposals would become effective after adoption by the Postal Service Governors, following a recommended decision by the Postal Rate Commission.

For those unfamiliar with the zip code breakdown, the first digit refers to one of ten national geographic regions, and in combination with the next two, direct mail to one of 550 sectional center facilities. The last two digits represent the mail distribution center in a local area, such as a town, or part of a large city, or even a single large building, like the Empire State.

# ATI Sued by 3 Dog Night

LOS ANGELES—Three Dog Night Inc. has filed suit for \$6 million against its former agents, American Talent International in local Superior Court. The suit charges that the value of the Three Dog Night name was "substantially diminished" by the defendants' advertisements in Billboard and a trade directory listing the group as ATI clients after Three Dog booking was turned over to the William Morris Agency in October, 1972.

At the same time, Three Dog Night Inc. has filed a petition before the California Labor Commission asking another \$3 million from ATI. The petition also asks return of \$132,785 in 10 percent booking commissions collected on Three Dog dates by ATI between Feb. and Oct. 1972. An additional \$50,000 in deposits accepted by ATI is also sought refunded by Three Dog. The Labor Commission petition by Three Dog Night claims all their agreements with ATI are invalid because the booker was never properly licensed in California.

# Executive Turntable

• Continued from page 4

imports and the London Records' catalog. Most recently, Schicke was sales and services manager for the Northern division of Hansen Publication. . . . **Elliot Setton** has been promoted to vice president, retail operations, at Jack Grossman Enterprises, Inc. He was previously director of operations. . . . At Buddha Records, **Dominic Sicilia**, who for the past year and a half was vice president and creative director, has resigned to concentrate on personal business. **Lewis Merenstein** has been named to replace Sicilia. . . . **Ralph Ebler** has been named director of artist relations for Elektra Records. He has been with the label for two years, working as regional promotion director, Mid-West. . . . **Kent Washburn** has been appointed general manager of CMC Records and Tapes, Inc. Also at CMC, **Tom Zuzenak** has been named general manager of CMC Studios, Inc. and **Steve Litman** has been named chief engineer and a&r assistant.

★ ★ ★

**Eddie Lynn** has been named assistant to Herb Alpert, A&M Records' executive vice president. Lynn moves up from the A&M recording studio staff to aid in developing new artists. . . . **Daniel Goldberg** has joined Solters/Sabinson/Roskin, Inc. as a publicist in the firm's music division. A freelance writer, Goldberg was most recently affiliated with the WNET-TV Broadcast Lab. . . . **Sarah Fry** has been named U.S. liaison for the London-based Essex Music Group's Cube Records. Her responsibilities include the placement of Cube masters in the U.S. and the servicing of U.S. record companies in the acquisition of new Cube product. . . . **Michael B. Martin** has been appointed technical director, consumer products division, at the Memorex Corporation. He replaces **Eric Daniel**, who is retiring. . . . **Everett Halbreich** has been named operations manager for Teletronics International. He will be responsible for all production and post-production activities of the New York-based videotape laboratory. Prior to joining Teletronics, Halbreich was sales and post production manager with Lewron Television. . . . **Dan Davis** has been named director of creative services for Capitol Records. He was formerly album packaging manager and country music project manager. Also at Capitol, **Dennis Killeen** has been named director, merchandising. He was most recently advertising manager and senior merchandising project manager. . . . **Bruce Kramer** has been named East Coast professional manager of 20th Century Music. He was previously with Schroeder Publishing in New York. . . . **Rich Paladino** has been named Elektra Records' promotion director for Los Angeles. . . . **Jeannie Schoel** has joined Music Marketing International, a Los Angeles-based independent record marketing firm, as publicity director. She was formerly with Capitol in publicity and artist development. . . . **Gene Scurti** has been appointed to the regional sales and promotion staff, Mid-West, for Fantasy/Prestige/Milestone Records. Headquartered in Detroit, Scurti comes to the firm following several years with Motown in the Detroit area. . . . **Sage C. Swanson, Jr.** has been appointed manager, marketing services, for the RealTime Communications Division of Tele-Tape Corporation. He will be responsible for advertising, publicity, sales promotion and planning. Prior to joining the firm two years ago, Swanson was with Landis/Wolf, CLIO and Videotape Center. . . . At Chess/Janus Records, **Rick Swig** has been named Western field representative and **Ed Crawley** has been tapped to handle Mid-West regional promotion. Swig, based in San Francisco, most recently did independent promotion for Independent Music. Crawley, based in Memphis, was formerly supervisor, sales and promotion for Nashboro Distributors; director, marketing, Memphis Records; and a regional promotion man for Mercury Records. . . . **Dan Pearlman** has joined Tumbleweed Records as a special consultant and business strategist. His chief task will be to plan the label's overall business direction.

# MSG Pulls \$4.5 Mil Via Rock

• Continued from page 1

proximately 10 percent of the total booked dates.

**Promoter Cost Cuts**  
Rock promoters like Ron Delsener have contracts with the Garden, ask to reserve a minimum number of dates in return for which they agree to produce a minimum number of concerts. Promoters, working on thin margins, do their best to avoid overtime. Richard Nader brings in outside stage managers like Ray Reneri, who trim down shows by wide margins.

The Garden employs approximately 400 people per concert. When a promoter guarantees an act \$50,000 on a show which will gross \$90,000 and has got to pay

\$20,000 in house costs, he finds himself in a situation where, after taxes, his personal income will be \$10,000. If overtime is involved, his profit margin will be slim. Promoters make sure shows get off on time and also try to cut down on the number of men involved in the operation.

Extra added shows due to popular demand are not unusual for the Garden. Some performers though, because of tax structures, are hesitant about adding extra performances. Peter Rudge, the Stones tour coordinator, convinced it would not be fair to the New York audiences to do only three, agreed to a fourth. Presley's manager, Col. Tom Parker, also added last-minute concert to the original three.

# Pubs' Value to Writers

• Continued from page 1

its writer Harry Nilsson which has been recorded by Andre Kostelanetz, Percy Faith and Johnny Mathis. Another April-Blackwood copyright, "Me and Mrs. Jones" a hit for the writer Billy Paul, has 30 recordings on the song, of which 15 are by MOR artists.

The publisher, according to Kop-

pleman, is also more than useful in the print and folio area, which is becoming more and more important. "By making band arrangements, easy piano versions and so on, a song can seep in the culture of a nation," he said, confirming that educational facilities were becoming more and more interested in contemporary material rather than old standards.

"This kind of work has to be done by the alert publisher, along with providing material in the area of special projects which is also becoming much more important. We have special books printed of our catalog which we send to labels involved in premium and re-packaging.

"There's no way on earth the writer-artist can do all this himself," said Koppleman.

April Blackwood, which handles the writing of such artists as James Taylor, Nilsson, and Laura Nyro, is currently "having the greatest success in the company's history with nine records on the Billboard chart," stated Koppleman.

The Philadelphia-based writing team of Leon Gamble, Kenny Huff and Thomas Bell has also signed with April Blackwood for longterm representation.

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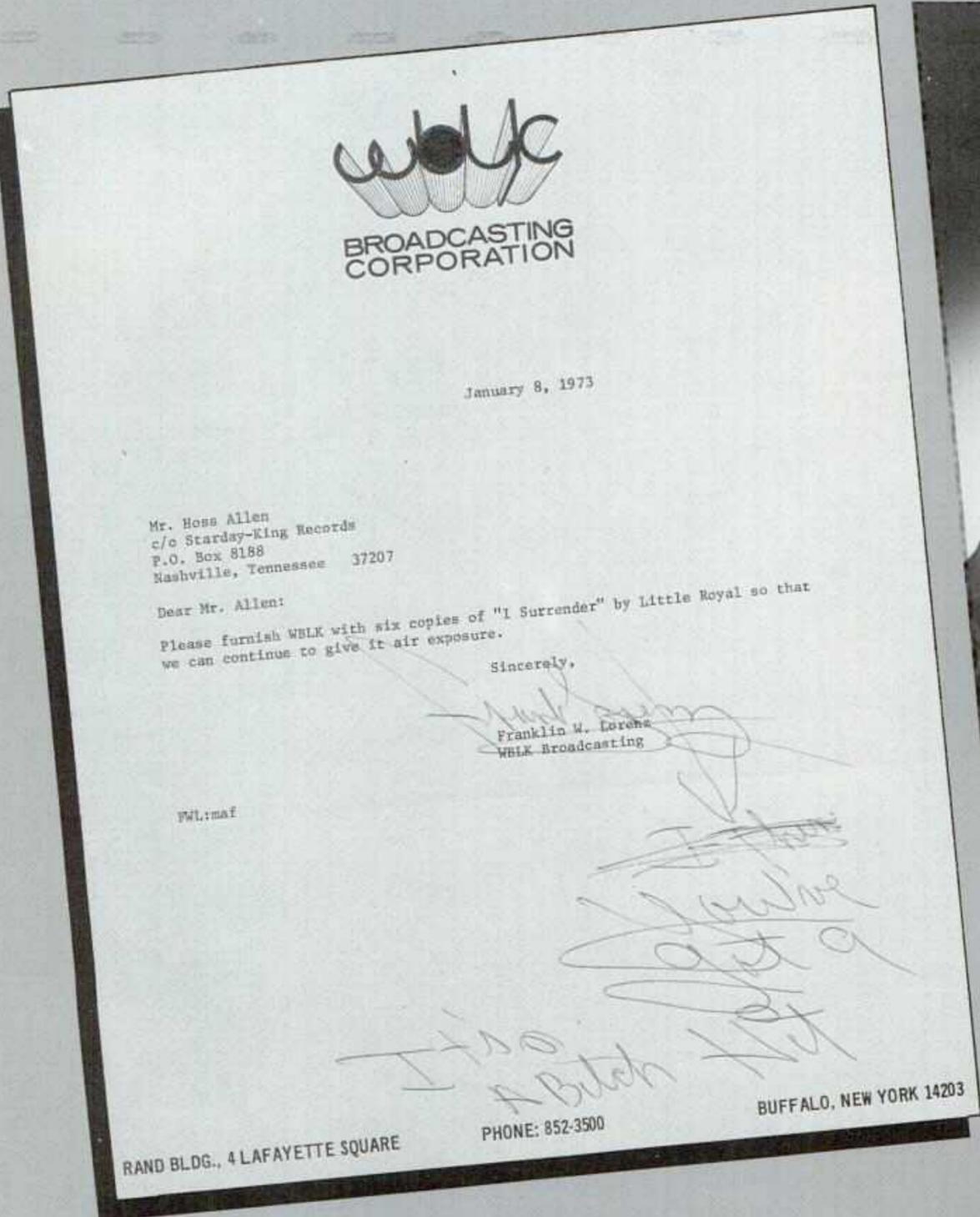
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