

Billboard

NEWSPAPER

NEWSPAPER

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CARTRIDGE TV PAGE 68

HOT 100 PAGE 84

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EDITORIAL

NARM: A Forum to Reflect Vision, Change, Action

NARM's 14th annual convention at the Hotel Americana, Bal Harbour, Fla., opens against a backdrop of industry change and flux. Virtually every segment of the record business—from manufacturer to wholesaler to retailer—as well as the music publisher and artist facets of the industry, are in a period of change and development. At such a crucial period, it is fortunate that industry leaders and participants have the opportunity to attend such an all-embracing forum which serves as a sounding board.

Many questions having to do with the immediate and long-range future are being mulled by many in the industry.

Which way will the prospering manufacturer go? Will he take the path of independent distribution, or decide

to go via a conglomerate, or through branches?

What is on the horizon for the wholesaler? In this area it appears that a battle of the giants could be developing, with more warehouses opening up and distributors and rack jobbers competing with increased services. Guideposts along the way are such developments as Musical Isle's expansion moves (see separate story) and the recent sharpening of RCA Records distributing operation via additional satellite warehouses (Billboard, March 4).

What is in store for the retailer? It is no secret that the past several years has seen a burgeoning of an enthusiastic, bullish retailer, operating full-inventory outlets in shopping malls and other high traffic centers across the nation. As against this optimistic facet of the retail

scene, there still exists the network of small dealers, many of whom feel they are not getting sufficient industry attention.

What to do in the field of advertising and promotion? Which media are most productive of sales? Radio? TV? Print?

What new profit areas may be opened up in overseas areas? What are the coming musical trends?

What will happen in pricing of records?

How to cope with the inroads of pirates?

These are but a few of the questions, problems and controversial areas facing the collective industry mind today.

It is a time for discussion and decision; a time for straight thinking and leadership.

Fox Files \$500,000 Suit Vs. Duplicator Network

By RADCLIFFE JOE

NEW YORK—Fifty-nine publishers of the Harry Fox Agency have filed suit for about \$500,000 in Maryland Federal Court against a group of duplicators alleged with a coast-to-coast network of operations.

The suit, filed by Fox's attorneys, Abeles & Clark, culminates several months of intensive investigations by the firm.

Defendants include Deeds Electronic Co., of Maryland; Deeds Music Co. Inc. of Delaware; Leonard H. Lockhart, a Maryland attorney; Leonard R. Jackson, several John Does, and Catherine W. Deaver.

Plaintiffs in the suit include Chappell & Co.; Acuff-Rose Pub-

lications; Blackwood Music; Screen Gems-Columbia; Hill & Range Songs; WB Music Corp.; and other companies. The suit charges that the defendants conspired to deprive plaintiffs of rights in copyrighted musical compositions of which the plaintiffs are proprietors.

The suit charges that the defendants, in concert with numerous other individuals, organized a nationwide syndicate to engage ex-

(Continued on page 10)

Grossman Into New Expansion

By PAUL ACKERMAN

NEW YORK—Jack Grossman is rapidly setting up a major record merchandising complex under the aegis of his firm, Jack Grossman Enterprises. The executive, shortly before taking off for Bal Harbour to fulfill his duties as president of NARM, stated he had signed a lease for warehouse facilities and offices at National Crossways International Plaza, Woodbury, N.Y.

(Continued on page 6)

2-Month Sales Up —Bullish on Year

By MIKE GROSS & DAN BOTTSTEIN

NEW YORK—Record and tape sales for the first two months of 1972 are moderately to substantially ahead of the similar period of the preceding year, according to a check of sources nationally.

The outlook for the remainder of the year is bullish.

David Rothfeld, divisional merchandise manager of E.J. Korvette, said that sales of records and tapes for January and February were substantially ahead of 1971. Rothfeld pointed out that sales were "exceptionally strong" in January, "fair to good but not exceptional" during the first three weeks in February, and "good" during the last week in February. Rothfeld also noted that the top sellers dur-

(Continued on page 14)

1ST FRAGRANT DISK TO U.K.

LONDON—Polydor is launching Britain's first "fragrant" record with the release of Melanie's "Garden in the City" next week. The sleeve depicting a garden scene set against the background of New York is impregnated with the fragrance of flowers.

Polydor told Billboard, "This process has been feasible for some time, but we have waited until we had a sleeve which lent itself to this treatment. The fragrance is actually perfumed oil and, previously, it had to be sprayed over the surface. But we found a company, Auto-screen, which could silk-screen the fragrance on the sleeve." Only U.K. copies of the album will contain the fragrance.

U.K. Steps Up Antipiracy Drive; Bill to Parliament

By BRIAN MULLIGAN

Staff Member, Record & Tape Retailer

LONDON—Moves to stamp out the activities of bootleggers in Britain have now reached the Parliament.

If, as is expected, approval is given to a bill now before the House of Lords to amend the Performers' Protection Act, legislation enabling the courts to inflict heavy fines and imprisonment

could become law in about six months.

The bill, proposed by Arts Council chairman Lord Goodman and seconded by Lord Shawcross, an EMI director, has already been given a first reading. It seeks to increase the maximum fine for making or selling records without

(Continued on page 72)

Parley Probes Selling Sounds

NEW YORK—Sounds that sell are basis of the record industry, but what is known about the sounds that enjoy the greatest commercial appeal?

"What are the most saleable styles in Rock, Contemporary, Country, Latin, Soul, Jazz? What are the new trends in these cate-

(Continued on page 90)

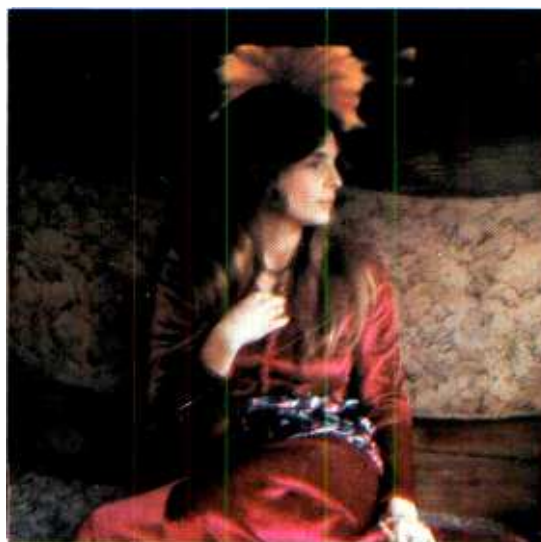
Youth Voter Registration Report

See Page 30



Tony Mottola / Superstar Guitar. On Project 3 label, new super-seller (5062SD) starring America's greatest pop guitarist, Tony Mottola. Gavin Report "piks" in past three weeks. Picks on stations throughout country. Sensational performances on "Love," "Superstar," "I Don't Know How To Love Him," "Windy," "Volare," "Spanish Harlem" plus 6 more in this chart-bound, dynamite album.

(Advertisement)



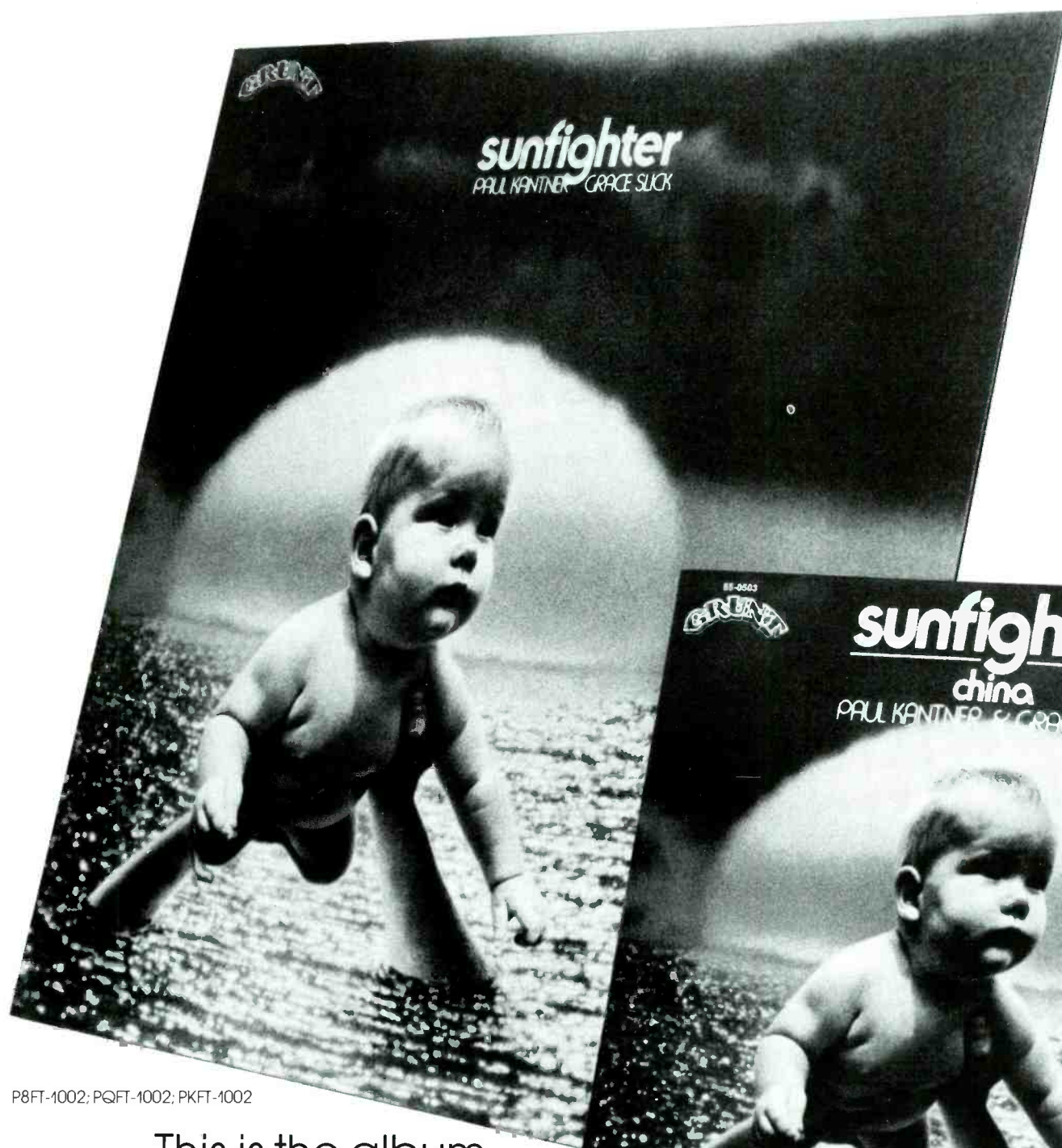
When Patti Dahlstrom first signed with MCA Records' Uni label someone asked where she was from. Drawled the charming Miss D.: "Texas." Said the questioner "Well, we're going to try and give Texas something else to brag about." It won't be hard. Patti emerged from the studio with an album of her own compositions which has to be heard to be believed. Soft songs. Happy songs. Laid-back songs and songs which are so up-front they lay you out! Be the first on your block to beat Texas to the punch. Get ahead of Patti's album and then brag a little. (Uni 73127)

(Advertisement)



"Don't Turn Around"—or you might miss the sales and great music on Black Ivory's already breaking Today album, "Don't Turn Around" (TLP-1005) and the current single from it, "You and I" (T-1508), produced by Patrick Peter Adams. The Black Ivory is Leroy Burgess, Stuart Bascombe, and Russell Patterson. Perception/Today Records, a division of Perception Ventures, Inc.

(Advertisement)



P8FT-1002; PQFT-1002; PKFT-1002

This is the album.



This is the single from the album.

Paul Kantner & Grace Slick
"SUNFIGHTER" ^{b/} _w "CHINA"
65-0503

From the album
"SUNFIGHTER"
(FTR-1002)



Records and Tapes
Manufactured and Distributed by RCA Records

EDITORIAL

A Show to Support

The appeal for all Grammy Awards' nominated finalists to attend the Grammy TV show is no conventional organizational statement from NARAS. Billboard agrees that the awards show is an important, prestigious shop window for the over-all industry and joins in wishing for a total turnout at the telecast, beamed nationwide from New York for the first time on March 14.

The Grammy Awards show is the recording industry's equivalent of the Oscar or Emmy presentations and is probably more competitive than either, considering the weight of product released during the year.

A Grammy is a genuine honor. It must be supported.

5 Grammy Galas Set to Swing

NEW YORK—Grammy Awards ceremonies swing into high gear on all five Record Academy chapter fronts this week, climaxed by a nationwide live telecast over ABC from the Felt Forum on Tuesday (14). Sixteen awards will

be announced on the show; 28 more will be revealed at individual chapter ceremonies following the telecast.

Two chapters, Chicago and Nashville, are holding parties honoring the nominees on Tuesday (7); Los Angeles and Atlanta are wrapping up plans for their own ceremonies on the night of the telecast, while the buildup of top talent for the TV show itself and the ensuing Celebration Supper-Dance in New York continues.

Set at press time (with more to come) to appear as performers on the telecast, hosted by Andy Williams, are the Carpenters, Bill Evans, Isaac Hayes, B.B. King, Gordon Lightfoot, Freda Payne, Jerry Reed, Three Dog Night and Tammy Wynette, plus the cast of the musical "Godspell." Appearing as presenters will be Kris Kristoferson, Loretta Lynn, Henry Mancini, Anthony Newley, Ed Sullivan, the Temptations and Conway Twitty.

The post-telecast additional awards in the Statler-Hilton Hotel will feature Bobby Rosengarden's band, while in Hollywood Pat Williams will conduct the orchestra for the awards banquet at the Century Plaza Hotel, where members and guests of the chapter will also see the telecast over closed-circuit at the time it is being presented. Program chairman Dave Pell is currently lining up entertainers and presenters who will hand out Grammys to those winners of the non-telecast categories who will be present in Los Angeles.

Atlanta Party

Atlanta members of NARAS will be watching the telecast on a dozen receiving sets spaced throughout the Standard Country Club. The evening will begin with Glenn Miller nostalgic music by the Singers and Swingers, followed by dinner, and climaxed by the telecast, announcements of addi-

Diamond Eyes Symphonic Field

By CLAUDE HALL

LOS ANGELES—After his personal appearance tour lasting through the end of summer, capped with a quadrasonic sound performance this fall at the Greek Theater here, Neil Diamond is withdrawing from public appearances for perhaps a year to launch the third plateau of his music career—symphonic music.

"This next stage is very important to me . . . I want to do some symphonic work with a large or-

chestra and, in order to do this, I will have to study music theory and composition. I want to develop as an artist. I want to write a great symphony. The mere thought of just doing songs for the next 10 years is not enough."

Diamond, currently hard at work on his next Uni Records album in Sound Recording Studios here, said that he would also like to write a Broadway musical—the whole thing, book, music, lyrics—but this project may take him another three years to complete.

His European tour starts May 22 and ends June 22, but his tour activities will also include a series of performances in the U.S. The big finale at the Greek Theater is reportedly a first for a concert of this type. Diamond's concert sound system has been supplied by Stanal of Kearney, Neb., the past two

years and last year's Diamond concert at the Greek Theater was in stereo. This year, the sound equipment will allow fans attending the concert to hear the event live in quadrasonic sound. And the concert will be taped for possible record release, Diamond said. Diamond is managed by Ken Fritz.

Last week, Diamond was in Sound Recorders working on a tune called "High-Rollin' Man." Tom Catalano was producing the tune, Armin Steiner was engineer on the session. Musicians included Hal Blaine, drums; Larry Knechtel, piano; Louie Shelton, guitar; Richard Bennett, guitar; and Gary Coleman, percussion. These men were among those on Diamond's "Tap Root Manuscript" album, a million-selling LP, and, in fact, are used frequently on his sessions. As of last week, Diamond had not yet written the lyrics to the tune. Using a hand mike, much as he might on stage, he stood behind the control board in the studio beside Steiner singing bits and pieces impromptu of the song that he had in his mind while the musicians in the outer recording chamber worked and re-worked on parts of the melody, seeking "the feeling" that Diamond hears but which cannot be transmitted into notes on paper. Catalano has the melody laying across the panel of the control console, but doesn't look at it; the musicians, Catalano, and Diamond already seem to know it by heart. When the session ends, the rhythm track is still unfinished. But Diamond said he was "close" and the next recording session would pin it down.

"Studio time is a learning process. Studio work has always been

(Continued on page 10)

Award Fete For Ackerman

NEW YORK—Paul Ackerman, music editor of Billboard, will be presented with the Third Street Music School Settlement's Annual Award for Distinguished Service to American Music at a luncheon to be held in his honor on May 17 in the Plaza Hotel, New York.

The luncheon is sponsored by the Recording and Allied Industries, and proceeds will be used to provide scholarships to the Third Street Music School Settlement for children of underprivileged and low-income families.

Proceeds from last year's luncheon, which honored Hal Davis, president of the American Federation of Musicians, provided 30 scholarships to the school.

Disneyland 7" 33 1/3 RPM Line

LOS ANGELES — Disneyland Records has discontinued its 45 rpm product and is launching a new FS series of 7-inch records at 33 1/3 rpm. The new series has a suggested retail of 49 cents and includes four complete songs on each record.

Among the 25 titles in the first release of the new series are "Bedknobs and Broomsticks," "The Mouse Factory," "The Aristocrats," "Mary Poppins" and "Bambi."

tional awards and dancing to Ray McKinley's Orchestra.

At Chicago's Marriot Hotel, Smokey Robinson will host and the Second City cast will act as masters of ceremonies. The en-

(Continued on page 10)

VidExpo to Explore Systems' Potential

NEW YORK—The potential of video medium systems in management, education, vocational training, industry and finance will be explored at VidExpo '72, Billboard's Second International Cartridge TV, Videocassette/Disc Conference and Exhibits, scheduled for Aug. 21-24 at the Hotel Roosevelt.

The conference, which is being sponsored by the Billboard Group and VidNews (formerly Cartridge TV News Digest), is designed as a marketing, user-oriented meeting. Among the speakers who have agreed to address the various workshops so far are: Max Fuller, director of training, Maytag Corp.; Richard Van Deusen, audiovisual manager, Prudential Insurance Co.; James Damon, manager, audiovisual/broadcast/design services, IBM World Trade Corp.; John W.P. Mooney, general manager, High Fidelity Cable Television; Edward di Sciora and Walter Dahl, Port Washington (N.Y.) Public Library; and Herbert Wolf, assistant vice president, corporate communications New England Life Insurance Co.

National Expositions Co. will handle the exhibit area of VidExpo '72, which will feature hardware systems now being, or about to be

marketed, and software programming and distribution systems.

VidExpo '72 is an outgrowth of the first cartridge TV conference held in Cannes, France, last spring. That convention drew some 600 industry executives from 31 countries.

The Billboard Group includes Billboard Magazine, Merchandising Week, Photo Weekly and High Fidelity in the U.S., Record & Tape Retailer in England, Discografia Internazionale, Italy, and Billboard Japan/Music Labo, Tokyo.

Musical Isle Bows Expansion Drive

NEW YORK—Musical Isle of America, merchandising division of United Artists, is launching a major expansion drive involving all six of its current locations. Keyed to the drive into new business areas is the establishment of a new national buying operation, to be helmed in St. Louis by Norman Hausfater, who doubles as general manager of Roberts Record Distributing Co. in St. Louis. Roberts is one of Musical Isle's owned network of independent distributors. Norman Weistroer, vice president and general manager of Musical Isle, is also based in St. Louis and will be working closely with Hausfater on the project.

Hausfater pointed out that Musical Isle racks close to 10,000 locations in more than 20 states. In addition, the company owns Leisure Landing, a retail chain in Louisiana.

Musical Isle operates out of Chicago, Memphis, Kansas City, New Orleans and San Francisco, in addition to St. Louis. The Kansas City branch is a satellite department of the St. Louis headquarters.

"Our aim in central, national buying," said Hausfater, "is to increase the business for our own locations of course, and to build sales for the manufacturers as well. We can provide coordination and control of our locations through the home office. We know the potential of each market and, of course, we are also aware of the constantly shifting tastes in each of those markets."

Branch Interaction

"Our hot lines between branches are constantly in action, trading information and product and market conditions. With the kind of knowledge we can gather and have at our fingertips, we can become

(Continued on page 4)

Grobart Sells Chain Shares; Opens Agency

LOS ANGELES—Art Grobart, veteran marketer in various phases of the wholesale and retail record business, has been bought out by his partners in the 10-store California state chain of Discount Record Center stores and will shortly open a consultant and advertising business.

Grobart left Decca, with whom he had been employed since 1939, to open his first store here in 1961, partnered with Sammy Ricklin, longtime record one-stop operator. The chain has since expanded to five greater Los Angeles stores, with individual stores in Santa Barbara, Fresno, LaMesa, San Diego and Montclair. The chain, which was managed by Grobart, became well known for its innovative concepts in marketing.

Grobart sold his 50 per cent interest to AK Enterprises, corporate entity in various phases of the disk business headed by Ricklin and Sid Talmadge, veteran distribution fig-

(Continued on page 4)

NMC Ogles Natl. Tape Distrs.

MILWAUKEE — NMC Corp. Oceanside, N.Y., has an agreement in principle to acquire National Tape Distrs., rack-jobbing entity based here.

Matt Betley, NTD president, and Jesse Selter, NMC president, announced the agreement Wednesday (1). If the deal is consummated, NTD stockholders will receive .05 of a share of NMC common stock.

The agreement, subject to approval by the directors and stockholders of both firms, calls for NMC to issue an aggregate of 110,000 shares of its common stock for the assets of NTD and NMC will assume all liabilities of NTD except for certain contingency claims. The pact calls for NMC to deliver to NTD 70,000 shares

with the remaining 40,000 shares to be placed in escrow, pending satisfaction of NTD representations and warranties, both Selter and Betley stated.

NTD has branches in Los Angeles, Dallas, Houston, Oklahoma City, Milwaukee, Linden, N.J., and Atlanta, servicing over 2,000 retail accounts with records, tapes and accessories. The firm was started in the late '50's by Jim Tiedjens.

More Late News
See Page 90

EDITORIAL

Defective Singles Hurt

One-stops and jukebox programmers are screaming about the widespread problem of defective singles, some believing it has reached crisis proportions. (Please see separate stories on defective singles in Jukebox Programming section.)

While suppliers will of course credit jukebox operators for defectives just as retail stores will make good on complaints from customers, the problem with jukebox people is different.

A hit single with a poor lead-in groove or any of apparently dozens of other possible defects, creates a trouble call for a jukebox operating company. It often costs at least \$14 to send a mechanic to a bar or restaurant, but the cost in mileage and labor can run far beyond this. Trouble calls are just part of the aggravation, operators say.

We are publishing this week a gallery of photographs showing various defects in singles. Brand identification in the pictures is obliterated because any given hit single may be pressed by various plants.

Thus, a hit record may be defective in only one region while quantities of the same record play perfectly on boxes in other regions.

Moreover, jukebox industry people report that the problem is so universal no brand is blameful—or blameless.

Several jukebox industry spokesmen have suggested the formation of a liaison committee to study the problems and we heartily support this.

Far Out Sues To End Burdon Pact

LOS ANGELES — Far Out Prodn., production office here headed by Steve Gold, and Eric Burdon, one of his clients, have filed suit in Superior Court here against MGM records and Metro Goldwyn Mayer, seeking over \$1 million damages and out of their MGM recording pact.

Complaint claims that MGM entered into a recording pact with Far Out and Burdon Jan. 1, 1970, which pact called for MGM to purchase record jackets for Burdon's recorded performances from the production firm. Between Feb. 1, 1970, and Sept. 30, 1971, suit charges that MGM purchased 600,000 jackets, failing to pay for 300,000 jackets.

Suit charges that failure to pay for jackets by Oct. 15, 1971, terminated Burdon's performance agreement with MGM. Suit states that MGM has interfered with Burdon's attempt to sign with another label. Suit further charges that MGM has interfered with Burdon's attempt to sign with another label. Suit further charges that MGM has interfered with Burdon's attempt to sign with another label.

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Weston/Stafford Form Label

LOS ANGELES—Paul Weston and Jo Stafford have joined the small list of artists opening their own mail-order labels. The Weston-Stafford company is called LSM Industries and has just recorded "Jonathan and Darlene Edwards in Paris."

"destroyed" sales of Burdon's records; and failed to distribute Burdon's recorded performance on tape.

An invoice, filed with the court, shows that 304,000 jackets were shipped to two different locations by Far Out Prodn., at a cost of 85 cents per jacket.

The husband-wife duo previously had two comedy LP's on RCA under the Jonathan and Darlene Edwards name. On all the LP's Weston plays bad piano and his wife sings off-key, all within a very serious musical frame.

Other mail-order labels in this area are Sheba by George Shearing, Creative World by Stan Kenton and a label by the Four Freshmen out of Sepulveda, Calif.

According to Shearing, the World's Greatest Jazz Band is also getting into the mail-order business with a label in Manhattan. Former disk jockey and network TV host Les Crane is also reported readying a label, with distribution to come through Warner Bros. Records.

Chappell Into Gospel With Nashville Signing

NEW YORK—Chappell & Co. will mark its first major move into the gospel music field via a worldwide print agreement with Nashville Records' publishing company, Excellorec Music.

The agreement with the Nashville-based Excellorec, publishing affiliate of one of the largest black spiritual labels in the world, includes an enormous catalog of gospel and blues classics. Included are such standards as Slim Harpo's "Rainin' in My Heart" and "I'm a King Bee," and Maurice Williams' "Little Darlin'."

The Nashville complex, whose family of seven labels is headed by

Nashboro, Creed and Mankind, has a roster of artists and writers in the r&b, pop and gospel areas, including Freddie North, Z.Z. Hill, Clara Ward and the Famous Ward Singers, Doris Duke, the Swanee Quintet, the Consolers, Rev. Cleophus Robinson, Brooklyn Allstars, and the B.C. & M. Choir.

In conjunction with Nashville's recent release of LP's, Chappell is rushing out "God's Love Is," a deluxe folio containing Nashville gospel hits of 1971, including songs by Rev. Robinson, Dorothy Love Coates, Edna G. Cooke and Sullivan Pugh of the Consolers. This initial book will be followed by a complete program of sheet music being organized by Tony Lenz, Chappell's merchandising director.

The agreement, concluded by Charles Ryckman, sales manager for Chappell, and Bob Tubert, president of Excellorec, will be co-ordinated with the Chappell-Nashville office, headed by Henry Hurt.

Musical Isle Drive

• Continued from page 3

a partner with the manufacturer on specific product, particularly work records. We set up coordinated programs of newspaper and radio advertising in the different markets and insure maximum exposure of the product in all our locations."

Musical Isle, through its new buying structure, is also mapping expansions of activity, not only in albums alone, but in singles and tapes, and accessories as well. The firm is currently involved in a standardization of its entire accessory line, in the belief that simplification of inventory and stocking procedures could produce a sizable upswing of sales.

At least one additional major location is expected to be opened within a month, said Russ Bach, vice president of Musical Isle in the company's headquarters in Hollywood, and others are under consideration for the future to provide an even broader geographical spread of market coverage for the firm.

Grobart Transactions

• Continued from page 3

Grobart is opening Beverly Hills offices as Arthur Grobart Enterprises, which will be doing consultation for the record industry, and Advertising Communications Group, an ad agency which will do radio advertising, production of TV commercials and also media buying for the industry.

Grobart started as a local salesman here for Decca in 1939, moving to assistant western division manager before going to New York for Decca, where he was national sales promotion manager and later national Gold Label classical manager. He returned here in 1952 as western division manager for Decca, the post he left to open his first retail store.

Starday-King Wraps Up Ross Distrib Deal

NEW YORK—Mort Ross Productions has wrapped up a distribution deal with Starday-King, Inc. Under the terms of the agreement, Starday-King will handle American distribution of recordings for Ross' newly-formed Canadian Hopi label. All other licensing agreements will be negotiated by Hopi Records directly.

Artists presently under contract to Hopi are James Robert Ambrose, Artie Kaplan, Lana Cantrell, Motherlode and Leigh Ashford. Releases scheduled to be out in two weeks are a single by Ambrose which was produced by Mort Ross, and a single from the Leigh Ashford Group. Also due in the near future are an album by Ambrose, produced and arranged by Teddy Randazzo, as well as releases from Artie Kaplan and Lana Cantrell.

Prior to the formation of Hopi, Ross headed operations at Revolutions Records. At the company's dissolution, several of the Revolution artists transferred to the Hopi label.

Brock Sues For Pay, Furniture

NASHVILLE—Bill Brock, longtime producer and publisher here, has filed two lawsuits against Blackwood-Marshall Music, owned by Ron Blackwood, James Blackwood and Jack Marshall.

One suit, claiming a breach of contract, calls for back pay. Another is a suit for payment on a note for furniture.

The suits are filed in the Chancery court of Chancellor Ned Lentz. Attorney Howard Butler is representing Brock in the suit.

Brock contends he dissolved his own publishing firm at the request of Blackwood-Marshall and was hired by the defendants to run their publishing company.

Mayhams Collegiate Distribution to IID

NEW YORK—International Independent Distributors, of Fort Lauderdale, Fla., has taken over the national distribution of Mayhams Collegiate Records. Current release on the label is "But the Rock Rolls On" and "High Kicka Zoomba Zoomba" by the Seaboard Coastliners.

Executive Turntable

Marty Thau named vice president, a&r and operations, Famous Music Corp., reporting to president Tony Martell. Thau was one of the original staff members of Buddah Records and for the last two years has been involved in independent production. . . . Gerald E. Teifer named to head up Metromedia Music publishing as president and general manager of the division. He was previously president, general manager, RCA Music Publishing and general manager CBS Music publishing.



TEIFER



FIELDS



WILBURN



KIERNAN

Joe Fields appointed vice president, marketing and merchandising, Buddah Group. He was formerly sales and promotion manager, Prestige, and was associated with Verve, London Records, and Columbia Records. Fields' previous Buddah position has yet to be filled. . . . Buz Wilburn named executive vice president, general manager, Chelsea Records, the newly formed Wes Farrell Organization record label. He was formerly executive director, a&r, Capitol Records, based in Los Angeles, joining that company in 1965. He was previously associated with WSM Radio, Nashville, and had his own artists management promotion company. With Chelsea, he will be based in Los Angeles. . . . Jack Kiernan named director, RCA Custom label marketing. Before joining RCA in 1970, he was national sales manager, Project 3 and was also associated with Kapp Records and the Decca branch of MCA. Leon Sterling named administrator, press and information, West Coast, RCA Records. He was recently manager for the chain record store, Music Odyssey.



STERLING



PETZE



WILLIAMS

Lennie Petze named North East regional manager Epic/Columbia Custom labels, based in Waltham, Mass. He is a former local promotion man for the label and was previously associated with Transcontinental Distributors, Capitol Records and Mercury.

Donald Williams named director, export sales, international servicing, CBS Records International. He was previously manager, export sales and international servicing, CRI.

Bob Glassenberg named in charge of campus activities for Warner/Reprise Records, based in Los Angeles. He is a former campus editor and assistant radio/TV editor for Billboard. Mike Shavelson joined the Warner/Reprise promotion department, based on the East Coast. He formerly held promotion positions with Mercury and Buddah Records. . . . Tony Dalesandro named

(Continued on page 6)

Monarch Mfg. Files Suits

LOS ANGELES—Monarch Record Mfg. here has filed two suits in Superior Court here, seeking payment of bills, allegedly past due for manufacturing services.

The first suit seeks payment of \$87,023.31, which the complaint charges is an open book account over two years past due.

The second suit seeks payment of \$39,492.79, allegedly due for manufacturing services, and an additional \$1 million in exemplary damages against Happy Tiger records, Wayne M. Hoffman, Richard Pierce, Eugene Crew and Flying Tiger Lines, Inc. The complaint charges that the corporation was under-capitalized, heavily indebted to creditors and not operating in compliance with the California corporation code. The suit further charges the label was a conduit for conduct of the defendants' personal business and was used to avoid individual liability.

FACILE VOTER REGISTER BID

Billboard has arranged with Frontlash, a voter registration organization, to send registrars on request to any music industry office in California and sign up eligible voters. California is one of the states which permits on-the-spot registration.

Music companies that wish their staff registered to vote at work may contact Frontlash in Los Angeles by phoning Jim Wood at 381-5611 and in San Francisco by phoning Dave Jessup at 986-3585.

Registration at 9000 Sunset Blvd., the building which houses Billboard and many other Los Angeles music offices, will take place at the Security Pacific Bank branch in the lobby on Friday, March 24, throughout banking hours.

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CADILLAC COWBOYS
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Disk Mfrs. Sued Over 'P'

LOS ANGELES—A federal district court class action case, filed here this week, asks that record manufacturers shall in the future be required to advise distributors, duplicators and others mechanical-

ly reproducing sound recordings "by suitable means determined by the court" of recordings which record companies shall claim to be fixed under federal law S 646 by title and date.

Cash Wins Round 2 In Forest Fire Suit

LOS ANGELES—Johnny Cash has won the second round in a lawsuit dating back to a California forest fire nine years ago.

A Superior Court judge overturned a jury verdict which had held Cash personally liable for the fire which destroyed about 500 acres in Los Padres National Forest.

The judge ruled that Cash was covered by personal liability insurance which covered the \$72,000 he was told by the jury to pay for the fire, his legal fees, expenses and interest. The court ruling awarded Cash a total of \$108,000.

The insurance company has the right to appeal the decision.

Meri Grace, an unidentified plaintiff, who stated in her complaint that she is filing the action on behalf of "herself and others active in distributing and duplication, etc.," charges that ABC, A&M, Columbia, Atlantic, Capitol, Buddah and Kama Sutra, Elektra, Motown, Mercury, UA, GRT, RCA and Vanguard and other manufacturers unnamed should be enjoined and restrained from mislabeling recordings with the en-cir-cle P. Suit claims practice misleads her class in industry and the general public.

Suit asks that defendants specifically identify every recording that was "fixed" between Jan. 1, 1971, and Feb. 15, 1972, in order that anyone seeking information as to what is protected by the new law can easily obtain such data. Suit states that there is today no such central information agency available.

Market Quotations

As of closing, Thursday, March 2, 1972

NAME	1971 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	263/8	8	1333	263/8	213/8	263/8	+ 47/8
A&E Plastic Pak Co.	127/8	35/8	215	51/2	5	51/4	Unch.
American Auto Vending	153/8	67/8	303	153/8	141/8	147/8	+ 3/8
ABC	663/4	25	410	663/4	621/2	663/4	+ 4
Ampex	257/8	7	2017	10	9	9	- 1/2
Automatic Radio	141/4	5	211	87/8	8	8	- 3/8
ARA	167	117	595	165	162	1631/4	+ 3/4
Avco Corp.	207/8	121/2	1696	193/4	177/8	193/8	+ 11/8
Avnet	153/8	81/4	679	141/4	131/2	131/2	- 3/4
Bell & Howell	65	321/8	138	65	603/8	643/8	+ 33/8
Capitol Ind.	217/8	8	386	141/8	123/4	131/8	- 7/8
CBS	557/8	301/8	1626	543/8	517/8	543/8	+ 21/8
Columbia Pictures	173/8	65/8	581	135/8	12	131/8	+ 11/4
Craig Corp.	9	25/8	515	67/8	57/8	57/8	- 1/4
Creative Management	173/4	75/8	116	111/4	101/8	111/4	+ 3/8
Disney, Walt	1691/2	77	364	1691/2	1651/4	1691/2	+ 31/2
EMI	51/2	3	498	51/2	53/8	53/8	Unch.
General Electric	661/2	527/8	3569	593/4	583/8	613/8	+ 27/8
Gulf + Western	363/4	19	978	343/8	34	36	+ 2
Hammond Corp.	137/8	81/2	312	103/4	101/2	111/4	+ 5/8
Handleman	47	31	245	33	321/4	333/8	+ 7/8
Harvey Group	87/8	31/8	39	43/4	41/2	43/8	- 1/4
Instruments System	123/8	45/8	522	71/8	67/8	73/8	+ 1/2
ITT	673/8	457/8	2758	64	611/2	611/2	- 21/4
Interstate United	131/2	6	126	117/8	111/8	111/8	- 5/8
Macke	161/2	83/8	385	161/2	15	157/8	+ 7/8
Matsushita Electric	237/8	161/4	5820	237/8	227/8	237/8	+ 11/2
Mattel Inc.	521/4	183/8	785	313/4	293/8	293/8	- 3/4
MCA	333/8	173/4	494	333/8	313/8	333/8	+ 13/4
Memorex	791/2	191/4	4095	331/2	28	28	- 41/2
MGM	267/8	151/2	145	201/8	191/4	191/4	- 7/8
Metromedia	353/8	173/4	222	341/2	333/4	353/8	+ 13/8
3M	1413/8	951/8	669	1413/8	1401/4	1401/4	Unch.
Motorola	983/8	511/2	394	961/2	913/4	961/2	+ 33/8
No. American Philips	351/4	217/8	123	347/8	331/2	331/2	- 13/8
Playboy Enterprises	237/8	163/4	1568	237/8	217/8	237/8	+ 23/8
Pickwick International	453/4	32	385	453/4	413/8	453/4	+ 41/8
RCA	425/8	26	1714	425/8	413/8	423/8	+ 11/8
Servmat	401/4	251/2	344	313/4	303/8	313/4	+ 3/8
Sony Corp.	331/8	141/4	2784	323/4	317/8	323/4	- 1/4
Vendo	171/2	97/8	79	141/8	133/8	133/4	- 1/2
Viewlex	127/8	55/8	1682	121/4	113/8	113/8	- 1/2
Warner Communications	473/8	257/8	1991	473/8	445/8	45	- 1/2
Wurlitzer	201/4	101/8	30	19	183/4	187/8	+ 1/4
Zenith	547/8	363/8	978	491/4	471/8	491/4	+ 11/2
Superscope	325/8	91/8	489	183/8	171/4	171/4	+ 1/4
Tandy Corp.	49	441/8	3611	49	441/8	45	+ 3/4
Telex	223/8	73/4	1624	12	113/4	123/8	+ 5/8
Tenna Corp.	111/2	41/4	147	67/8	61/4	61/4	- 1/2
Transamerica	205/8	143/8	2239	205/8	193/4	205/8	+ 3/4
Transcontinental	11	31/4	628	67/8	63/8	67/8	+ 3/8
Triangle	223/4	143/8	233	18	17	18	+ 1/2
20th Century-Fox	16	75/8	1422	16	143/4	16	+ 11/4

Earnings Reports

Retail Giants Show Profits

LOS ANGELES—Pickwick International, Schwartz Brothers and Integrity Entertainment (The Wherehouse) all posted sales and earnings gains.

PICKWICK INTERNATIONAL

3rd qtr. to Jan. 31	1972	1971
Sales	\$36,691,663	\$32,933,685
Net income	1,840,799	1,479,809
Per share	.44	a.37

Nine-month

Sales	92,872,945	79,345,205
Net income	4,379,496	3,584,278
Per share	1.06	a.89

a—Adjusted for 3-for-2 stock split in July 1971.

SCHWARTZ BROTHERS

Year to Dec. 31	1971	1970
Sales	\$19,901,341	\$16,696,676
Net income	472,677	340,352
Per share	.62	.45

First Quarter

Sales	6,433,748	5,232,630
Net income	171,542	142,554
Per share	.22	.45

INTEGRITY ENTERTAINMENT

6 mos. to Dec. 31	1971	1970
Net sales	\$ 3,665,630	\$ 1,301,480
Per share	.09	.02
Full dilution	.09	.02

MEMOREX CORP.

Year to Dec. 31	1971	e1970
Sales	\$110,201,000 a	78,996,817
Net loss	13,390,000 b	3,183,000
Per share		.83

a—Excludes \$42,345,105 billed to ILC Peripherals Leasing Corp., an affiliate. b—Income. c—Restated.

WARNER COMMUNICATIONS (Formerly Kinney Services)

Year to Dec. 31	1971	b1970
Revenues	\$ 373,840,000	\$ 300,949,000
Oper. income	41,211,000	34,098,000
Oper. per share	2.11	a1.83
Net income	41,561,000	34,098,000
Per share	2.13	a1.83
Full dilution	2.00	a1.69
4th qtr. per share	.55	.54

a—Fewer shares. b—For year ended Sept. 30, 1970.

MATSUSHITA ELECTRICAL INDUSTRIES

Year to Nov. 30	1971	e1970
Sales	\$3,075,718,000	\$3,025,208,000
Income	197,471,000	228,682,000
Special chg.	d7,887,000	
Net income	c189,584,000	228,682,000
aPer share	b2.18	2.55

a—Per American Depository Share. b—Based on income before special charge. c—Equal to \$2.09 per ADS. d—Losses on foreign exchange resulting from changes in yen-dollar parity. e—Restated to reflect changes in the yen-dollar parity.

NMC Acquires 13 More Zody's

OCEANSIDE, N.Y.—NMC Corp. strengthened its West Coast business with the agreement to handle the rack jobbing of records, tapes and hi-fi accessories for the additional 13 Zody's stores. NMC president Jesse Selter noted that the Zody stores served by NMC are now doubled.

NMC also rack jobs albums and tapes for the Wallachs Music City nine-store chain. Its retailing subsidiary, L. & L. West, leases the music departments of 37 White Front stores in Oregon, Washington and California.

NMC, with the 13 additional Zody departments, now serves approximately 420 retail accounts from warehouses here, Detroit and Gardena and Burlingame, Calif.

NMC OKAYS STOCK SPLIT

NEW YORK—NMC Corp., record and tape rack jobber and distributor, has authorized distribution to shareholders of one share of common stock for each four outstanding, or a 5-for-4 stock split payable April 14 to record on March 15.

The split will increase outstanding shares to approximately 806,195 from 644,956.

As of Closing, Thursday, March 2, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	67/8	61/4	61/4	Koss Electronics	15	14	14
Alltapes	33/8	3	31/4	Magnetic Tape Eng.	103/8	9	10
Audiophonics	53/8	41/2	41/2	M. Josephson Assoc.	131/4	121/2	121/2
Bally Mfg. Corp.	393/4	383/8	393/4	Mills Music	151/2	151/2	151/2
Cartridge TV	363/8	321/4	321/4	NMC	153/4	14	153/8
Data Packaging	9	73/4	9	Perception Ventures	41/8	3	3
GRT Corp.	61/2	43/8	61/2	Recoton	53/8	45/8	43/4
Gates Learjet	147/8	133/8	133/4	Schwartz Bros.	13	103/4	103/4
Goody, Sam	93/8	81/4	81/4	Telecor, Inc.	431/2	413/8	431/2
Integrity Entertain.	101/2	101/2	101/2	Teletronics Int.	123/8	117/8	117/8
Kirshner Entertain.	31/2	3	3	United Record-Tape	41/8	3	3

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

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Off the Ticker

Cost-cutting is turning Twentieth Century-Fox Film Corp. into a profit maker. The company reported net 1971 profit of \$8,998,000, or \$1.05 a share, including extraordinary gains totaling \$2.8 million, or 33 cents a share. Extraordinary gains repre-

sented the lease of old motion pictures to television networks and the sale of Fox's 32 percent share in Robbins Music Corp. to Metro-Goldwyn-Mayer, Inc., during the third quarter of 1971. . . . Morse Electro Products Corp., Brooklyn, N.Y., signed a \$10 million loan agreement with the Prudential Insurance Co. of America, with \$5 million being used to repay a \$5 million 10 1/4 percent loan from Prudential. The balance will be used as working capital. The new \$10 million loan, due April 1, 1987, has a 9 1/4 percent interest rate, with an effective rate of 9 percent on the additional funds.

Management of Allgemeine Elekthicitats-Gesellschaft (AEG-Telefunken) said it will recommend that the dividend for 1971 be cut more than 35 percent from the year before. Last June the payout amounted to \$1.685 on American depository receipts. AEG-Telefunken is 11.69 percent owned by General Electric Overseas Capital Corp., a subsidiary of General Electric Co., New York. In a tentative report, AEG-Telefunken said 1971 profit fell considerably from the equivalent of \$28.9 million reported for 1970. Sales in 1971 rose 10 percent to \$3.1 billion. The company attributed lower earnings to increased costs, unsatisfactory sales conditions and deterioration of profit margins. AEG-Telefunken said worldwide sales are expected to rise about 6 percent this year.

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Fox Files \$500,000 Suit Vs. Duplicator Network

• Continued from page 1

clusively in the manufacture and sale of bootleg recordings in the form of tape cartridges.

It adds, "The syndicate systematically appropriates the most outstanding recordings and extensively reproduces them. These recordings are being sold through the syndicate for cash, at prices substantially lower than the prices of legitimate tape recordings."

"This," the suit continues, "results in the material detriment of the recording artist, recording companies, music publishers and songwriters, and damage to retailers who sell legitimate recordings."

The suit, which may have international implications as a number of European publishing houses are also named among the plaintiffs, further charges that the syndicate has utilized false addresses, and has shifted operations through several states from California to Maryland in an effort to avoid detection.

Titles included in the suit include such present and past chart riders as John Fogerty's "Fortunate Son," "Proud Mary," and "Run Through the Jungle"; Burt Bacharach/Hal David's "Raindrops Keep Fallin' on My Head" and "What the World Needs Now"; George Harrison's "Bangladesh," "Here Comes the Sun" and "My Sweet Lord."

The defendants have 20 days in which to answer the charges. The suit was filed Feb. 28, 1972.

The suit represents the largest number of publishers acting legally as co-plaintiffs against unauthorized tape duplicators thus far. Thirteen publishers filed against defendants in the federal district court in 1968 (The Billboard, Mar. 2); fifteen publishers filed against two such defendants in Los Angeles in 1969 (The Billboard, Jan. 4) and twenty filed in Los Angeles against fifty-one defendants in 1970 (The Billboard, Mar. 21).

Grammy Galas

• Continued from page 3

tainment will include performances by Grammy nominees Chase, Donny Hathaway, B.B. King, and Kris Kristofferson plus Steve Goodman, John Prine, Wilderness Road and the Chicago Symphony Brass Ensemble.

Nashville's party in the National Guard Armory will be emceed by Ray Stevens, who will perform along with Loretta Lynn, Mickey Newberry, Freddie North, the Statesman, Candi Staton, and Conway Twitty. There's a possibility that the Al Green Show will be flown in from Texas for the occasion.

Studio Track

By SAM SUTHERLAND

Intermedia Sound opened its Boston studio only 18 months ago, but during that period the studio has succeeded in surviving the pressures of an uncertain industry and the growing pains of a new studio.

While Boston has always been a center of performing activity, only recently has the studio business begun to take hold there. Intermedia's experiences give evidence of the possibilities that exist for studios outside the handful of cities generally considered centers of recording activity. Recently, Dr. Gunther Weil, studio manager, has emphasized the importance of in-house production and the possible values of involvement with broadcasting through Intermedia's activities in these areas.

FM broadcasts in collaboration with WBCN-FM have focused on Jerry Garcia & Howard Wales, Douglas Records artists; the New York Rock Ensemble, Columbia Records artist; another new act also on Columbia, Ken Loggins & Jim Messina; and last week, Canned Heat, simultaneously recorded for United Artists with Skip Taylor producing. Bob Runstein has handled most of the engineering on these dates.

More important to the success of any studio is its ability to draw promising talent from the local community and to involve itself in its development. Intermedia's first in-house production is Paul Pena for Capitol Records and produced by Gunther Weil with Adam Taylor engineering, and Intermedia is currently planning production of Heikki Saramanto, the Finnish pianist acclaimed at Montreux last year.

Peter Casperson is an active local producer and manager who has been involved with Intermedia since the emergence of Jonathan Edwards, Capricorn Records artist who recorded his first album there. In addition to Edwards' second album, due to begin production shortly, Casperson has brought in Marty Mull for Capricorn Records; Swallow, produced by Jean Paul Salvatori for Warner Brothers Records with Richard Oullette; Orphan; Bruce McPherson; McKinney, a splinter group from Edwards' previous band, Sugar Creek; and a film semi-documentary featuring Edwards in performance and offstage.

AdVantage Sound, New York, is involved in the first visual art cultural program ever sponsored by an American recording studio. A display valued at \$1 million, incorporating works by many of the most influential surrealist artists of the century, will be the first of several exhibitions planned. Among these will be programs dealing with film, pop art, and still photography.

Also at AdVantage is Todd Rundgren, producing Libby Titus for Bearsville Records. She's the wife of band drummer Levon Helm.

Diamond Eyes Symphonic Field

• Continued from page 3

a torture to me. Because it's always so hard to get reality out of something I can hear so well in my head. And time in the studio is one of the luxuries I allow myself . . . not that I want to waste studio time. But if you assume that you want a song to be more than special, you can't limit it. It's only right when it's right and that can take three hours or three months. Creating a record is like giving birth . . . you go through the same labor pains."

DIAMOND

Diamond feels, and this word he uses over and over in describing his work, that all of his songs are specific definitions of feelings that he has or had. Although he usually arrives in his office, which is equipped with a 4-track Sony recorder, a piano, and several guitars, about 11 a.m. each day, he writes anywhere and everywhere. "Kentucky Woman," one of his early hits, was written in the back of a car while on tour in Kentucky and he feels this was part of his evolution as a songwriter. "I consider myself a songwriter more than a performer and always have . . . if I'm writing well, the records I make will be good. Sometimes, I may be working on 10-15 song ideas at once. They all develop slowly and it depends on the mood that I'm in as to which song I may work on. Instead of writing bits and pieces of a song down, I may use the tape recorder. Having to stop and make notations of a song on paper reminds me of having to stop making love to brush your teeth. I used to do most of my stuff on guitar, but now use the piano more and more." He said he learned guitar when he was managed by Fred Weintraub, then owner of the Bitter End in Greenwich Village, New York, and met such people as Jake Holmes and Tim Rose, plus all of the other performers who passed through Weintraub's office.

Diamond's first record deal was on Shell Records, a label owned by a dentist in New York. In those days, he sang with Jack Parker, a high school buddy, "and we were singing the Everly Brothers." One of the tunes recorded was "You Are My Love at Last." But writing was his real interest and he began taking songs around to New York publishers. A couple of years after Shell Records folded, he signed with Columbia Records and cut "At Night," but "they came to a quick decision I was not destined for this business" and gave him his release from the label.

Then came a period of working as staff writer for such publishers as Sunbeam Music and April/Blackwood, usually working out a contract, which was not renewed. At that point, he got a little office . . . "a storage room" . . . above the old jazz nightclub The Birdland, and began to write. Working as a staff writer had been educational—because he got to learn how to work in the studio on demo sessions and learned how to work with musicians, but on his own he began to develop as a writer. And about this time Ellie Greenwich and Jeff Barry got him signed to his last staff-writing con-

tract with Lieber and Stoller. Six months later, they decided they couldn't do anything with him, Diamond said. "But Ellie and Jeff still believed in me and got me signed to Bang Records. The first recording session, we cut 'Solitary Man,' 'Cherry Cherry,' and 'I Got the Feeling,' all three of which were later released as singles. When 'Solitary Man' came out and went to No. 92 on the charts, I couldn't believe it. There had been a period of eight years of total rejection for me. It was a very exciting time." He attributed a lot of that initial success to Greenwich and Barry, saying that they took his tunes and "made them into acceptable records."

But after two years, he wanted to experiment with more personal songs. "Don't misunderstand, I loved those early songs like 'Cherry Cherry' but I began to feel a little restricted by that kind of format. I wanted to grow."

And Uni Records allowed him total freedom. Often, the first thing the record company knew about his activities was when he brought a finished album into their office. "Actually, Uni Records and I sort of grew up together, Russ Regan and I. They gave me total creative freedom and I gave them the product." As for the new album that he's preparing for Uni, "I shoot for every song on an album to stand by itself, to have a life to it and its own energy. All of the next album will be my own tunes and I'm working on some beautiful songs. I want this album to be symbolic of me."

In some cases, Diamond cuts many rhythm track versions of a particular song. Many of these versions would be acceptable to most other performers. He'll eventually decide, perhaps, on one of the versions and "add the sweetening. I love the sweetening process, because the record is more than half way home at that point." On the tune "High-Rollin' Man," he felt he might add horns and girls' voices. "There are a dozen different things I could do."

But 25 percent of the time he comes out of the studio unsatisfied and may not use anything that has been put on tape or anything "except the knowledge gained, which contributes to the occasion when I go into the studio again."

Among present-day performers, he digs Paul Simon, the Beatles; Crosby, Stills, Nash & Young; the lyrics of Jon Mitchell. Anything the Everly Brothers do. Debussy and, more and more, other classical writers. From his childhood days, he still has a fondness for Tito Puente and Tito Rodriguez . . . "I love that kind of music." Gospel and African music, he was into long ago.

One of his reasons for studying music theory is also so he can do his own arranging. "Lee Holdridge, an arranger I've worked with frequently, is tasteful beyond his years, but no one knows my material as well as I do and being able to write my own arrangements is another freedom I want to have."

The Beatles, in his opinion, paved the way for writer-performers today. "They proved to the record companies that songs could be artistic and still make money."

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March 17
Municipal Auditorium. Louisville
March 18
Masonic Auditorium. Toledo
March 19
Kleinhans Music Hall. Buffalo
March 21-23
O'Keefe Center. Toronto
March 25
Jones Hall. Houston
March 26
McFarlin Auditorium. Dallas
April 2
Dorothy Chandler Pavilion. Los Angeles

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The voice that looks as great as it sounds.*



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• Continued from page 1

ing the two-month period were albums by Neil Young (Reprise), Aretha Franklin (Atlantic), Roberta Flack (Atlantic), Bread (Elektra), Don McLean (United Artists), and Paul Simon (Columbia).

Ben Karol, of King Karol, stated: "We had a modest increase the first two months of this year over the similar period of 1971 . . . about 15 percent over all." Karol added that tape sales currently are doing better than previously: "There has been a marked increase and we hope it will be continuous." Karol stated that he felt decidedly bullish about sales prospects for the remainder of the year. "We have a lot of promotions scheduled," he added.

Sam Goody reported that his distribution operation was up 3 percent during the first two months of the year. The retail sales for the same period fluctuated and fell by 3 percent. Goody said that the ABCO line of Rolling Stones product was a big seller in February.

Tom Seaman, of Record Hunter, said that business for the first two months of this year has been moderate; that product has not been too strong, but is coming through in greater strength now. Seaman expressed the view that the year would prove a good one, and that a major factor in this direction is the easing of the money situation. He added that tape sales are a strong percentage of Record Hunter's total volume.

Colony Can't Compare

Sidney Turk, of the Colony Record and Radio Center, could not compute the store's sales for January and February to any degree of significance, since the Colony was closed for two weeks in January while relocating to larger quarters. But Nappy's, which the Colony owns, enjoyed record and tape sales during the first two months of 1972 similar to the comparable period in the previous year. Turk estimated that Nappy's sales for January and February were up by a few percentage points over the same stretch during 1971. He was hopeful about March. "This summer weather could be a boon to us," Turk said, noting that the Colony's sales depended on people being out in the street in good weather.

Jerry Cohen, of Apex-Martin, Newark, said that the distributor operation was a shade behind last year's first two months, "but that is because we were so hot one year ago." The firm's one-stop operation is ahead, with blues product particularly strong. He forecast that a distributor with good product will do well during 1972.

CHICAGO

By EARL PAIGE

CHICAGO—Changing distribution patterns and activity by marketers of "unlicensed tape" are resulting in mixed reports on business increases here compared to a year ago. Some independent retailers report software sales increases as much as 10 percent while one-stops claim sales are off that much.

Hardware business increases are reflected by new store openings. Playback, Inc., a consumer electronics chain, just opened its sixth outlet with founder Shelby Young promising 18 total stores by June.

Tech Hi Fi just opened its second outlet.

A spokesman for a large independent distributor said independent stores are switching to buying direct from distributors rather than through one-stop type suppliers. This distributor said combined January and February billings exceed those of a year ago, though February "was soft."

Said John Galgano, manager of Galgano Dist., a firm servicing many independent retailers: "Our volume is up over 1971 mainly because we have more accounts, but net earnings are off. We're being paid with return merchandise because dealers did a good business prior to Christmas and then found January sales fell through the bottom."

Tapes, which represent 25 percent of Galgano's volume, are "way off," he said. "This (unlicensed tape) is ruining the tape business."

Gus Tartol, manager of Singer One-Stop, another firm servicing small retailers, said business was down more like 20 percent for the first two months of '72 compared with a like period last year. "Dealers had a very bad January," he said.

Business is off 10 percent for Latin music retailers, according to Marshall Frenkel, co-owner of Pan American Records, Inc. "Our accounts, receivables are down 25 percent. Much of the drop can be blamed on tape. I'm to the point of believing that you can no longer survive in the honest tape business. I am talking with the FBI and their agents tell me they do not know how to prosecute under the so-called new anti-piracy legislation."

Frenkel said he was contacted a tape marketer looking for Latin product. "When I told him that as a distributor I sell dealers at \$4.16 less 10 percent less 2 percent for cash, he broke up laughing. He said he was selling tape to retailers at \$1.65 and still paying sales commissions and making a big buck."

"How can I pay labels such as Musart \$3.50 for an 8-track tape and sell it to a retailer for 17-cent profit base and still have to stand behind defectives and guaranteed sales?" Frenkel, who is going to the National Association of Record Merchandisers (NARM) convention, said: "The shame of NARM is going to be Jules Malamud's (NARM executive director) statement that the new legislation represents a victory. We need a tough law like in Texas and Florida."

Andersen Plugs 45's

Independent retailers who are aggressive in merchandising are achieving sales increases. Andy Andersen, veteran owner of the Record Center, said his business for January-February is up over 10 percent as compared to the first two months of last year. One reason is that he is selling increasing amounts of single (price: 94 cents).

"The manufacturers are committing genocide with singles with the result that so many dealers are not handling them those that do are gaining business by default. Our fill on catalog singles has dropped from the 60 to 80 percent we enjoyed a year ago to something like 45 to 70 percent. Labels are just not maintaining enough catalog singles."

Andersen, whose store stocks over 10,000 singles, said the upsurge is also due to the increased list price of LP's. "Last year, 90

percent of the LP's were list priced at \$4.98. Now, about 70 percent are \$5.98, so this results in more dollar volume for dealers. I would say our unit sales are holding their own."

The business picture is different, though, in the city's black neighborhoods, however, dealers who stock heavy are doing better, believes Ben Pearson. Ben's Records, now at 4337 W. Madison after his original store was destroyed in a fire he claimed was a result of arsonists.

Pearson, whose business records were destroyed, said he believes sales are up around 15 percent reflecting a like increase in stock.

However, competition is fierce. "In my block, there are four shops selling records. One is a cleaners. There are two stores in the next block, a large store two blocks down Madison and several stores off the corners." Pearson is able to maintain a \$1 price on singles, sells "all LP's" at \$4.95 and gets from \$2.99 to \$6.95 for 8-track tape. He is one of the most enthusiastic boosters of the fledgling independent Record Dealers Association organization here.

Blacks' Business

A little more modest business increase was reported by Edgar Lucas, buyer for four Met Music stores in the black south side communities—he put the increase at 4½ percent. Met has stores at 328 E. 58th, 8225 Cottage Grove, and 1955 E. 75th and E. 71st. LP's are priced at \$3.65. Lucas said several solid LP's are largely responsible for the increase: "Stylistics," "Quiet Fire" by Roberta Flack, Aretha Franklin's "Young, Gifted & Black," "Moody, Jr." by Jr. Walker, War's "All Day Music" and the Jazz Crusaders' new album.

Suburban and out-state business is generally down according to Harry Losk, Susan Dist., the rack arm of Lieberman Enterprises, but new accounts have "substantially increased Susan's billings," he said. He puts the figure at between 10 and 20 percent, acknowledging that Susan's upsurge counters the trend generally. "It comes from new business," Losk said.

Geigel Reports

Substantiating other reports, Montgomery Ward buyer Al Geigel said sales "are running about even" with a year ago. An aggressive promotion on the Warner Bros. group Bread helped pull through a "very good January" but February was "a little slow." Geigel was one who disagreed that "unlicensed tape copiers" are hurting tape sales.

The Bear promotion was paid for and coordinated by Warner Bros. and involved give-a-way mini loaves of bread with pictures of the group inside, all ballyhoed by "Bread Girls" in hot pants in 15 area stores. Bread product was priced at \$3.77 an LP and sold out completely in several stores. The bread loaves were baked and packaged by a suburban bakery.

Geigel's next promotion, with Columbia this time, will center on the group Sweathog and he will be using piggy banks.

He does not feel tape retailers have to capitulate and offer "unlicensed" product. "You don't see this kind of merchandise in J.L. Marsh Musicland stores and yet people are in those stores buying tape. It's merchandising and offering quality merchandise. Ward's tape sales are going extremely well, especially in 8-track.

"This ('unlicensed') tape is often

inferior and they're using cheap, nylon rollers. I think retailers who handle it are just going to be hurt in the long run." As for price, Ward's \$4.98 tape carries a recommended list of \$4.29 and generally is sold around \$3.88; \$5.98 tape is recommended at \$5.19 and sells generally at \$4.88; \$6.98 priced tape is recommended at \$5.94 and ends up at \$5.79 or so.

Nevertheless, Auto Sound, a three-store chain of free-standing tape outlets, reports business substantially down. "It stinks," a spokesman said. More emphasis is being placed on hardware too. Best sellers include the Teac cassette unit list priced at \$129.95 not installed, the Sony TC20 at \$119.95 not installed and the Panasonic 8-track with FM that sells for \$129.95 not installed.

Stereo City, a nine-store chain and involved in the Chicago Auto Show (see separate story), is also emphasizing hardware, especially home systems. President Herb Levin said hardware sales are up and have increased "every year while tape software has stood still."

Rose Discount Records with two Loop stores and a wholesale operation, had its best February in history, according to co-owner Merrill Rose. Rose even reports increased sales in classical records, a specialty especially at the Wabash store where large stocks are maintained.

Lowe's, a four-store chain reported sales up substantially as compared to last year. The comparison is on a store-by-store basis however. Considering the raise in retail prices, the spokesman said business is up 30 percent. Lowe's has stores in Glenview, Park Ridge, Evergreen Shopping Center and Hyde Park.

NASHVILLE

By BILL WILLIAMS

NASHVILLE—Record sales for the first two months of 1972 in this southeastern area range from "soft but better" to up 12%.

The most optimistic report comes from Charlotte, N.C., where Joe Voyno says his Bib Distributing Co. is way ahead of sales a year ago at the same time. "We're up a good 12%," Voyno said, "and our singles are outselling everything, especially in country and soul. Our pop sales at this time are only fair."

The distributor said the industry needs excitement now such as the Beatles created in order to lure people back into the shops. Country and soul, on the other hand, has created new interest, and people are buying. He is bullish on the future.

In Knoxville, Sam Morrison of Knox Record Racks gave a different picture. "Sales were way up for the first seven weeks of the year, but went into a severe slump in the last week of February," he said. Overall, the market is better than a year ago, but he is disturbed by the current situation. He blames it partly on this being income-tax time, with many people having to pay additional tax.

In Nashville, Hutch Carlock of Music City calls the market still soft, but definitely ahead of a year ago. "Dollar wise we are still ahead," Carlock said, "but we are carrying more product and having to grind out the business" He, too, cited an absence of top hit product for the softness of the record market.

LOS ANGELES

By JOHN SIPPEL

LOS ANGELES—Hit product and sharpened marketing methods at retail have booster the first two months' business in 1972 from 5 (correct) to 30 percent over the previous year's opening January and February, major retail sources reported.

Nick Beaver, manager of L. & L. West, Gardena, which leases the 37 record, tape and accessory departments in White Front discount stores in Oregon, Washington and California, said his record business is up 30 percent, with tape up 20 percent. John Cohen, chief of Disc Records, national store chain based in Cleveland, affirmed optimism for the coming year, pointing out that he feels his retail chain will grow during the year. Better display, availability of product and stocking resulted in a 6 percent increase so far in 1972. He pointed out that, as yet, he has felt no help on tape sales from federal statute protecting copyrighted recorded performances, but anticipates help in the next 45 days. Cohen said that catalog sales continue to be the bread-and-butter basis for his volume.

Barrie Bergman, president of the Record Bar chain, 14 store chain primarily in the southeast, based in Raleigh, N.C., said he had a very strong January, continuing off a strong December, with the first two weeks of February continuing good, but a tailoff during the final fortnight. Bergman cited a \$10.50 retail promotion on the "Bangla Desh" LP for building heavy traffic in the strong period. He estimates that his stores sold 12,000 of the two-pocket LP. "We picked up again with the Neil Young 'Harvest' album. We are using saturation six-to-eight 60-second radio spots three out of seven days of a week to let customers know of our leaders." Spots are produced at WKIX, Raleigh, he said. Stores are up 20% over last year, he said. He has five stores definitely opening in 1972.

Cleve Howard, founder of the Budget Record and Tape franchised store chain, whose total is nearing 50 nationally, said his 12 stores which were in existence in 1972, are up \$5,000 monthly over last year. He said his six stores in Houston, for example, sold 3,000 copies of the Young LP the first four days it was released.

Pickwick Up

Cy Leslie, chairman of the board of Pickwick Intl., Inc., also felt bullish about 1972, based on the first two months' profits. "Our first nine months of our fiscal year show us ahead 20 percent on profits and about 18 percent on sales and we are looking for a consistent fourth quarter," he added. "Retail store sales generally are up consequently we feel that everything, including records and tapes, will be selling better."

"Business is up, we are ahead 25 to 30 percent," Edward Yalowicz, president of All Tapes, record and tape wholesaling entity, based in Chicago, reported. "While the first two months are ahead of last year, we are surprised that we didn't do better coming off the tremendous December we had. I've heard it's the economy, there was no real hot product. We are feeling good results from the federal copyright statute so far."

MARCH 11, 1972, BILLBOARD

If you haven't heard
the new **STAPLE SINGERS** album,
we'd like you to hear
from some people who know
what it's all about.



STS 3002

BILLBOARD

There is no group that comes closer to narrowing the gap in music than the Staple family. Here you find pop, soul, gospel and, in Pop Staple's guitar, a twang of country. This, their latest LP, includes the meaningful million seller "Respect Yourself" as well as "I'll Take You There," "This World" and "We the People." Geared to fit any format.—Mar. 4, '72

CASH BOX

A profoundly religious, yet totally commercial offering, partly named after their million-selling hit, and partly after verses from Matthew. Each tune is about the heavenly kingdom, either obliquely or directly, yet each can be bogged with. The Staples' religious message is directed at joy, peace and happiness and they fear nothing, including success. Airplay will no doubt be directed at "I'll Take You There," "Name the Missing Word" and "Who Do You Think You Are?" They were the first Jesus-rockers, and their appeal has crossed the r&b-pop barrier for good reason.—Feb. 26, '72

RECORD WORLD

Album is released on the heels of what was probably one of the most important singles of the year. New single is "I'll Take You There," and should do almost as well. Other fine cuts include "This Old Town," and "We The People," but "Respect Yourself" is far and away the best.—Mar. 11, '72



Stax Records, A Division Of The Stax Organization, Memphis U.S.A.

THE CONCERT FOR BANGLA DESH

Sales and Cost Comparison on 600,000 Units

	<u>Apple Records' Costs</u>	<u>Costs Per New York Magazine</u>	<u>Difference</u>
Apple Sales Price Per L.P. To Capitol	\$ 8.135	\$ 8.135	
Costs:			
Pressing Costs	\$.865	\$.865	\$ -0-
Book, Box, Cover, Sleeves, Labels	.731	.500	.231
Inventory On Hand	.652	-0-	.652
Publishers Royalty	.705	.500	.205
A.F.M.	.165	.130	.035
Unicef Royalty	5.000	5.000	-0-
Returns, Studio, Artwork, Freight & other Overhead Costs	.699	-0-	.699
Cost of Concert	<u>.333</u>	<u>-0-</u>	<u>.333</u>
Total Costs Per Apple	<u>9.150</u>		
Total Costs Per N. Y. Magazine		<u>6.995</u>	
Loss Per Album to Apple	<u>(\$ 1.015)</u>		
N.Y. Magazine Charge of Difference Not Accounted For		<u>\$ 1.140</u>	
NEW YORK MAGAZINE OMISSION AND ERRORS.			<u><u>\$2.155</u></u>

APPLE RECORDS, INC.
1700 Broadway
New York, New York
(212) 582-5533

THE CONCERT FOR BANGLA DESH

Sales and Cost Comparison on 3,000,000 Units

	<u>Apple Records' Costs</u>	<u>Costs Per New York Magazine</u>	<u>Difference</u>
Apple Sales Price Per L.P. To Capitol	\$ 8.135	\$ 8.135	
Costs:			
Pressing Costs	\$.865	\$.865	-0-
Book, Box, Cover, Sleeves, Lables	.731	.500	\$.231
Inventory On Hand	.110	-0-	.110
Publishers Royalties	.705	.500	.205
A.F.M.	.165	.130	.035
Unicef Royalties	5.000	5.000	-0-
Returns, Studio, Artwork, Freight and other Overhead Costs	.523	-0-	.523
Cost of Concert	<u>.067</u>	<u>-0-</u>	<u>.067</u>
Total Costs Per Apple	<u>8.166</u>		
Total Costs Per N.Y. Magazine		<u>6.995</u>	
Loss Per Album To Apple	<u>(\$.031)</u>		
N.Y. Magazine Charge of Difference Not Accounted For		<u>\$ 1.140</u>	
NEW YORK MAGAZINE OMISSION AND ERRORS.			<u>\$1.171</u>

APPLE RECORDS, INC.
1700 Broadway
New York, New York
(212) 582-5533

Talent

Talent In Action

YES MARK-ALMOND BAND COMPOST

Academy of Music, New York

Yes have taken three years to break, and, now that their Atlantic albums are enjoying increasing exposure, they are clearly determined to establish themselves as a strong live act. Translating the richness and complexity of their records, which rely on sophisticated studio techniques for much of their im-

pact, into a live performance has posed problems for them, since they are forced to simplify their music somewhat.

They have largely succeeded. Their set began awkwardly, with "Roundabout" suffering from a looseness that undermined the structural intricacy that is so central to all their compositions, but they soon recovered to coalesce into a very exciting, much tighter band. They have characteristic English flash and glamor, but they really can play: All are gifted, but Rick Wakeman really stands out on keyboards and mellotron, demonstrating impressive technique without overpowering the rest of the band.

The Mark-Almond Band turned in a vivid and varied set built around a long, flowing, and consistently engaging performance of "The City," from their first Blue Thumb album. Their style remains rooted in jazz and blues, with a refreshing dynamic subtlety which is often normally lacking in bands booked into rock halls. Their warmth and lyricism was positive, as evidenced by the crowd's reaction.

Compost, a new group fronted by Jack DeJohnette and recording for Columbia, turned in a somewhat uneven set of strongly jazz-oriented originals. All six members of the band are very talented indeed, and their potential power is enormous. SAM SUTHERLAND

LEVITT FAMILY Ali Baba, New York

The large Levitt Family is represented by vocalist Stella Levitt, who is the mother of seven; her husband Al, drums; and son Sean, 16, on lead guitar. They were backed by bass, sax and flute. And they played some fine cool jazz.

Stella Levitt, who has toured with Lionel Hampton, sang in breezy, lightly swinging style, and was winning in several bossa novas. Sean, described as "The Phantom of the Fillmore," because of his sitting in without credit with many top acts at that shuttered rock emporium, expertly wove guitar lines into a tight tapestry of sound. Al Levitt's drumming was a solid, surging ground upon which the vocals and other instruments flourished.

The overall sound of the Levitt Family is reminiscent of the third stream jazz which was especially popular in the '50's. But the group has its own piquant flavor.

The Levitts record for ESP.

DAN BOTTSTEIN
(Continued on page 24)

Signings

Delaney & Bonnie signed to Columbia Records. Their first album for Columbia will be released in three to four weeks. The duo most recently recorded for Atlantic.

Gerard W. Purcell has signed Brenda Lee to a personal management contract. Miss Lee has a three-week date starting April 27 at the Fremont Hotel, Las Vegas, then will leave for a four-week tour of Japan.

Chandler Travis and Steve Shook, a.k.a. Travis Shook and the Club Wow, have signed with Associated Booking Corp. Peter Casper, manager of the duo, produced its first album. The act is on a 30-day promotional tour. . . . Stage and screen actor Keith Carradine has signed with Revelation Records. . . . Marjorie McCoy has signed with Capitol. . . . Warner Bros. has signed Tower of Power, a 10-piece soul band. . . . Bloody Mary has signed with Family Productions. Their initial LP is set for March release. The label plans a
(Continued on page 24)

From The Music Capitals of the World

DOMESTIC

LOS ANGELES

Yes has engineer-producer Eddie Offord along on their current U.S. tour to cut a live concert album. . . . A UA credit change now lists Bobby Womack, Joe Hicks and Muscle Shoals Sound as co-producers of Womack's "Communication" album. . . . Songwriter Bill Newman of Ibiza Music has dedicated his "Love of a Woman" tune to a former date. Edith Irving of the Howard Hughes fake biography incident.

Ringo Starr to direct a film in England starring Marc Bolan of T-Rex. . . . Spirit, with new personnel, to break in at the Whisky. . . . Joni Mitchell and Jackson Browne in a strong Music Center bill Monday (13). . . . A Grass Roots concert is prize in a Care-Free Gum concert.

TC Management in Dallas is holding a week-long industry showcase for its acts the first week in April. . . . The debut Richard Harris U.S. concert tour sold out its first date at Cincinnati. . . . Chicago to Japan for its second Far East tour in a year.

Leonard Feather teaching "History of Jazz" at Marrymount College. . . . Larry Taylor heads the new Hollywood office for Frank Military and Jay Morgenstern's Music Maximus. . . . Jesse Ed Davis, former Taj Mahal sideman, solos at the Ash Grove.

Honk writing songs for "Five Summer Stories" film. . . . El Chicano in the studios for album three. . . . George Hicker running Hollywood office for Gerard W. Purcell Associates. . . . Sascha Burland scored "Dirty Little Billy." . . . Cheech & Chong will be the first comics to play London's Rainbow Theater. NAT FREEDLAND

NASHVILLE

Bert Bogash, president of Natchez Trace Productions, Inc., has announced the opening of the firm's new offices at 1717 West End Ave., Suite 416, Nashville, Tenn. 37203 (615) 327-1321.

"There recently has been a great influx in Nashville of pop and rock talent," Bogash said, "but most of the music business here has been country oriented. Thus we are filling a void by working with the fine non-country talent that is here." One of the company's acts named Natchez Trace will be the featured act at the opening of the coffee house program at the new Green Hills (Nashville) YMCA. They are also booked for two weeks, beginning May 3, at the Quiet Knight in Chicago. . . . W. Lee Trimble, formerly general sales manager of H.W. Daily Co. Inc., Houston, has been appointed National sales manager of Mega Records and Tapes, Inc., effective March 1. . . . Don Tweedy left last week (Feb. 28) for a 19-day promotion tour of his new Target album, "To Lovers With Love," which is being distributed by Mega Records and Tapes. Tweedy will tour the Washington-Baltimore area, Philadelphia, New York, Boston, Pittsburgh, Cleveland, Cincinnati, Atlanta, Detroit, St. Louis and Indianapolis. . . . Mega Records is making its first major thrust into the r&b field with its new release by Pretty Purdie, "Funky Mozart" b/w "Artificialness." BILL WILLIAMS

Leon Russell and Denny Cordell are working on a new single for their Shelter Record label on Willis Ramsey. . . . Don Crews, owner of Penthouse Records, plans to make a lease arrangement with a major recording company for his label. Crews was formerly associated with Chips Moman at American. JAMES CORTESE

Cannon. This was the second straight Sunday for the entertainment-auction spectacular for the hospital, which raised close to \$100,000. Isaac Hayes will make his network TV debut Apr. 23 on ABC. He will appear with Rex Harrison in the latest Burt Bacharach Special. The hour-long show will be taped in London late this month, and will be produced by the team of Gary Smith and Dwight Hemion.

Ed Horne is inaugurating a series of Monday night jazz sessions at Beale Street East in the Sheraton Motor Inn. . . . O.B. McClinton, the black country singer who records for Stax, has returned from Florida where he took part in Senator Edmund Muskie's primary campaign.

Sounds of Memphis Studio, which distributes its records through MGM, has appointed Dan Greer general manager. Greer named Willie Bean, formerly with Hot Wax, Invictus, Capitol and Liberty, director of sales marketing and promotion. Ernestine Wilson, formerly of Stax, will become co-ordinator of those departments.

Jazz and blues sounds of the Memphis Cotton Carnival are on a new LP which is due for immediate appearance in major record shops. Presenting highlights of the 1971 Carnival's Jazz and Blues Festival, the recording features George Brunis, 72-year-old trombonist of Chicago and New Orleans; Dan Havens, St. Louis trumpeter; Danny Barker, Chicago guitarist, and Jean Kittrell, pianist and vocalist of Chicago. Produced on Harry Godwin's Jazzette Records label, the recording was made at American Studios.

Guy Lombardo will play a one-nighter at Charles Foran's Vapors Supper Club, Monday (13), and will be followed by Wayne King six days later. . . . Herber "Little" Shelton has completed a two-week tour of England and France, appearing with Billy Fury. Shelton, who records for Pye, will return to Europe after a vacation in his Memphis home.

Bob Harvey has a new single recorded at Sonic Studios titled "Ebony Eyes," backed with "Love's Cheating Games," on Starlite. . . . Charlie Chalmers is completing an LP on Sandy Rhodes at Sun International. Mike Post of Los Angeles is producing a single on June Jackson and Jimmy Phillips. The sessions are being engineered by Knox Phillips, president of Sun. . . . Don Nix is producing an Electra album on Sid Selvidge, and is turning out an album at Ardent on the Muscle Shoals Rhythm Band.

Leon Russell and Denny Cordell are working on a new single for their Shelter Record label on Willis Ramsey. . . . Don Crews, owner of Penthouse Records, plans to make a lease arrangement with a major recording company for his label. Crews was formerly associated with Chips Moman at American. JAMES CORTESE

ATLANTA

Billy Joe Royal, whose latest Jerry Fuller produced single "The Family" has just been released, opens March 2 at Las Vegas' Flamingo Hotel for a four week en-

agement. . . . Entertainment division of Bill Lowery Talent, is packaging a band around Capitol recording artist Joe Odom, whose self-penned single "Baby" will be released imminently, for campus and club bookings. . . . Robert Shaw, music director for the Atlanta Symphony, has submitted his resignation for the end of the 1972 season. . . . Atlantans Richard McLean and Steve Hudson of The Mark Twain are currently featured in the Deacon Brodie Lounge. . . . Susan and the Sound System are continuing at the Windjammer Lounge. . . . The Dee Brothers and Dee Band opened at Scarlett O'Hara's. . . . Cortez Greer is now appearing at the Playboy Club. . . . Joe South, who recently renewed his BMI writers contract, is working on a new Capitol LP at Master Sound. . . . Hovie Lister and the Statesmen, who are finalists in the Gospel category for the Grammy Nominations, are currently touring the Southeast.

SHELLY PISANI

SAN FRANCISCO

Ike & Tina Turner added to the Circle Star Theatre, San Carlos, line-up from March 31 through April 2. . . . The Joni Mitchell concert at the Berkeley Community Theatre on (11) sold out with the first announcement of ticket sales. . . . Bill Graham brings King Crimson and Malo to this city's Winterland on March 17 & 18. . . . Heavy rocker KFRC back to a top 30 single format has dropped all album cuts. . . . Local MCA branch manager Louie Mialy took the weekend off to honeymoon with his new bride Karen Hunter.

Epic's Wayne Cochran set to score and act in his first motion picture. . . . Decca's new group Sod tour the Bay Area with a series of dates in this territory. . . . Reprise's new English group Wild Turkey, make their West Coast debut on Friday and Saturday (10-11) at Winterland. . . . The Irish Rovers celebrate St. Patrick's Day with a concert on Friday (19) at the Flint Center, Cupertino, followed the next night with their appearance at the San Francisco Opera House. . . . "The First Lady Of Song," Ella Fitzgerald, follows the current Mel Torme engagement at the Fairmont Hotel's Venetian Room.

Upcoming shows at Harrah's Tahoe include Petula Clark (March 17-18-19) and Wayne Newton, March 22 through April 12. . . .

(Continued on page 20)

New for 1972...

Fidelitone's Needle Replacement Guide is more than a Catalog... it is a true selling tool. It contains more cross-referenced entries. More ways to find what you're looking for. Saves time and effort in determining your customer's needs. You locate the Fidelitone needle number quickly and confidently. It simply helps to sell more needles!

The Fidelitone Needle Replacement Guide is just a part of Fidelitone's complete make it easy merchandising program that means greater sales and profits for every dealer.

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COOPER SETS PROD'N CO.

NEW YORK — Ted Cooper, formerly of the Wes Farrell Organization, has formed Fiddler Ted Productions. Cooper said, "It is a multi-faceted complex of prismatic diffusion." He explained, "I'm signing myself."

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Chart	Date	Rank	Artist	Recording	Label
4-30-61	1	23	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
9-5-61	10	10	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
11-26-61	17	3	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
7-21-62	98	1	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
1-18-65	1	12	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
4-3-65	2	11	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
7-2-65	4	11	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
9-29-65	4	11	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
12-11-65	3	12	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
3-5-66	9	9	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
5-14-66	12	8	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
7-30-66	12	7	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
10-4-66	15	8	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
12-11-66	21	9	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
3-11-67	43	6	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
5-13-67	39	6	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
8-12-67	52	7	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
6-22-68	19	14	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
4-5-69	63	12	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
11-14-66	12	18	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
4-17-67	68	1	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
6-19-67	3	20	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
11-18-67	2	21	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
2-8-68	96	1	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
2-22-68	7	15	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
3-24-68	21	11	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
9-14-68	85	1	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
9-23-68	52	6	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
1-25-69	93	1	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
4-5-69	30	8	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
9-15-69	35	3	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
4-11-64	38	1	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
11-21-64	91	1	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
3-30-66	97	2	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
7-6-66	94	3	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
10-10-64	63	6	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
7-31-65	5	16	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
11-20-65	11	8	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
1-22-66	29	6	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
3-28-66	70	4	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
7-3-66	19	12	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
10-15-66	39	5	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
12-14-66	24	4	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
2-11-67	67	6	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
3-23-67	64	4	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
11-11-67	49	6	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
8-31-68	86	2	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
9-27-69	76	9	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000
8-26-67	64	5	LEWIS & CLARK	FEEL GOOD (FEEL SADI)	Columbia 1000

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Talent

From The Music Capitals of the World

DOMESTIC

Continued from page 18

Sergio Franchi current attraction at Harrah's Reno, Wednesday (15) followed by Merle Haggard, Thursday (16) through March 29. . . . Dave Diamond, new Program Director at KCBS-FM. . . . Tower of Power, new Warner Brothers pactees, set for a debut album mid-April. . . . Grootna signed an agreement with Royalty Control Corp., locally based copyright and collection agency. . . . BMI's vice-president Ron Anton here for meetings with local rep Neil Anderson. PAUL JAULUS

daily performances at 12:15 and 1:15 p.m. . . . Jim Bailey, now concluding a three-week stint at the C'Est Si Bon in Honolulu, will appear in one-man concerts at the Los Angeles Music Center, Ahmanson Theater, April 14; on Broadway for a limited two or three-week engagement in September; and in London and Paris for two weeks each this fall. . . . Exuma at Max's Kansas City, Wednesday (8) to Sunday (12). David Blue moves in Wednesday (15) to March 19.

"Three Dog Night and Me," an Open Horizons paperback, will be exclusively distributed by Kable Books, major national newsstand and rack distributor. The author, Joel Cohen, was the group's road manager during its early years, and is now an executive with Three Dog Night's personal managers, Reb Foster Associates. . . . Following his European trip through Amsterdam, London, Paris and Cannes (MIDEM), music publisher Ivan Mogull is touring Hollywood, Feb. 28 to March 3; Las Vegas, Saturday (4) to Sunday (5); Miami (NARM), Monday and Tuesday (6 & 7); and Nashville, Wednesday (8) to Saturday (11). He returns to his New York office Monday (13).

Currently on a British tour, Hookfoot will make its second U.S. concert swing, starting in late May. The act's latest DJM album, "Good Times A'Comin'," will be released by A&M Records in March.

Singer-songwriter Dev Singh has returned from a European tour, which was arranged in conjunction with the upcoming spring release of his first OMP Records single. Disk is titled "Goin' to the Country" b/w "Got to Carry On."

John Murtaugh, partner of Grant & Murtaugh Productions, which creates television commercials, has received several recording credits. Brook Benton's new Cotillion LP, "Story Teller," contains one of Murtaugh's songs, "Movin' Day," with lyrics by Spencer Michlin. The latest Marion Williams album on Atlantic includes another Murtaugh-Michlin tune, "Make Peace with Yourself." And Murtaugh has four original compositions on the next Hubert Laws LP, produced by Joel Dorn for Atlantic. Murtaugh arranged and conducted the Laws album.

Black Oak Arkansas is at the Academy of Music, Friday and Saturday (17 & 18). . . . Grammy nominee Cheech & Chong, Ode artists, appear at the Bitter End, April 5-9. . . . Melanie is booked for a one-nighter on Friday (17), at the Westbury Music Theater. The Neighborhood Records artist will also play the Syracuse War Memorial on April 28. . . . Reprise's new English group, Wild Turkey, has a date at Rochester War Memorial, March 25, on tour with Black Sabbath. . . . Gary Lynn Britt, one of the Britt Brothers recording group, was killed in a car accident in December. The Britt Brothers' new release is "Love Is You" b/w "I'm Not that Lonely Yet." The group will tour the U.S. this spring. . . . John Stewart's father, John S. Stewart, makes his record debut on his son's forthcoming Warner Bros. LP, "Sun Storm," scheduled for immediate release. The elder Stewart relates "An Account of Haley's Comet" on the album. DAN BOTTSSTEIN

MIAMI

Elektra Records group the Doors are going to be skipping back and forth the state of Florida in March. They'll be at Pirates World in Dania, March 10, Florida State University, (11) and Fort Homer Hesterly Armory, Tampa (12). For the first time in Florida, a live concert will be carried over a radio station—Miami's WBUS when the group appears at Pirates World. H.B.S. Productions is handling the broadcast. Appearing with the Doors will be Badfinger.

Melba Moore opened at the Cafe Cristal, Diplomat Hotel, March 4 for a nine-day engagement. . . . Steve Lawrence, Eydie Gorme and Milton Berle open Friday (10) for 10 days at the Deauville Hotel's Star Theater.

An Easter rock concert by Purple Grackle will be one of the heaviest concerts ever scheduled for South Florida. Featuring PGE, Dr. John the Night Tripper, Amboy Dukes, REO Speedway and the Chambers Brothers.

Ecology minded Miamians concerned about the every-diminishing population of the dolphin, attended a benefit for the Dolphin Project at the Flick coffeehouse in Coral Gables. Dion, Jerry Jeff Walker and Dave Crosby (Crosby, Stills, Nash and Young) provided the music. Funds received went to further research on the dolphins to prevent the needless killings of the sea mammal. . . . The Cornelius Brothers' new LP is in the works at Miami's Music Factory being produced by Bob Archibald. . . . GMR Record Company of Miami has just released two sides by vocalist Dave Boone. "Great Democracy" written by Gerald Rothbard and "You Are the One" by Symour Levine will be distributed by Campus Records. The single was recently recorded at Criteria Recording Company. . . . The on-again, off-again booking of Engelbert Humperdinck at the Diplomat Hotel, is now on again with Humperdinck slated for an April date.

Joy Martel recording at Ben Scott Warner Studios for Jemko Corp. She and singer/comedienne Trudy Lawrence teaming up for local appearances and a tour of the Borscht circuit this summer. . . . Frankie Valli and the Four Seasons are playing a 10-day engagement at the Seven Seas Lounge, Newport Hotel, until Sunday (12). . . . Leo Kottke, Capitol's guitarist/singer, plays the University of Miami March 24, his only date in the area this season. SARA LANE

NEW YORK

Sounds Unique is at Chateau Renaissance, North Bergen, N.J., until Wednesday (8). . . . Ruth Brisbane, singing "The Legacy of Bessie Smith," will be at Theater at Noon from Monday (6) to Friday (17). Theater at Noon, at 132 East 54 Street, is part of the program of St. Peter's Church, under the direction of the Lutheran Foundation for Religious Drama. The New York State Council on the Arts provided a grant for the free admission program, which features

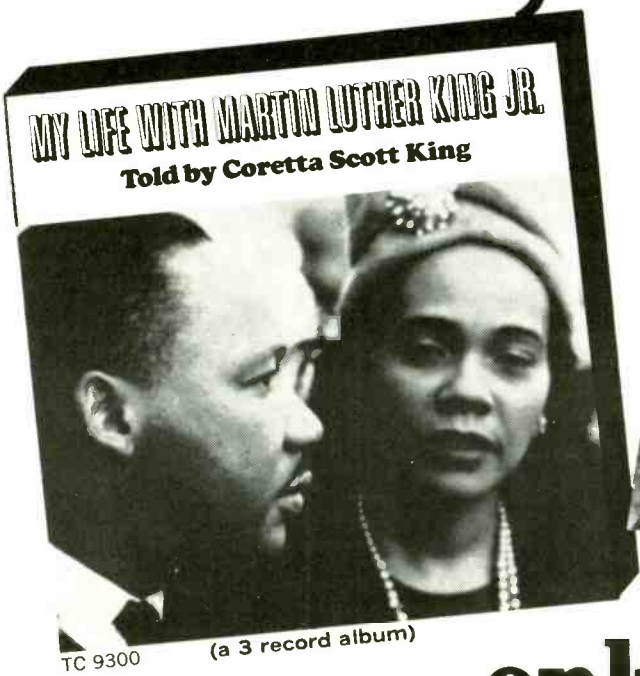
Beach Boys in Group Expansion

NEW YORK—The Beach Boys have expanded the group to include two South African non-whites. They are Blondie Chaplan, bass and guitarist, and Ricky Fataar, drummer. Fataar and Chaplan are both from Durban, the Republic of South Africa where they formerly played in a group called the Flame.

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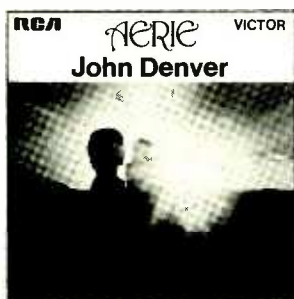
LSP-4617, P8S-1848, PK-1848



FTR-1003, P8FT-1003, PQFT-1003, PKFT-1003



LSP-4630, P8S-1864, PK-1864



LSP-4607, P8S-1834, PK-1834



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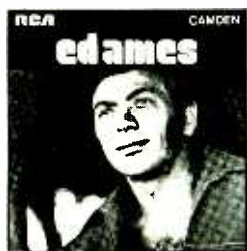
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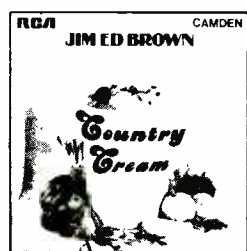
March Release



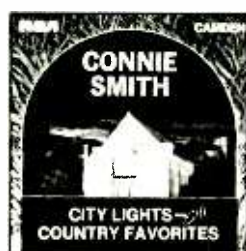
CAS-2536 / C8S-1181



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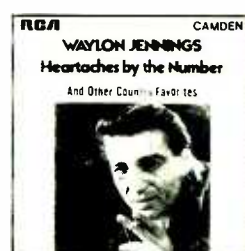
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Scores 'Ignorance' Of Talent Bookers

By LAURA DENI

LAS VEGAS—"We deal with certain people who don't know what it's all about," asserted Eleanor Grasso, who spent 30 years booking talent, 18 of those years as the woman behind Jack Entratter. She is now the driving force in Walter Kane's entertainment office for the Hughes hotels. "We've had many good ideas that have been shot down from people who don't know the entertainment business," said Mrs. Grasso.

The Hughes hotels (Castaways, Frontier, Sands, Desert Inn, and Landmark) have been undergoing extensive changes in their entertainment policy.

Stars contracted by the Hughes Organization are signed "to embrace all major hotels." The Castaways has a small lounge, but no showroom. All contracts are negotiated through the office of Walter Kane. Which hotels the artist will play depends not only on the artist but the general manager of the individual hotels.

Although some of the Hughes hotels employ what is termed an entertainment director, they do not negotiate contracts or make major policy decisions. Basically, they set schedules and audition small acts. In other Strip hotels entertainment directors book talent. In the Hughes Organization the basic power and ensuing problems lie with Walter Kane and Mrs. Grasso.

Mrs. Grasso prides herself on maintaining friendships developed over her 30 years in the business and many times books talent through personal friendships just as did the late Jack Entratter.

The closing of the lounges has resulted in an abundance of talent with no place for them to work. "People don't know the truth," stated Mrs. Grasso, who added "The reporters don't check. The Hilton didn't steal Louis Prima from us. Prima likes to work 26 weeks a year. We didn't have any place to put him."

"As it is, the performers are getting a lot of concessions with rooms and food. They (the artists and agents) push. It works both ways. If the stars were able to get 12 weeks a year at another hotel for the same money they would take it. Because we're dealing with four hotels we can offer then 12 weeks a year. No other hotel can do that. They want to work here. They want the money," she explained.

The Landmark Hotel which started with a country-western policy changed in 1972 to middle of the road. "There is absolutely no country music this year," said Mrs. Grasso. Among the stars contracted for the Landmark are: Alan Drake, Frankie Laine, Frankie Avalon, Barbara Eden and Florence Henderson. Sammy Davis will play a week at the Landmark.

"We're giving a lot of breaks to a lot of new stars and somebody new might come up a winner there," explained Mrs. Grasso.

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• Continued from page 18

POTLIQUOR ALEX RICHMAN

Whisky a Go Go, Los Angeles

Potliquor is essentially a boogie blues group, a la Canned Heat, but they have a more characteristically Southern easygoing feel. The quartet from Baton Rouge, La., are past masters of the driving honky-tonk approach and singer-keyboardist George Ratzlaff's honking vocals blend right in with the raunchy attack. It's truly foot-itching, get-up-and-dance music, although Hollywood's jaded rock press would never dream of displaying such physical enthusiasm. After paying their dues with years of minor deep-South gigs, there is only one area of their presentation where Potliquor could use some re-thinking. All their songs come across about on the same level. It's a fine level, but a few more changes of pace would make Potliquor's sets an even fuller experience.

Alex Richman looks like an urchin escaped from curfew, but when she sits down at the piano in front of her group and starts belting out her own songs, it immediately becomes apparent that she is a new singer to be reckoned with. **NAT FREEDLAND**

BOBBY DARIN

Copacabana, New York

Bobby Darin, looking sleek and trim, returned here on Feb. 24, after an absence of some years. His act is now divided between comedy and music and, as expected from the Motown artist, is thoroughly professional. He displayed his virtuosity with the piano, harmonica, drums and guitar as well as a fine singing voice. An upbeat treatment of the country hit "Help Me Make It Through the Night" was a surprise and received a warm reception, but his "Mack the Knife" continues to be the one everyone wants to hear. A few bars of some of his earlier rock hits, including "Splish Splash," revived memories and completed what proved to be a thoroughly enjoyable evening. **JOE TARAS**

T. REX JACKIE LOMAX

Carnegie Hall, New York

Headlining for the first time in New York, Britain's T. Rex showed why they're causing more commotion in England than any band has since the touring heydays of the Beatles and Stones.

Led by singer-guitarist-composer Marc Bolan and percussionist Micky Finn, the four-man group walked on stage to an ovation usually reserved for proven superstars and put on a show that left most of the audience crowded into the aisles and around the stage.

Bolan is a true showman. Resplendent in silver suit and sequins pasted around his eyes, he pranced, strutted, duck-walked, played guitar in every imaginable position and also proved an excellent musician and capable singer.

The group opened with three fast rock numbers before Bolan took the stage alone. Accompanying himself on acoustic guitar, he ran through "Girl" and "Cosmic Dancer" from the group's current "Electric Warrior" LP. When the band returned, things began getting hectic. Tambourines flew from the stage and what started as planned "audience participation" became genuine. As the group moved into a frenetic 10-minute version of their hit "Get It On," the crowd left their seats and filled all available standing room. By the time a frenzied "Summertime Blues" encore ended, the Warner Bros. band had treated New York to one of its most uninhibited and enjoyable shows in a long time.

Jackie Lomax got the evening off to a fine start with a set of

Talent In Action

good, solid rock. Backed by a four-man band, the Warner Bros. artist ran through familiar and warmly received tunes such as "The Eagle Laughs at You" and "Home Is in My Head" as well as introducing songs from his new album, "Three."

Lomax has been around a long time. He's a fine composer and musician with a powerful voice perfectly suited to his brand of music. Long an underground favorite, he may finally be gaining mass recognition. **BOB KIRSCH**

DAWN

Las Vegas Hilton

Dawn, the trio featuring energetic singer-writer Tony Orlando backed by a pair of talented soul sisters, is the latest hit record act to break through as a worthy addition to the major Nevada circuit. Even without their smash single of "Knock Three Times," Dawn was well able to put together an attention-grabbing set that won a massive opening night ovation from the tough Vegas lounge audience.

Orlando, a handsome and personable lead singer, is able to establish an unusually sincere rapport with his audiences. "I don't want to leave this stage without making at least a couple of new friends," he insists as he walks among the tables, shaking hands, kissing receptive ladies, exhorting tables to sing along with him and getting the entire crowd to stand on their feet, raise their hands above their heads and clap.

Dawn has proved in its first time out that the group can move effectively into any mainstream nightclub in the country. **NAT FREEDLAND**

AMERICA

ROBERT KLEIN

MEGAN McDONOUGH

Bitter End, New York

Warner Brothers Records has certainly been bullish on America, but, happily enough, the act itself lives up to the enthusiasm.

Their resemblance to Crosby, Stills, Nash & Young has been duly noted, but while Dewey Bunnell's writing and vocal style are focused on the work of Neil Young, Bunnell's partners succeed in offsetting this by presenting Bunnell's tunes in a mellower context. Moreover, their collective style draws from sources as diverse as the Bee Gees ("I Need You") and Thunderclap Newman.

The point that must be made is that this assimilation rises above mere imitation. Like many new bands, America has its own sense of who the "Old Masters" are, and they have learned their lesson well. Derivative they may be, but they are also intelligent and professionally tight performers.

Comedian Robert Klein succeeded in winning a young crowd that had really come for music. Klein is gearing his act to younger audiences, focusing on hipper subjects and utilizing speed-freak logic for its pace. Consequently, Klein moves quickly and certainly very entertaining, yet his act does seem chaotic, lacking the satirical bite he might attain with a more cohesive presentation.

Wooden Nickel Records artist Megan McDonough opened the evening with a very short set of originals. Her voice is pleasant, with richness and control, but stronger material would transform a merely pleasant performance into a truly interesting one. **SAM SUTHERLAND**

THE KENNY LOGGINS BAND WITH JIM MESSINA

Troubadour, Los Angeles

Hollywood record people have been passing the word of mouth about Loggins & Messina more than any other new act in recent

months. The pair's first Columbia album, "Sittin' In," and a last-minute replacement booking as opening act at the Troubadour kicked off their mystique. They were re-booked as Troubadour headliners with unusual speed and displayed a distinctive combination of easygoing melody and hard-driving beat.

Their sound is of the new breed of country rock, rural songs played by urban long-hairs without any element of condescension or embarrassment. Loggins is tall and bearded, a husky-voiced lead singer and a writer of catchy songs. Delicate-featured Jim Messina, of the original Buffalo Springfield and early Poco, is a sterling lead guitarist and harmonizes very well with Loggins' vocals. A great plus to the unit's sound is the pair of horn men who are adept on a wide variety of reed instruments and even recorders. One of these saxophonists can double on a mean country fiddle. When the band goes to work on uptempo material it really cooks. **NAT FREEDLAND**

RAIDERS WITH PAUL REVERE AND MARK LINDSAY

Flamingo Hotel, Las Vegas

Idol of the bubble-gum teenyboppers, the Raiders have returned to Las Vegas and their first appearance at a major hotel. The rock oriented group puts on a well-balanced show including rock, country and pop.

The Casino Theater audience applauded hits "Arizona" and "Indian Reservation." Backed by the Cuban rock group Peach, the Raiders have matured and now appeal to a broader cross section of the public. Vocals are supplied by Mark Lindsay, Freddie Weller and Keith Allison while Paul Revere plays the piano and acts as emcee. Drummer Mike Smith adds comedy to the show. **LAURA DENI**

BS&T Adds New Members

NEW YORK—Following the expansion of the band to 10 pieces, Blood, Sweat & Tears will resume concert appearances in April, with the highlight a May 7 date at Carnegie Hall.

The new members of the group are lead singer Bobby Doyle; George Wadenius, guitar; and Joe Henderson, saxophone.

BS&T's concert schedule includes Smith College, North Hampton, Mass., April 20; University of Vermont, Burlington, April 21; City Hall Auditorium, Portland, Me., April 22; University of Maine, Orono, April 23; Elmira College, Elmira, N.Y., April 27; Colgate University, Hamilton, N.Y., April 28; State University, Brockport, N.Y., April 29; St. Lawrence University, Canton, N.Y., April 30; Bushnell Memorial Auditorium, Hartford, Conn., May 5; Music Hall, Boston, May 6; Carnegie Hall, New York, May 7.

Signings

• Continued from page 18

major promotion campaign tied in with the album release and a tour for the six-man group. . . **October Road**, an eight-piece progressive blues rock act, has signed with Quadraphonic Sound Complex's Quadrant label. The group's first release, "War Dossier" b/w "Ole Man River," is scheduled for release April 1. Executive producers Kevin McManus and David Hieronymus are producing **October Road**, whose debut LP is slated for release this summer. . . **Leo Fenn's** Prevue Management has signed the **Michael Quatro Jam Band** and **Ted Nugent & the Amboy Dukes**.

MARCH 11, 1972, BILLBOARD

STEVE MILLER BAND

recall the beginning...a journey from eden



This recording completed on the
full eclipse of the moon, Jan. 29, 1972



to eclipse anything yet released!



New Voters: How You Can Move Them

THIS Billboard special supplement contains all the information the music industry needs to participate effectively in the mushrooming 18-year-old voter registration drive. It explains what can be done by artists and record executives to meet popular music's unique social responsibility for helping get out the 25 million new youth voters.

It explains what some industry pioneers have already done. The national non-partisan youth registration organizations eager to cooperate with music industry efforts are listed in detail. The involvement of radio is shown along with a chart outlining complete voter registration requirements in each of the 50 states.

Because rock music is the art form that makes the greatest impact on today's young Americans, the music industry has a clear civic duty to help teach 25 million newly franchised voters that they can now have a voice in their own government as never before.

The unfortunate truth which has emerged in the early phase of youth registration is that U.S. 18-year-olds simply do not realize the massive effect that a large voting turnout by their age bracket can have on matters directly affecting their lives; not only on such obvious issues as the military draft and pollution control, but in educational allotments, the minimum wage, youth housing and hiring policies and even . . . legal penalties for possession of marijuana.

The vote is the best method of making necessary progress in America, for all of us, not just the 18-year-olds. As a result of the lowering of the voting age to 18 last year, a unique social situation is taking place in America right now. And the music industry as a whole—artists, writers, recording, publishing, radio — may never before have had the chance to do something so worthwhile for its audience and for the entire USA.



"Can you think of a better way of having a say in your own government than with the ballot? It's a powerful weapon."—Ray Manzarek, Robbie Krieger, John Densmore, The Doors.



"They (the 18-year-olds) waited so long, like Women's Lib, that it would be a shame if they didn't exercise their privilege. I think every one of them should register, and vote."—Melanie.



"It's a move which should have been made a long time ago. Our youth is much more aware than kids of a generation or so ago. They deserve the vote."—Bill Withers.



"Anything I can do or say to help, I'll do. It's time the government recognized the young vote, and I just hope the kids do the right thing with their ballot."—Merry Clayton.



"It's a great move. If they (the government) pass laws affecting the kids, and they can send them into the Army, then the kids should have their say, too."—Cheech & Chong.



Singer-guitarist Charlie Starr (below), accompanied by his manager, John Perialas, is leaving his home in up-state New York enroute to a recording session in Memphis in a special camper rig provided by Prophecy Records. He plans to stop at schools along the way to perform and distribute get out and vote literature. The huge mobile camper is scheduled to arrive in Memphis on March 14.



"Being so closely related to that age group, we feel every 18-year-old should get out and register—then vote. Think of what those millions of votes could do."—Sha Na Na.

Record Cos. Into Public Aid Stance

By Nat Freedland

THE record industry is gearing up to perform the greatest public service effort in its history, as it unites behind the drive to bring out the 18-year-old vote.

Labels, radio stations, artists, writers and music suppliers are all joining in the campaign.

Among the pioneering record company efforts in youth registration are those of Warner Bros. and A&M. Warner is including register and vote slogans on all its print advertising and billboards. A separate eight-second registration announcement comes at the start of all new WB radio spots. The label is also finishing production of a series of public service radio spots urging 18-year-olds to vote, featuring many of its top artists.

Early this fall, WB offered free studio time to any outside label or artist who wanted to record a public service message on the youth vote issue. WB's creative services vice president Stan Cornyn and Bob Regehr, artist relations director, have been spearheading the label's effort. Warners is also trying to work out an arrangement with the giant Ivy Hill Litho, printers of its album record jackets, to insert voter registration information in each album and produce vote posters to be displayed at record retailers.

A&M is about to ship a double record sampler, featuring hitmakers on the level of Cat Stevens and the Carpenters, which will be given free to any 18-20-year-old who shows a vote registration stub. The album, which would normally sell for \$1.50, is to be distributed through voter registration organizations and wherever possible via mail.

A&M director of college promotion and artist tours Andy Meyer is coordinating

A&M's drive. The label has also shipped disk jockeys a single titled "Use the Power, 18" by a new group, Mustang.

A&M has been putting a registration slogan at the bottom of all its advertising. Lou Adler, whose Ode label is distributed by A&M, was an early advocate of rock involvement in the 18-year-old vote. His ads and billboards for Carole King and Cheech & Chong carry the registration slogans.

In a new development, Columbia Records will start printing a register-to-vote appeal in all album inner sleeves, public relations director Bob Altschuler announced. Columbia has encouraged its individual artists who are making major commitments to reaching 18-year-old voters, such as Chicago; Blood, Sweat & Tears, and Poco.

United Artists Records is tooling up to insert slogans in its advertising and album jackets. Dick Hendler, director of advertising, is checking out the legalities of public service radio spots. Atlantic is studying a similar move.

Some of the giant labels have made intensive investigations of the 18-year-old vote situation and are deciding on various courses of involvement. RCA was considering a series of free concerts for potential voters and inclusion of printed material in its record packages.

Motown sales director Phil Jones stated that the label's top men have become

very concerned about the 18-year-old vote issue and are planning to do something substantial to help.

In Memphis, Stax-Volt president Al Bell said he and other key figures at the label have personally been very active in speaking before youth groups throughout the South. Bell emphasized, "Now you can put your ballot where your mouth is. Vote, the establishment you save may be your own."

At Capitol, producer Mike Sunday is maintaining liaison with voter registration activists. Guitarist Leo Kottke has participated in Midwest rallies as are the Hoodoo Rhythm Devils around San Francisco.

Paramount Records artists who have been active at rallies around Michigan include Commander Cody and the Lost Planet Airmen, and Mitch Ryder.

Warner's Frank Zappa was perhaps the first artist to include a youth registration slogan in his album. The same label's Peter Yarrow was an early activist in vote rallies.

Other record stars who have actively participated in rallies are Bill Withers, Poco, Sha-Na-Na and John Kay. Making registration announcements at their concerts have been Neil Diamond, Andy Williams, Eric Burdon, Melanie, the Doors and Blood, Sweat & Tears with David Clayton-Thomas.

Comics Cheech & Chong went as far as to make themselves available for a

Goal: Sign 18 Yr. Olds As Voters

San Antonio high school show as a prize in a local contest for the school which registered the most new voters.

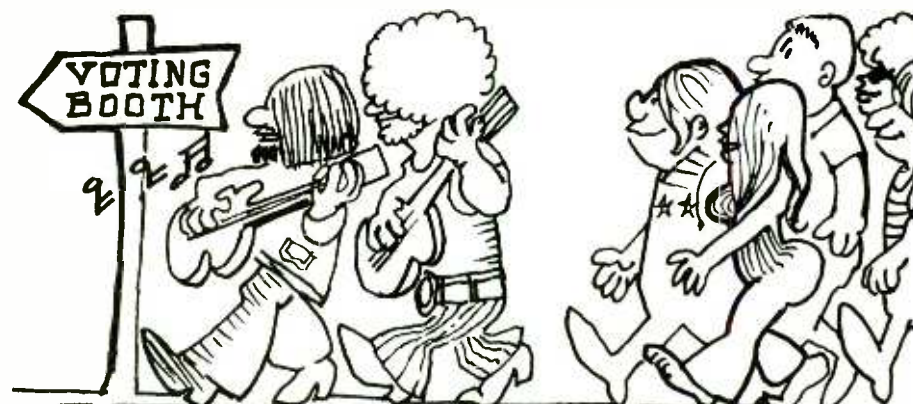
But the steadiest and largest-scale efforts in 18-year-old registration to date have been made by the Beach Boys and Chicago.

Some 80,000 under-21 voters have been registered at Beach Boy concerts and rallies to date. The group's goal is to account for one million new voters. It is in Beach Boys tour contracts that they must be allowed to make a registration announcement at each date and that sign-up tables be allowed wherever permitted by law.

On tour, the Beach Boys place on stage a huge 20x8½-foot banner with their own registration slogan, "We Win." The group registered 10,000 in three nights at Carnegie Hall and 3,300 at a Phoenix rally. On their forthcoming tour schedule they are trying to get promoters to split 50-50 a \$1 refund for each audience member who registers to vote.

Chicago has made registration announcements at some 70 concerts to date and coordinated on-the-spot sign-ups with local community groups. Their insertion in the best-selling Carnegie Hall live album of a chart outlining the voter laws in all 50 states (reprinted in this special section) had a great impact on the record industry, and will hopefully become a standard practice in the next few months. In a promotion with KTSA in San Antonio, Chicago gave away 100 albums to young registrars and the campaign resulted in some 5,500 new voters.

Billboard has arranged with the Frontlash voter registration program to send registrars on request to any music industry office in California or New York.



Music can be the pied piper leading young people into the political activity.

Registration Groups Offer Assistance

WHEN President Nixon signed the 18-year-old vote into law last year, several new organizations sprang up to help bring to the ballot the greatest possible number of young first-time voters. Other organizations which had already been formed to register the poor and racial minorities shifted their efforts into this new field of 25 million voters.

Although all the non-partisan youth vote registration organizations have the same goal, their approaches and specializations vary slightly. Also, some may be stronger in particular locales than other groups.

Artists, record companies and music executives who wish to work on programs involving youth registration groups can easily find an organization offering the services they need. This story will provide all the necessary information for contacting the most appropriate registration group.

Much of early contact between the music industry and the youth voter movement was made by Marvin Segelman of the Stern Concern at 260 S. Beverly Hills, Calif. (Phone 213 275-0135). The Stern Concern is the public opinion agency of the Stern Family Fund, a philanthropic foundation which also finances the Stern Community Law Firm in Washington D.C.

The idea of the Stern Concern was to serve as an information center for public figures, entertainers, professionals and executives in the communications industries who wish to devote some services to public issues but don't know where to contact the public service organizations involved with the issues they're interested in. Marvin Segelman, former station manager of listener-sponsored KPFK-FM, is widely acquainted with both the entertainment world and the equally specialized world of social service foundations.

It was Segelman and the Stern Concern that put together the mid-1971 meetings which first got Warner Bros. Rec-

ords, the Beach Boys and Chicago heavily involved in youth vote registration. The Stern Concern does not actually do voter registration itself, but Segelman will be happy to introduce music industry inquirers to the most appropriate organizations for whatever projects they have in mind; whether it be registration booths at concerts, participation in rallies or special low-cost concerts, distribution of radio spots and print ads, or giving away free albums as a registration inducement.

For those in the music industry who prefer to contact national youth voter groups directly, here are some of the main organizations:

- **The National Movement for the Student Vote**, 43 Ivy St., S.E. Washington D.C. (205 547-4277) concentrates on registering college students and recruiting them as registrars to get other young people to the ballots. Strong on campus and with 13 regional offices.

- **Frontlash**, on the other hand, de-

votes the bulk of its efforts to the overwhelming majority of 18-20-year-olds who are not in high school or college. Of the 25 million first-time voters in this age bracket, 19 million are not on campus and are harder to reach than the students. Frontlash, headquartered at 112 E. 19 St., New York 10003 (212 228-4782), claims to have the largest field registrar organization in the movement. It has strong branches in Los Angeles and San Francisco.

- **The Youth Citizenship Fund** of 2317 M St., N.W. Washington D.C. 20037 (202 965-4260), is another broad-based general youth registration group. It put together the complete 50-state "Young Voters Guide to Voting Rights and Residency" which was cut down to a single chart by the Stern Concern and inserted by Chicago into their four-record Carnegie Hall Live Album. Variations of this chart will be appearing in more labels' albums this year and is being reprinted in this Bill-

board special section.

All three above organizations are nationwide and non-partisan, funded by grants from a wide variety of philanthropic foundations. It should be kept in mind that they are capable of putting on large-scale programs in many cities besides the locales of their national headquarters.

The music industry pioneers in 18-year-old registration efforts have also found that in specific locations they could count on strong help from a wide variety of other citizenship groups. The United Steelworkers, the United Auto Workers and the AFL-CIO all have political information offices which have been active in 18-year-old registration programs.

The League of Women Voters branches in various cities have helped the Beach Boys put on registration presentations at their concerts most effectively. The Young Democrats and the Young Republicans obviously have a vested interest in getting their sympathizers out to vote. And they have found that the best way to do this is to mount a strong, non-partisan registration effort.

A great range of national organizations with youth divisions are also interested in registering youth voters. From the NAACP, B'nai B'rith Young Adults to the Catholic Youth Organization, any of these might be the best group to cooperate with the music industry on a specific registration project.

And although a national publication such as Billboard cannot list all the effective local organizations involved in 18-year-old registrations, the national groups listed above all cooperate closely with their local counterparts and would introduce music personnel to important regional associations such as the California Non-partisan Vote Registration League, 15720 Ventura Blvd., Encino 91316 (213 981-9303). This unit has been extremely active in coordinating registration drives with department stores and could easily do a similar job with record retailers.



KTSA in San Antonio awarded the group Chicago a special plaque for the group's contribution to registering young voters in the city. Presenting the plaque is Sonny Melendrez, program director of the Top 40 station (fourth from the left). KTSA air personality Charlie Brown is at Melendrez' left.

FM Rockers, Top 40's Aid Voter Drives

By Claude Hall

RADIO stations—especially Top 40 and progressive rock FM—are pitching into the campaign to bring out the young voter with herculean efforts.

Jerry Stevens, program director of WMMR-FM, Philadelphia, is contributing not only all of his public service commitment to the project of getting youths to register to vote, but also, more importantly, all air personalities have been instructed to select and blend music thematically with the project in mind. This subliminal approach is just an added factor. Actually, Stevens has committed the whole station to the campaign. "It's extremely important to me," he explains.

Other stations who've launched all-out efforts to persuade young adults to register include KTSA, San Antonio; KPFF-FM, Los Angeles, and WBSR, Pensacola, Fla. KROY in Sacramento last summer even went so far as to paint their studio building, located in a high-traffic area of town, red, white and blue. Bob Sherwood, then program director of the Top 40 station, also got everybody in the station deputized so they could register potential voters right in the station. "Everytime we ran a promo on the air, the place would fill up."

It's not legal to deputize radio staffers in Philadelphia, Stevens says, and thus the station has been flustered in much of its efforts to get youths registered. "We've tried to put pressure on City Hall to provide a deputy to register people, but they've refused to help so far. We've even offered to pay for the deputie's time . . . double time."

But WMMR-FM isn't daunted. Stevens is flooding the air with cleverly-produced spots and has been citing laws governing voter registration. In addition, the progressive rock station has been giving out locations for registering every five minutes.

KPFF-FM in Los Angeles, on the suggestion of Marvin Segelman of the Stern Concern, is starting a major campaign to register voters. The entire staff is being deputized under the direction of Peter Armstrong of the Student Vote Project. As

an inducement to get 18-year-olds to register, station promotion director Barbara Spark said that free albums will be given away courtesy of such record companies as A&M, Polydor, Warner Bros., Capitol and United Artists. "Warner Bros. was extremely great. They just said, 'How many do you want?' Capitol has always been helpful."

If KPFF-FM has a large response, outside deputies will be brought in.

Lee Stamp, promotion director of WBSR in Pensacola, notes his station started a registering campaign last September and registered 2,500 people right in the station's lobby—this represented half of the people registered in the entire county. The primary will be March 14, but WBSR will be running campaigns all summer about once-a-month. An interesting facet of the last campaign is that many of the people who came to the station to register were older people. Sam Trent is manager of the Top 40 station; Jerry Ray is program director; Stamp does a noon-4 p.m. show.

KTSA, managed by Woody Roberts and programmed by Sonny Melendrez, began a drive to register all eligible 18-25 year olds in San Antonio last November. And part of this campaign consisted of a free concert offered to the high school registering the most eligible voters. For every person registered under 25 years of age, the school received two points and one point for every person registered over 25.

In this phase of the "great registration race," according to Melendrez, more than 15,000 people were registered. A small, but energetic student body of 550 students at Holy Cross High School registered 3,800 voters alone. And this was the high school that won a concert, the proceeds of which went to the school. Cheech and Chong of Ode Records was the act. The concert in December raised over \$5,000 for the school.

"But that's not all," Melendrez says. "Once voter registration-minded Chicago got word of KTSA's efforts in voter registration, they agreed to give the station



WBSR, radio station in Pensacola, Fla., was responsible for registering nearly 2,500 people, young and old, during a February campaign conducted by the Top 40 station. Besides broadcasting a heavy slate of announcements on the air, the station also used their roadside marquee to excellent effect, as this photo demonstrates.

100 sets of their four-record "Chicago Live at Carnegie Hall" package to be used as prizes for listeners getting out and registering voters. KTSA then offered a copy of the LP set to the first 100 people bringing 55 completed registrations to KTSA. This resulted in more than 5,000 more voters being registered."

For their efforts in voter registration, KTSA has presented both Cheech & Chong and Chicago with public service awards.

KCET-TV, Los Angeles, is also planning to get into the act. Alan Baker, a producer there, wants to do a four-hour show in

July in conjunction with a student vote project. He believes that KMET-FM, local progressive rock station, will carry the event in stereo. "And we'll also try to get the show on some AM station in order to reach everybody. Our only problem is lining up artists to perform during the show. It seems to me that a lot of record companies and artists are only paying lip service to this type of thing."

But he did comment that A&M Records and Warner Bros. Records volunteered to help on an original show planned recently that never came off.

'You Can Change America' Slant of Spots

"H . . . this is blank blank urging you to vote."

That admonition by well-known pop musicians will hopefully be aired on contemporary music stations in the weeks and months to come.

The blank blanks will include top musicians whose music communicates with the newly franchised youth brigade.

Warner Bros. Records, for example, has become one of the most active companies preparing radio spots for its artists to deliver urging young people to register and vote.

Stan Cornyn, WB's talented creative services vice president, is the author of the radio spots, 60-seconds and some 10 second babies.

WB is giving its artists the spots through their managers. The artists are free to build their own spots using those provided as a base for their own ideals.

WB is suggesting the artists go to whatever studio they normally record in and

cut their spots there. If the studio donates the time in the spirit of the public service act, fine. If the acts have to pay for studio time, WB will pick up the charges.

Young people will be told that they have the power—through their vote—to "change the country."

They will also be told that if they don't participate, "they're part of the problem."

If you don't register and then vote, then don't complain about things, goes another spot.

The copy puts a great amount of responsibility on the shoulders of the youngsters. It's the old "put up or shut up" attack, and WB is banking on young people listening—and being influenced by the voices of their favorite musical personalities.

"If you're 18 or 19 or 20, you can make history. This year for the first time you can vote. But first you have to register. And this is blank blank urging you to

register now. Sometimes it won't be easy. The laws are sometimes confusing, but do it anyway. Because, listen, if you want to make America your kind of place, there's one sure way. Register and then vote." That's one example.

Here's another: "Listen, rather than just complain, now you can change the country. If you're 18, 19 or 20 years old, that's no small deal changing America. What you

have to do first is you have to register to vote. You can do that by getting to your local registrar. Find out how and then do it. It's your future, mine too. I'm blank blank and I hope you'll join me in voting this year."

A quickie: "Either you register to vote and then vote, or else stop complaining. This is blank blank saying you can't have it both ways. So register."

McQ Cues Up Pub Service Spot

McQ Inc., a design research and marketing firm in Indianapolis, is making available a 60-second public service announcement to all radio stations interested in getting out the youth vote. Ron Bennett, director of music sales and promotion, notes that the firm has a vote program which includes posters, bumper stickers and buttons, as well as a record. "I'm presently handling the overall production

and activities of the record, from which this PSA was produced."

National release of the record is being planned. It was written specifically to go with the vote program.

The PSA was produced exclusively to support radio and media youth vote and voter registration programs. Stations interested may contact McQ Inc., P.O. Box 20048, 6349 N. Guilford Ave., Indianapolis, Ind. 46220 or call 317-924-5667.

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STATE-BY-STATE VOTING REQUIREMENTS

State	RD—registration deadline; P—primary	Registration deadlines	Residence requirements	You have to be 18 by this date to vote in primary, general elections	Can you register by mail?	Additional information
ALABAMA	RD = Apr. 21 P = May 2	Oct. 27	1 yr. in state, 6 mos. in county, 3 mos. in precinct	By date of registration.	No	County board of registration in county seat
ALASKA	RD = Aug. 7 P = Aug. 22	Oct. 23	1 yr. in state, 30 days in precinct	P = Aug. 22 G = Nov. 7	Yes	Lt. Governor, Juneau
ARIZONA	RD = July 12 P = Sep. 12	Sept. 18	1 yr. in state, 30 days in precinct	P = Sep. 11 G = Nov. 6	Yes	County recorder or justice of the peace
ARKANSAS	RD = June 6 P = June 27	Oct. 17	12 mos. in state, 6 mos. in county, 1 mo. in precinct	P = June 26 G = Nov. 6	No	County clerk in county seat
CALIFORNIA	RD = Apr. 13 P = June 6	Sep. 14	90 days in state and county, 54 days in precinct	P = June 5 G = Nov. 6	Yes	County clerk in county seat or registration of voters in large cities
COLORADO	RD = Aug. 11 P = Sep. 12	Oct. 6	3 mos. in state, 32 days in precinct	P = Sep. 12 G = Nov. 7	Yes	County clerk in county seat, Denver Election Commission
CONNECTICUT	Nominations made by convention, not primary	Oct. 14	6 mos. in city or town	Nov. 6	No	Town registrar, town clerk
DELAWARE	RD = May 23 P = June 13 (may be changed)	Oct. 21	1 yr. in state, 3 mos. in county, 30 days in precinct	Nov. 7 for both elections	No	Department of elections in county seat
D.C.	No Primary	Oct. 7	No durational requirements	Nov. 7	Yes	D.C. board of elections
FLORIDA	RD = Feb. 12 P = Mar. 14 (Pres. only) RD = Aug. 12, P = Sep. 12	Oct. 7	1 yr. in state, 6 mos. in county	P = Sep. 13, Mar. 13 G = Nov. 6	No	County supervisor of elections in county seat
GEORGIA	RD = June 19 P = Aug. 8	Sep. 18	1 yr. in state, 6 mos. in county	P = Aug. 8 G = Nov. 7	No	County registrar in county seat
HAWAII	RD = Aug. 23 P = Oct. 7	Oct. 12	1 yr. in state	P = Oct. 6 G = Nov. 6	Yes	County clerk, county seat
IDAHO	RD = Aug. 5 P = Aug. 8	Nov. 4	6 mos. in state, 30 days in county	P = Aug. 8 G = Nov. 7	Yes	County clerk, county seat
ILLINOIS	In Doubt	in doubt	6 mos. in state	Nov. 7	in doubt	County clerk or election commission
INDIANA	RD = Apr. 3 P = May 2 (Pres. only)	Oct. 9	6 mos. in state, 60 days in township, 30 days in precinct	P = May 2 (Pres. only) G = Nov. 7	Yes	Clerk of circuit court or Board of registration in county seat
IOWA	RD = May 27 P = June 6	Oct. 28	6 mos. in state, 60 days in county	P = June 6 G = Nov. 7	Yes	City clerk or county auditor
KANSAS	RD = July 11 P = Aug. 1	Oct. 17	6 mos. in state, 30 days in township or ward	Nov. 6 for Primary and General	Yes	County clerk or county election commissioner
KENTUCKY	RD = Mar. 28 P = May 23	Sep. 9	1 yr. in state, 6 mos. in county, 60 days in precinct	P = May 23 G = Nov. 7	No	County clerk in county seat; board of registration commissioners in city
LOUISIANA	RD = July 20 P = Aug. 19	Oct. 7	1 yr. in state, 6 mos. in county, 3 mos. in precinct	P = Aug. 19 G = Nov. 7	No	Parish registrar, parish seat
MAINE	RD = June 9-16 P = June 19	deadline varies from Oct. 27 to Nov. 4	6 mos. in state, 3 mos. in county	P = June 19 G = Nov. 7	Yes	Registrar of voters, board of registration in towns and cities
MARYLAND	RD = Apr. 17 P = May 16	Oct. 9	6 mos. in state, 28 days in county	P = May 16 G = Nov. 7	No	Board of registry in county seat
MASS.	RD = Mar. 25 P = Apr. 25 (Pres. only) RD = Aug. 19, P = Sep. 19	Oct. 7	6 mos. in city or town	P = Apr. 25, Sep. 19 G = Nov. 7	No	City election commission or board of registration in towns
MICHIGAN	RD = July 7 P = Aug. 8	Oct. 7	6 mos. in state, 4 weeks in township, city or village	P = Aug. 7 G = Nov. 6	Yes	Township, city, or village clerk
MINNESOTA	RD = Aug. 22 P = Sep. 12	Oct. 17	30 days in precinct	P = Sep. 12 G = Nov. 7	Yes	City, village, or town clerk
MISSISSIPPI	In Doubt	July 7	1 yr. in state and county, 6 mos. in precinct	Nov. 7 for General	No	Clerk of circuit court in county seat
MISSOURI	RD = varies from July 12 to July 15 P = Aug. 8	deadline varies from Oct. 11-14	1 yr. in state, 60 days in county, 10 days in precinct (only in some counties)	P = Aug. 8 G = Nov. 7	No	Board of election commissioners in large cities and some counties; county clerk in other counties.
MONTANA	RD = Apr. 26 P = June 6	Sep. 27	1 yr. in state, 30 days in county, 30 days in precinct, 6 mos. in city	P = June 6 G = Nov. 7	Yes	County clerk and recorder in county seat
NEBRASKA	RD = Apr. 28 P = May 9 (Pres. only)	Oct. 27	6 mos. in state, 40 days in county, 10 days in precinct	P = May 9 G = Nov. 7	Yes	Election commissioner or county clerk in county seat
NEVADA	RD = July 22 P = Sep. 5	Sep. 30	6 mos. in state, 30 days in county, 10 days in precinct	P = Sep. 5 G = Nov. 7	No	County clerk in county seat
NEW HAMPSHIRE	RD = Mar. 4—Mar. 13 P = Mar. 14 (Pres. only) RD = Sep. 2-11, P = Sep. 12	Oct. 28 to Nov. 6	6 mos. in state	P = Mar. 13 or Sep. 11 G = Nov. 6	No (except those outside U.S.)	Board of supervisors of the check list in town
NEW JERSEY	RD = Apr. 27 P = June 6 (Pres. only)	Sep. 28	6 mos. in state, 40 days in county	Nov. 7	No	Superintendent of elections or secty. of county election board in county seat
NEW MEXICO	RD = Apr. 25 P = June 6 (Pres. only)	Sep. 26	12 mos. in state, 90 days in county, 30 days in precinct	P = June 6 G = Nov. 7	Yes	County clerk in county seat
NEW YORK	RD = June 9 P = June 20 (Pres. only)	Oct. 14	3 mos. in state, county or village; 10 days in precinct	P = June 20 G = Nov. 7	Yes	Inspector of election in county seat
NORTH CAROLINA	RD = Apr. 3 P = May 2 (Pres. only)	Oct. 9	1 yr. in state, 30 days in county	P = May 2 G = Nov. 7	No	Registrar in county seat
NORTH DAKOTA	P = Sep. 5	no registration in North Dakota	1 yr. in state, 90 days in county, 30 days in precinct	P = Sep. 5 G = Nov. 7	—	—
OHIO	RD = Mar. 22 P = May 2 (Pres. only)	Sep. 27	6 mos. in state, 40 days in county, 40 days in precinct	Nov. 7	No	County board of elections in county seat
OKLAHOMA	RD = Aug. 11 P = Aug. 22	Oct. 27	6 mos. in state, 2 mos. in county, 20 days in precinct	P = Aug. 22 G = Nov. 7	No	County election board in county seat
OREGON	RD = Apr. 22 P = May 23 (Pres. only)	Oct. 7	6 mos. in state	P = May 23 G = Nov. 7	Yes	Registrar in county seat
PENNA.	RD = Mar. 4 P = Apr. 25 (Pres. only)	Sep. 16	90 days in state, 60 days in county and precinct	P = Apr. 26 G = Nov. 8	No	County commission in county seat or registration commission
RHODE ISLAND	RD = Feb. 10 P = Apr. 11 (Pres. only)	Sep. 7	1 yr. in state, 6 mos. in town or city	P = Apr. 11 G = Nov. 7	No	Town canvassing authority
SOUTH CAROLINA	RD = May 13 P = June 13	Oct. 7	1 yr. in state, 6 mos. in county, 3 mos. in precinct	P = June 12 G = Nov. 6	No	County board of registration in county seat
SOUTH DAKOTA	RD = May 22 P = June 6 (Pres. only)	Oct. 23	5 yrs. in U.S., 180 days in state, 90 days in county, 30 days in precinct	P = June 6 G = Nov. 7	Yes	County auditor in county seat
TENNESSEE	RD = Apr. 4 P = May 4 (Pres. only) RD = July 3, P = Aug. 3	Oct. 6	No durational requirements	P = Nov. 6 G = Nov. 7	Yes	Registrar in county seat
TEXAS	RD = Apr. 6 P = May 6	Oct. 7	1 yr. in state, 6 mos. in county, city or town	P = May 6 G = Nov. 7	Yes	County tax assessor-collector in county seat
UTAH	RD = Sep. 1 P = Sep. 12	Oct. 27	6 mos. in state, 60 days in county	P = Sep. 12 G = Nov. 7	Yes	County clerk in county seat
VERMONT	RD = Sep. 2 P = Sep. 5	Nov. 4	1 yr. in state, 90 days in town	P = Sep. 5 G = Nov. 7	No	Town, city or village clerk
VIRGINIA	RD = May 13 P = June 13	Oct. 7	6 mos. in state, 30 days in precinct	Nov. 7	No	General registrar of county or autonomous town
WASHINGTON	RD = Aug. 19 P = Sep. 19	Oct. 7	1 yr. in state, 90 days in county, 30 days in precinct	P = Sep. 19 G = Nov. 7	Yes	County auditor in county seat
WEST VIRGINIA	RD = Apr. 8 P = May 9 (Pres. only)	Oct. 7	1 yr. in state, 60 days in county	P = May 10 G = Nov. 8	Yes	Clerk of county court in county seat
WISCONSIN	RD = Mar. 15 or 22 (varies) P = Apr. 4 (Pres. only)	Oct. 18 or 25 (varies)	6 mos. in state, 10 days in precinct	P = Apr. 4 G = Nov. 7	Yes	City or county board of election commission, or town, village or city clerks or election commission
WYOMING	RD = Aug. 7 P = Aug. 22	Oct. 23	1 yr. in state, 60 days in county, 10 days in precinct	P = Aug. 22 G = Nov. 7	Yes	City or county clerk

CAYTRONICS



CAYTRONICS



TRIO LOS PANCHOS
BASURA
CYS-1283



JAVIER SOLÍS
PAYASO
CYS-1050



VICENTE FERNANDEZ
CAMINO INSEGURO
CYS-1287



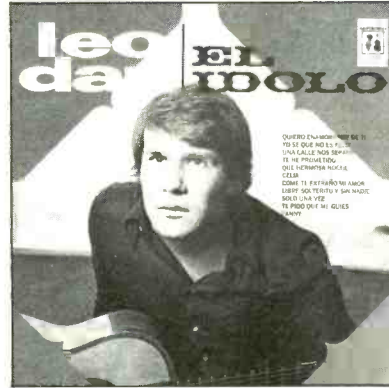
SANDRO
ESPECTACULAR
CYS-1290



CARLOS GARDEL
PRIMERAS GRABACIONES
CYS-1291



CUCU SANCHEZ
AMEMONOS
CYS-1294



LEO DAN
EL IDOLO
CYS-1286



ROBERTO YANES
DISCO DE ORO
CYS-1289



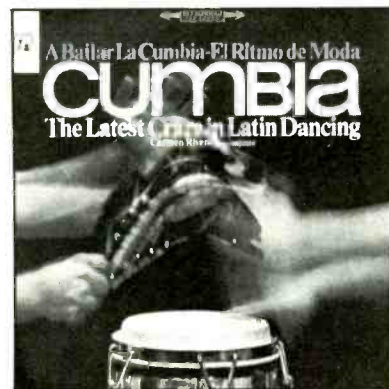
GERARDO REYES
EL TRIUNFADOR
CYS-1264



HERMANAS HUERTA
MAS EXITOS
CYS-1279



LOS ALEGRES DE TERAN
EXITOS
CYS-1162



CARMEN RIVERO
A BAILAR LA CUMBIA
CYS-1112



JOSE ALFREDO JIMINEZ
DISCO DE ORO
CYS-1281



LAS JILGUERILLAS
EXITOS PROVINCIANOS
CYS-1265



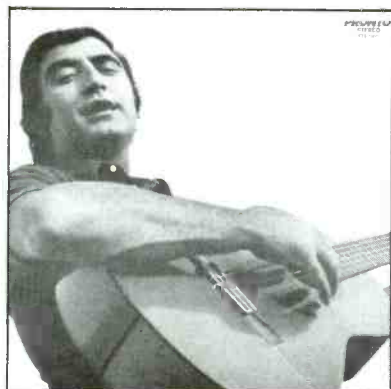
FELIPE ARRIAGA
BESANDO BOTELLAS
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TEMPO 70
TU Y YO
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PERET
BORRIQUITO
PTS-1000



FAVIO
VAMOS A PUERTO RICO
CYS-1267



LA COMPARSA
CUMBIA DE CUCUTA
MYS-102



JUAN LUIS
NUEVO ASTRO DE MEXICO
CYS-1288



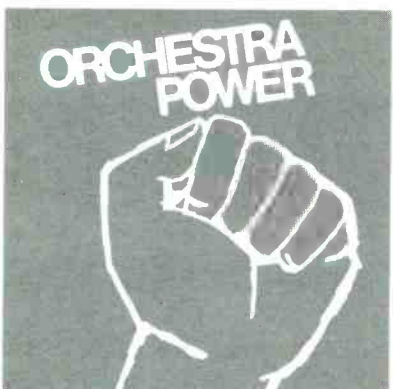
SONORA SANTANERA
LA MEXICANISIMA
CYS-1269



XAVIER CUGAT
MERENGUE
CYS-1136



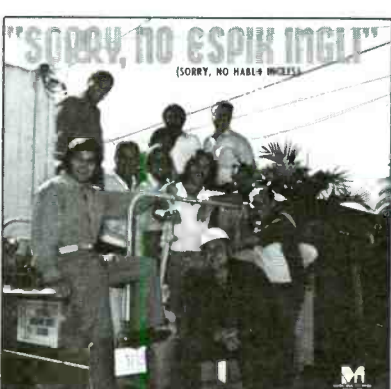
ROBERTO CARLOS
EN MEXICO
CYS-1235



ORCHESTRA POWER
EXITOS
MYS-103



CLAUDIA
CUANDO ESTEMOS JUNTOS
CYS-1285



LUIS SANTI
SORRY, NO SPIK INGLI
MYS-100



SAFARI
ESTOY HECHO UN DEMONIO
CYS-1284



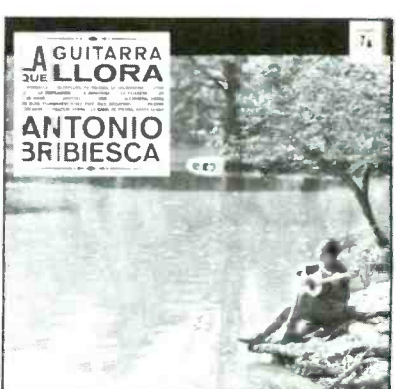
CHEILO SILVA
SI TE AGARRO
CYS-1272



MARIACHI JALISCO DE PEPE VILLA
POLKAS
CYS-1129



IRMA SERRANO
LA MUJER LADINA
CYS-1205



ANTONIO BRIBIESCA
LA GUITARRA QUE LLORRA
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Radio-TV programming

INTERVIEW

Tuna Keynotes the Highlights And Pitfalls of Being a DJ

EDITOR'S NOTE: This article, an in-depth interview with Charlie Tuna, is the latest in a series of in-depth examinations of various facets of the radio music industry. Tuna, recently voted as the major Top 40 air personality in radio by more than 30 of the nation's leading Top 40 program directors, was recently morning personality at KHJ, Los Angeles. This story surveys his career as well as the reasons for his leaving KHJ. The interview was prepared by Claude Hall, Radio-TV Editor.

Hall: Do you prepare your show?

Tuna: Preparation is somewhat sporadic over a day. I pick up bits and pieces . . . I hear things. Driving around Los Angeles I look at billboards. I sit down in front of the tube at night. Everything is just a constant looking around for ideas. Then at night I'll sit down with a spiral notebook . . . that's why I have to attribute a great deal of my success to Larry Lujack at WLS, Chicago. I used to watch him in Boston and he'd come in and sit down with a spiral notebook. I used to wonder what he was doing and one day I looked over his shoulder and he was writing all of these thoughts down and I thought: That's wild. So, I knew



TUNA

then and there that was the way to prepare a radio show. When I came to Los Angeles, I got a spiral notebook and said to myself: This is the way I'm going to do it. When you go in in the morning, all of your thoughts are there and you don't have to go searching through your mind. I also go through the Los Angeles Times and get ideas . . . there are some wild stories buried inside that thing. That's about the

way I prepare my show and it's been successful so far.

Hall: Then your selection of that material written on your notebook is all random?

Tuna: Right. It's a hit and miss . . . a situation proposition. Because, like one of my favorite actresses for looking at, has always been Raquel Welch. So, I was thinking: Wouldn't it be wild to get her on my radio show. So, one morning I walked in and set up a bit where I pretended some close friend of hers had slipped me her private phone number. And I would try to call her at home. So I set up a series of phone bits. On one, I got no answer. On another, I got a busy signal. And final, through just a priming of the pump, I guess, her milkman's wife called me. And then her coal man called me. And I finally talked to her agent . . . and this was shortly before I left KHJ. I think I could have eventually had her on the show . . . but it never was consummated, for lack of a better word.

Hall: Did you prepare those phone bits?

Tuna: Well, the milkman's wife and the coalman were live. The other bits . . . I went back during newscasts and I knew a couple of numbers that I'd get no answer on and one that was a disconnected number. Phones, I love to do on the air because they have a great deal of empathy with the listener.

Hall: Jim Gearhart and Don Imus use the phone a lot.

Tuna: One guy I particularly admired—he's just brilliant—is Jeff Edwards on KMPC. He does 9-noon. He has this answer-lady act and he's just something else. A quick wit.

Hall: One of the most interesting

comments about you was from Dan Clayton, now at WLW, Cincinnati.

Tuna: I've heard of him.

Hall: He once told me that everytime he came into this market, he made it a point to listen to you. He always figured you were going to burn out at any second and he wanted to catch it.

Tuna: When I first came here, they said: Hey, you've got to cut down on your material, you're going to run out in six months. I said that they'd been telling me that since I started in radio. I don't see any bottom of the well. Everybody figures: Just one more day. Somebody told me in Wichita, Kan., there's a gentleman named Art Miles . . . who said you belong in Los Angeles. I told him he was kidding because I was only 20 years old at the time. But he said to go ahead and go to Los Angeles, but be careful because most jocks burn themselves out in Los Angeles in three years. I said: Okay. So, everybody figures I'll burn out one of these days. But I'm only 27 and I feel I have a long way to go yet.

Hall: How long have you been in radio now?

Tuna: Since I was 16 years old. I started out in Carney, Neb. KGFV, 250-watt. I was a junior in high school and I'd do my morning show and dash off to high school . . . workout for football or track in the afternoon and dash back to the station to do an evening show and some production. Go home and get four hours of sleep and start the whole routine over again. I'd actually started doing record hops at the age of 14.

Hall: Did you make any money at it?

Tuna: I was the first one that did in our area. \$25 a week. At 14, that was a lot of money and better than I did on my newspaper route. I went down and auditioned for the radio station in this town of 12,000 and I got the job after six months of "don't call us, we'll call you." From there, my career sort of skyrocketed, it seems like. It's been 13 years that I've been playing disk jockey.

Hall: Where did you go from there?

Tuna: To KLEO, Wichita.

Hall: You bounced right up there?

Tuna: A friend of mine who's still in Wichita—Don Williams and . . .

Hall: He's been in that market a good while.

Tuna: We were good friends in Carney. I hired him to do the nighttime show there. We'd decided to go down to Elkins in Dallas and get our first class license. (Continued on page 39)



AIR PERSONALITY B. Mitchell Reed, KRLA, Los Angeles, dons another hat to produce and manage Kreg Caffey. Here, Caffey is being signed to a Decca Records contract by MCA Records president J.K. Maitland. From left: Joe Sutton, MCA Records vice president; Caffey, Reed, and Maitland. Caffey's debut album for the label will be released within the next three months.



CELEBRATING the new live remote show "Cyrus in Hollywood" on KDAY, Los Angeles, are, from left, Sue Clark of Buddah Records, Bill Withers, show producer John Gibson, KDAY program director Bob Wilson, and show host Cyrus Faryar. The show airs nightly Tuesday through Saturday from studios at Jack Poet Toyota on Hollywood Blvd.



WMGS operations manager Jeff Rice, center, welcomes recording artists Lana Rae and Warner Mack, right, to the Bowling Green, Ohio, station. Miss Rae was promoting her single "You're My Shoulder to Lean On" and Mack his "Draggin' the River."

FCC Inconclusive on FM Clarity Ruling

By MILDRED HALL

WASHINGTON—The free-form music programmers who recently asked the FCC for clearer wording on whether their progressive and spontaneous format would endanger a license, were given a familiar and inconclusive answer last week. The FCC said its previous warning on the lack of "strict controls" in such programming was only meant to remind licensees of their overall responsibility. (Billboard issue 2/26/72.)

The petitioners, the Committee to Free KFMG-FM, had brought on the FCC's critique of free-form programming in general, when they protested a planned change of format on the Des Moines station, with tighter controls by its new

owner, Stoner Broadcasting. Later, Stoner decided to retain the free-form programming, which gives the announcer a free hand in choice of records.

In denying the original petition by the Free-Form committee, the FCC said that the format "gives the announcer such control over the records to be played that it is inconsistent with the strict controls that the licensee must exercise to avoid questionable practices."

The Federal Communication Commission's answer to the free-form petition for clarification was in the general terms similar to those used when the drug-lyric policy petitioners asked for a concise ruling on what was needed in the way of record review or control, to stay on the safe side of license renewal. (See separate story on court appeal by drug lyric petitioners.)

The commission said that licensee responsibility, in the free-form programming, does not require "as the Committee seems to fear, that the licensee much choose every record to be played on a particular program. Rather it must have general procedures to exercise its overall responsibility for what is broadcast."

It would appear that if free formers are worried about their status with the FCC, they will be able to determine exactly what the "general procedures" are, only by following the Drug Lyric petitioners' route—to court.

OSMONDS SET ON ABC-TV

LOS ANGELES—"The Osmonds," an animated series featuring the MGM Records group, debuts on TV in September. The Saturday morning ABC-TV show is based on the group and the stories will center around a world tour with each week finding the group in a different country. The show will be produced and directed by Arthur Rankin Jr., and Jules Bass, the team responsible for such TV specials as "Rudolph the Red-Nosed Reindeer" and the series "The Jackson Five."

Yates: Free-Form on Way Out

By JAY EHLER

LOS ANGELES — Progressive rock radio is becoming an increasingly viable format, according to 32-year-old program director Tom Yates of KLOS-FM here and he can now point to 300,000-plus listeners to prove his theory.

But Yates does feel that free-form or underground FM radio is on the way out.

"What we have at KLOS-FM is a 'no format format.' Formats are just a matter of sitting down and deciding which audience market that you, as a radio station, want to reach and which music a la programming will best do that." At KLOS-FM it is the result of the collective efforts of a lot of individuals. It's not Yates' format, he didn't invent it.

"I don't really have any philosophy of radio programming per se. We've drawn on the experience of many successful radio stations, notably the ABC AM radio chain in this country. Every radio station, free-form or not, has some sort of format tautologically. But our collective thinking stems largely from Allen Shaw in New York, vice president in charge of all the ABC-FM stations in the country. Bob Henabery, also in New York, has given us a lot of assistance as a top advisor in KABC's (FM and AM) research and development department. 'No format format' differs from free-form in the ears of the beholder." KLOS-FM, he assured, is autonomous. The station is not programmed out of New

York. Yates is accountable to Shaw for what goes on the air, but station manager John Winnaman, will get to Yates first.

"John takes an active interest in the music at KLOS-FM. He watches the quality control of the entire station. I watch the quality control of the on-the-air product. He backstaps or counsels me in a similar manner that I counsel our music director, Tim Powell, making sure we don't get something on the air we don't want, like profanity."

Powell and Yates worked together as air personalities at KMPX-FM in San Francisco before coming to Los Angeles and KLOS-FM a year ago—about the same time the call letters were (Continued on page 40)

SCHEPTE



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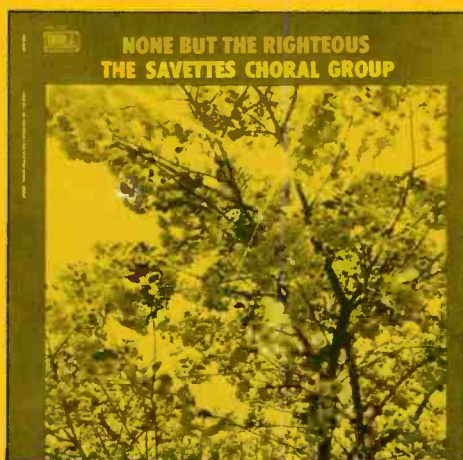
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**IVY HILL LITHOGRAPH CORP.
New York Los Angeles**

Tuna Keynotes the Highlights And Pitfalls of Being a DJ

• Continued from page 36

ses and he stopped back by KLEO and got a job. I went on to Carney, but he kept doing numbers on me, asking them to listen to his buddy up in Wichita. Two months later, I got a job 10 p.m. to 1 a.m. there. Then got a shot at the morning show. I was in Wichita for about a year, then went to KOMA Oklahoma City, a 50,000-watter, which was a trip, because the Beach Boys would come in and say: Yeah, I was laying on the beach in Hawaii listening to you on my transistor.

Hall: I've heard that station in Carlsbad, N.M.

Tuna: You can drive down Sunset Strip at night and listen to them right here in Los Angeles. Anchorage called one night when I was there. I started out doing the 7-midnight show, which was the glamour spot, I thought then, because everyone could hear you all over the country. Kind of an ego trip. Eventually, I got a shot at the morning show and did that. It was one December that Lujack was driving across country on his way to a job in Boston and was punching around the dial and heard me from a snowdrift in Wyoming. When he got to WMEX, they were hunting for another jock and he told them about me. WMEX called me and offered a job and I said: Fine, because I was doing the traditional market-rise most jocks go through and that was the sixth market in the nation. I figured New York or Los Angeles eventually. I was doing afternoon drive and Bill Drake heard me and asked if I'd like to come to Los Angeles. So, in the space of a little over three years, I went from Carney, Neb., to Los Angeles.

Hall: When did you start on KHJ?

Tuna: November 1967.

Hall: What slot did you start in?

Tuna: Nine to noon. That's why I don't want to go backward.

Hall: But why do you prefer the morning slot and having to get up so damned early?

Tuna: I love it. It's always been the most attractive slot to me, simply because you have a greater rapport with your listeners. You don't have a lot of the problems on your mind that clutter you up later in the day. You're just out of bed and fresh and optimistic. It's the most ideal spot in radio, I feel. As far as money and prestige, it's the number one spot. It's the quarterback slot of any radio station. Without a good morning man, a station will never get off the ground.

Hall: You can make more money in the morning, that's for sure.

Tuna: And morning men generally have a longer tenure. There are exceptions in certain circumstances I realize. (He laughs.)

Hall: Did you always feel you were going to be an air personality?

Tuna: Yeah. As a matter of fact, even when I was five years old I used to sit around the house in front of a turntable and pretend I was on the radio. There was a guy on KGFV named Jack Lewis. He's dead now, but he was a morning man and I guess he's one of the reasons I always had that underlying desire to be a morning man. He used to do wild things . . . have a dressing race . . . talk about flying saucers . . . just wild. And I loved him and was very inspired by this man. Eventually, I got him on my paper route when I was 11 years old.

Hall: Of the program directors you've worked under at KHJ, who do you think was the best?

Tuna: Difficult question. You'd probably have to classify them in terms of temperature . . . friendliness. . . .

Hall: Ron Jacobs was unusual to work for, wasn't he? Probably tough to work for. . . .

Tuna: Ron was an unusual temperament. People didn't understand him. He didn't want himself to come off that way, I don't think. But he was a very unusual man . . . and a genius. I have a great deal of respect for him. His being out of radio for a while was radio's loss. Ted Atkins has been one of the best program directors I've ever worked for . . . extremely cooperative, very understanding, friendly. And Jim O'Brien who's now in Philadelphia . . . I think Jim felt he was a little out of his element in Los Angeles and was always a little ill at ease in this city. But, at the same time we were neighbors in the same apartment building and he was a very friendly man.

Hall: I don't know him, but we have mutual friends and they think highly of him.

Tuna: He's extremely genuine . . . sincere. He'd talk to you like a father when he was discussing your show with you and wanting to get his point across.

Hall: Have you ever thought about becoming a program director?

Tuna: I think they're always getting buried under paperwork and I've always liked the glamour end of radio. There's more money . . . and more satisfaction to it personally. If I've ever had any frustra-

tions, radio seemed to be the answer.

Hall: Can you vent your frustrations on the air?

Tuna: I think in a subtle sort of way, you can. I've always come out of the studio at 9 a.m. completely purged.

Hall: It's funny . . . here you've been in radio since you were around 16 and it hasn't gotten boring or tiring to you.

Tuna: No. Robert W. Morgan, when he left KHJ to go to Chicago, said: You do your spiral notebook trip, but it's going to get tiring to you one day and you're not going to want to do it anymore. I said: I don't see that day in the future . . . I've been on the air like half of my life and I don't feel any boredom. He said: Maybe when you're 40. I told him that I'd be in radio about as long as anybody wants me.

Hall: Herb Oscar Anderson, when he left New York that time, was at that point tired. But a few months later, he was pleading to get back into radio.

Tuna: I was awake this morning . . . my first morning off the air . . . at 4 a.m. Radio's in my blood. I was ready to go into the studio.

Hall: The problem with HOA is that Harry Harrison had already built up even better numbers on WABC.

Tuna: That's what was puzzling to me about KHJ. My numbers were as good and in some cases better than those of Robert W. Morgan. So I was somewhat disenchanted when they chose to make the move and give him my slot. I realize it's their prerogative and they, the station management, can do what they want . . . but, it's somewhat disillusioning, I guess, when you read in the Billboard that the program directors consider you the best Top 40 air personality and the station wants then to move you out of the morning slot, which I asked them to leave me in. I said if you move me, I would ask you accept my resignation at that point. You work and you get to be good and you'd think at least you could call a few of your own shots. But it doesn't happen.

Hall: I don't know . . . I look at the situation from the standpoint of the station's weaknesses and strengths . . . I think they felt you could do more good for them in the 9-noon slot than the 6-9 a.m. slot.

Tuna: I'm sure that that's their thinking. They want the strongest possible radio station. And I guess the station wasn't big enough for both of us. Morgan wanted the morning show back. . . . But, in terms of what I could and couldn't do, that's another thing. They stripped me of my phone bits about six weeks ago. They said: Don't do anymore. I said: Why? Those are the things I get the greatest reaction to. They said: We're going to concentrate on the music more. I said: Okay, you're the boss. But it was always a constant battle back and forth about the bits.

Hall: I always thought you had more freedom than anyone else on the station.

Tuna: I did. But at the same time I had to fight for everything. I would do it and I would suffer the consequences later. I'd always hear about it. So, I think at this point there are several breaks involved and whatever I do, I'll have a little more freedom, because there are many things I've wanted to do that I've never been allowed to do. And perhaps that will be one of the key factors in my selection of another job.

Editor's Note: This is the first part of a two-part interview with Charlie Tuna. The second installment will appear in the near future.

What's Happening

• Continued from page 26

corn. . . WEOS-FM Hobart College, Geneva, Gary Goldstein reporting: "Lost in the Ozone," (LP), **Commander Cody & the Lost Planet Airmen**. . . New Jersey—WFDU-FM, Fairleigh-Dickinson Univ., Tony Loving reporting: "Hendrix in the West," (LP), **Jimi Hendrix**, Reprise. . . New Hampshire—WCAC, New Hampshire College, Manchester: "Stories," (LP), **David Blue**, Asylum. . . Massachusetts—WBRS-FM, Brandeis Univ., Waltham, Debbie Newman reporting: "America," (LP), **America**, Warner Bros. . . Washington, D.C.—WRGW, George Washington Univ., "Manfred Mann's Earth Band," (LP), **Manfred Mann**, Polydor. . . Pennsylvania—WLVR, Lehigh Univ., Bethlehem, Jim Cameron reporting: "Great Scott!," (LP), **Tom Scott**, A&M. . . WHCB-FM, Penn. State Univ., Hazleton, Tom Hurwitz reporting: "Love Quite Like Her Kind," (LP), **Country**, Clean (Atlantic). . . WRKC-FM, King's College, Wilkes-Barre, Mike Sarzynski reporting: "Teenage Licks," (LP), **Stone the Crows**, Polydor.

CANADA—New Brunswick—CHSR, University of New Brunswick, Fredericton, Sunny Munroe reporting: "Mother and Child Reunion," **Paul Simon**, Columbia. . . Manitoba—Univ. of Manitoba, Winnipeg, Willem Boom reporting: "I Shall Be Released," **Anne Attenborough**, Polydor.

Letters To The Editor

Dear Editor,

In reference to your article about trying to get the 18-20 year olds to register, we are currently using a psa with Quincy Jones' "What's Going On" in the background . . . and then talking over it about what actually is going on and how it can be changed within the system. . . . No word on how it is working yet, but the psa is aimed right at the 18-20 year olds and we think it'll do some good.

Wally Vandett
WWWC
Wilkesboro, N.C.

Dear Editor:

As you know, we've been crusading for stereo singles on the consumer level, and the pressing of singles on vinyl rather than crummy styrene, for several years now. We are the only monaural station I know of that designates on its survey every week (and has for over three years now) every record available for sale in stereo. This week we did a bit on it on the back of our survey, and I thought I'd pass it on to you, since I know Billboard once did a couple of editorials on the subject.

I have a feeling that there are two key reasons the industry is dragging its feet on stereo singles at the consumer level—one is that labels fear this will hurt album sales (we discover, however, to our surprise, that it doesn't—it BOOSTS album sales, believe it or not!), and the other is that some AM stations are still unhappy about getting stereo singles—the myth persists that they don't play right in mono, or that they wear out faster, neither of which is true. No matter what Paul McCartney says, playing a stereo record on a good grade mono pickup or, better yet, on a good stereo pickup with the two channels properly paralleled, delivers proper mono. Unless a record has been cut out of phase (VERY rare), no misbalance effect between stereo and mono can ever exceed three db which is just at the threshold of a perceptible level difference to the human ear, and generally there is no misbalance at all. Ergo: there is no reason why all consumer singles cannot be pressed and sold in stereo. RCA, Capitol, Columbia, Liberty, Elektra, Metromedia, Decca, and their subsidiaries have been doing it for years—but ALL singles should be for sale in stereo. (It's interesting that AM stations that demand mono singles have no qualms about playing LP cuts, all of which are now available ONLY in stereo.)

And someday the industry is going to have to stop cheating the customer with an inferior product

—STYRENE records. These brittle records pick up hiss and scratch on the first back cues, and wear out fast. If Capitol and RCA do not find it uneconomical to release all their product on vinyl there is no reason for everybody else to release at least part of their product on cheap, breakable, rapidly-worn styrene. Some labels such as Dunhill realize the problem and release DJ copies on vinyl and consumer copies on styrene. In this age of consumerism there is just no defense for styrene singles. (Virtually all albums from all companies are pressed on vinyl—another obvious admission that styrene is a substantial product for records.) Maybe Billboard would like to do an editorial on THIS?

Eric G. Norberg
Program Director
KMBY
Monterey, Calif.

Dear Editor:

Enjoyed the recent article on live music broadcasts and was pleasantly surprised to see myself quoted.

Thanks to the mention you gave KINK, the BBC Transcription Service contacted us about some taped concerts they have available and so now we have a complete live music package to pitch advertisers; including local and national groups.

John David
Station manager
KINK
Portland, Ore.

LEGAL NOTICE

Please take notice: The College Quiz Bowl Company partnership has been terminated. John Cleary, Ethel Moses and Jack Katz no longer have any interest in said company or in its rights or assets; all of which have been acquired by Don Reid, who is continuing the business of the partnership under the name of the College Quiz Bowl Company.



CHARLIE MCCOY, Nashville sideman and Monument Record artist, in Cincinnati last week to plug his new single, "Today I Started Loving You Again," was guest of honor at a luncheon hosted by Jim Scully, Columbia Records sales manager. Left to right, rear: Moon Mullins, program director, WINN, Louisville; Jack Reno, WUBE music director; Jack Braun, WINN music director; Jack Lameier, Columbia salesman; McCoy; Scully; Earl (Porky) Schaeffer, Ambat Records, Inc. Front row: Bill Sachs, Billboard rep; Earl Hawk, Ambat bossman; Julie Godsey, Cincy Epic/Custom promotioneer, and Tex Davis, Monument promotion man. McCoy's single hit No. 1 on both WUBE and WINN last week.

MARCH 11, 1972, BILLBOARD

Vox Jox

It's amazing how much flack is thrown in the way of progress from time to time. For example, there's been a lot of public outcry about the coming switch of WGMS Washington, to rock. By a minute public. A public that will not support even one station in a market playing the music it may or may not actually listen to. Classical music like progressive rock, really belongs on FM radio. WGMS-FM is going to continue with classical music and, in fact, even beef up its importance to the

Canadian Rock History For Syndication

EDMONTON—"Rock Canada," the 12-hour history of the rise of Canadian rock music, is now being syndicated to stations in Canada and the U.S.

"Rock Canada" was produced here by Bob McCord with narration by Scott Morgan, former CKFH, Toronto, jock now working at CHED.

Some 194 songs by 93 artists and interviews with 35 prominent celebrities are incorporated into the rockumentary. This includes Glen Campbell, Neil Young, Galt McDermott, Burton Cummings, Crowbar, David Crosby, Paul Anka, Andy Kim, Edward Bear, John Lennon, Gordon Lightfoot and others.

The program traces the evolution of Canadian rock music through the Fifties and Sixties, its impact on the U.S. rock scene through expatriate Canadians such as Joni Mitchell and David Clayton Thomas, and the burst of creative energy stimulated by the recent domestic program content ruling.

Several stations have already purchased rights to "Rock Canada."

Rock Trial Bios Switch

JACKSONVILLE, N.C. — Station WXQR-FM here announced a format change following a weekend of progressive rock programming which drew a response of over 10,000 letters advocating full-time progressive rock programming, on a 24-hour basis.

Don Allen, program director, noted that the 3,000-watt station had previously followed a Top 40 format, but the overwhelming response to the rock weekend, which included petitions from a nearby Marine base, encouraged the station's change.

community. The Federal Communications Commission, I hope, will allow WGMS to go rock. There really isn't a market in the nation, in my opinion, that can support two classical stations—not even New York. And classical stations habitually go begging. RKO General Broadcasting deserves its chance to compete on a dignified, professional basis.

Another market where flack is being stirred up is Denver regarding the proposed change of KTBR to country music. What's interesting to note is that the Colorado Country Music Festival, headed by Gladys Hart, recently came out with a statement endorsing the format change to country music. I do, too. An owner should be allowed to compete. But an owner should not be allowed to slough-off any radio station. In markets, such as New York (which doesn't have a country music station), owners are sloughing off signal after signal after signal.

Art (Don Arturo) Fleming, previously with WNJR, Newark, N.J., writes: "Funny as it may seem, my name now is DA (Don Arturo was too sophisticated for this market, I guess). I've taken over the gigantic task of introducing a 100 percent soul format at this station—5,000-watt WYAL, Scotland Neck, N.C."

The lineup at KUPD, Phoenix, including **Mike Mitchell**, **Don Holiday**, program director **Chuck Browning**, **Joe Bailey**, **Bobby Otis** from 8-midnight, and **Chuck Mills** in the all-night slot. . . . **Pete Moss** is looking for work. Two years of experience, 21 years old. 213-388-7837. . . . **Terrell Metheny**, KMYO, Little Rock, needs an air personality. He's also looking for a first ticket country jock for another station in the chain. . . . **KPFK-FM**, Los Angeles, on Mar. 1 broadcast 18 hours of old radio shows. It's part of a major fund-raising drive. . . . **WSML**, Graham, N.C., is now playing rock after 3 p.m., according to operations manager **Paul Gold**. The station needs rock singles and albums.

WINC and **WRFL-FM**, Winchester, Va., is now broadcasting around the clock. Top 40 is the fare at night and during the early morning, with **Norman L. Mann** working the all-night stint. **Joe Pasquali** does the 6-11 a.m. stint, followed by **Phil Luttrell**, **Gil Bryan**, and **Roy Nester**. . . . **Pat Shamahn**, program manager of **WJW**, 10,000-watt MOR station in Cleveland, is seeking a very strong personality for the afternoon drive slot. "Contrary to our letterhead (it read: Beautiful Music Radio), we aren't really a beautiful music station. We're a modern MOR station, heavy on personality, strong on service and community involvement. The man we are seeking is mature, glib, involved, adept with phones when their use is indicated. The opening exists because **Bill Edwardsen** is returning to the Albany market, where he's been offered a dream deal at **WQBK**. Bill will be leaving us March 24. Parties interested in the job can save time by rushing me a tape."

Morgan Tell, once program director of **WGLD-FM**, Chicago, has joined Columbia Records in their a&r department and will work out of San Francisco. He dropped by the office en route to San Francisco last week. . . . **Pat St. John** has joined **WRIF-FM**, Detroit; he'd been with **WKNR**, same city. . . . **Mike Mitchell**, music director of **WKIX**, Raleigh, N.C., says he has found a good firm for buying both seven-inch record shucks as well as shucks for albums: **Andrews Nunnery Paper and Envelope Co.**, 74 Alpha Plaza, Hicksville, N.Y. 11801 or 516-931-6500.

About the time you're reading

By **CLAUDE HALL**
Radio-TV Editor

this, I'll be at the Hotel Americana, Miami, attending the annual convention of the National Association of Record Merchandisers. Be glad to buy beer for any air personality or program director who stops by.

The lineup at **WWWC**, Wilkesboro, N.C., includes **Stu Curry** 6-10:30 a.m., program director **Bill Lewis** until noon, **Wally (Ric Ross) Vandett** noon-5 p.m., **Charley Brown** 5-7 p.m., and **John Lyon** until signoff, with **Ford Markle**, **John Norman**, and **Julius Howell** doing weekend work. Howell, incidentally, is the area's first black jock. **WWWC** blends country and MOR from 6 a.m. to 6 p.m., and then rocks until midnight signoff. . . . **Robert Ashcraft**, **WUVT**, Blacksburg, Va., wants swing work this summer at some radio station. He programs the campus station and, with **Thomas H. Twine**, does a morning duo comedy show. . . . **Russ Simpson** reports in from **CKLG**, Vancouver. He'd hung his hat for a while at **KRIZ** in Phoenix. . . . **James A. Smith** has been appointed music director at **WBBM-FM**, Chicago. He'd been assistant director for the **CBS-FM** Syndicated Programming Services, Chicago.

David Percelay is the new general manager of **WBRU-FM**, one of the best college radio stations

in the nation, **Brown University**, Providence, **Johnathan Rodman** is program director, **Carl Chalek** chief engineer. . . . A note from **George David Thomas**, program director, **WCHE**, West Chester, Pa.: "As production manager here at **WCHE**, **Duch Heiser**, 27 years old, married, is one of those unknown creative geniuses that you run across every so often. With his talent, he should be working one of the top 50 markets. I hate to see him go, but he's more than ready to move up."

The lineup at **WATT**, Cadillac, Mich., includes **Robert Frank Bartels Sr.** 5:15-9:30 a.m., **Joe Serafino** until 4 p.m., interrupted by a talk show 1-2 p.m. hosted by **Gary R. Knapp**. **Bill Hagel** works until 7 p.m. and then program director **Bob Strejan** rocks until midnight. . . . **John Millinder**, 20, five years of experience in non-commercial radio, first ticket, seeks work. Had been at **KNHS-FM**, Torrance, Calif. Call him at 213-329-6982. . . . **Donald E. Bybee** has been appointed station manager of **KSL**, Salt Lake City, replacing **Joseph A. Kjar**, who has become executive vice president of radio for **Bonneville International Corp.** **Kjar** once programmed **KSL**. . . . **Dan Crafton** is joining **KNBR** in San Francisco April 24 for a summer position, but is still seeking full-time work.

Here's the new lineup for **WLAP**, contemporary MOR station in Lexington, Ky.: **Phil McClure** 5-9

Yates: Free-Form on Way Out

Continued from page 36

changed to lessen the confusion between the **KABC-AM** talk show format and the **KABC-FM** progressive rock. Why progressive rock for Yates? He likes it, and all that goes along with it, generally. He began in radio at 18 in a small station just outside hometown Omaha, Neb., where he was also a student at the university. The first job was a very bad experience—dream deflating. He quit radio, began a folk club, quit school and made money as a jazz musician, only to be persuaded back into the radio business two years later, to work nine various radio stations in Omaha as a relief DJ playing anything from Top 40 to classical. He re-entered college and graduated, at 23, with a degree in psychology. He then headed for Berkeley, leaving **KOIL**, to continue his studies. He couldn't get into the university so he began another folk club in San Francisco. It failed. Fortunately, about this time, 1968, **KMPX-FM** was beginning in San Francisco. Tom listened, eventually met the owner, **Larry Miller**, and shortly thereafter the station had a personnel strike and Tom was hired as a DJ, progressive rock, once again. He was intermittently purged and rehired at **KMPX-FM** and during the purges worked at **KSJO-FM**, a progressive rock station in San Jose, before coming to Los Angeles.

'Live Format'
KLOS-FM has a 24-hour, "live" format, which, along with music, includes a talk show, news, and the weather. Shaw originally suggested the "live" format to give the various stations throughout the country autonomy and spontaneity. The automation programming used prior was found not to be generally successful. Having been a DJ once, Yates is more or less opposed to automation. "If all your tapes are coming from one place, it doesn't reflect, usually, what's happening locally which is what 'live' radio should do." He does feel however automation can be done and successfully so.

In their jobs Yates and Powell

strive to play what people want to hear. This is done primarily through research. "That's really what my job is"—states Tom—"a researcher and statistician." However, when a song sounds good—e.g. America's "Horse With No Name"—Powell and Yates will make an educated guess, value judgment and play it. "We try to play the immensely popular current, progressive rock records the most. We try to avoid long, slow sets. We want variety." Interestingly enough, Yates feels the real program directors at **KLOS-FM** are the listeners. "All Tim and I do is interpret their wishes into a palatable form. If we get 10,000 requests for **Donny Osmond**, we're going to ignore them because he isn't our bait. But if all record stores are selling out of **Led Zepelin**, for example, and if that album as **Top 10**, we'll play **Led Zepelin**, because progressive rock people want to hear it."

'No Clock'
There is no day parting or hot clock at **KLOS-FM**. Also no specific playlists exist at the station. Popularity dictates what is played. Also Yates doesn't consider blending records in a set very important. "That's more a trait of free-form FM. Listeners don't really care that much."

The on-the-air staff at **KLOS-FM** consists of **Jim Ladd** in the mid-morning show, followed by **J.J. Jackson**. Then comes **Jim Patton**, followed by "Damion." Yates is next with a talk show but will soon vacate that post because it demands too much of his time. **Marshal Phillips** is the FM newsmen. And the most recent arrival is **Dick Lyons** from **KGBS**, handling Saturday morning shows, but will be worked into a full-time position.

Yates feels the **KLOS-FM** and FM radio have many advantages

a.m., **Herb Oscar Kent** until 1 a.m., **Jason Williams** 1-6 p.m. and **Dan Reynolds** 6-midnight. Kent has just been named program director. **James C. Allison** is general manager of the station. . . . **Tony Martin**, 817-332-5231, ext. 43, is looking for a country music job. . . . **Watson Jelks** has left his morning drive slot at **KAKC**, Tulsa, to join **KCNW** in an afternoon slot, replacing **Bobby Magic**. No word yet on where Magic will go. . . . **James B. Keating** has been named station manager of **WCAU-FM**, Philadelphia; he'd been sales manager. . . . **Joe O'Brien**, who used to be on **WNBC**, New York, is now doing the morning show on **WHUD-FM**, basically an MOR station, located in the New York area. . . . Engineer **Ed Hartley** at **WWDC**, Washington, is back on the air—as host of the Sunday all-night show. He'd been engineering for **Johnny Holliday**, but is a veteran air personality and program director.

Progressive rock is not dwindling; in fact, when done right, it grows. **WMMR-FM**, Philadelphia, broke all budget projections and 1971 was a banner year in the black. . . . **Jim Phillips** writes that he's out of the service and back on the air at **WBRL**, Berlin, N.H. Besides doing the 5-11 p.m. show, he's music director and needs up-tempo MOR records "But I'll listen to anything." Current lineup at the station includes **Dave Page** 6-11 a.m., **Ron Lamontagne** until 5 p.m., and **Phillips** 5-11 p.m.

over AM. Initially, the sound is stereo, and of better quality, highs and lows. His commercial programming is also beneficial. He plays eight spots an hour, as opposed to the usual 12 of AM. "When you hear only eight spots, you'll retain them longer rather than hearing 12 or more. The spots you play are a part of the sound of your station. We try to play commercials which are compatible with our music and audience, the 18-35 year olds.

"We promote **KLOS-FM** by the type of music we play. We also, for the first time, have a large (300+) billboard campaign in town. We sometimes advertise in papers (Free Press, Staff) and an occasional FM radio magazine, but we're not into a heavy promotion trip."

If there is a rotation pattern songs played at **KLOS-FM** it's far more subtle than AM. "We have greater depth, we play tons of albums, not singles. We concentrate on the music." He also feels FM programming techniques have carried to AM Top 40. Artists who originally broke on FM are played now on AM. The same holds true for AM announcing techniques—fewer "screamers," more people speaking like people—an FM carry-over and an important quality at **KLOS-FM**.

"In design, we are the difference between one guy, who thinks he knows a great deal and may not know very much, sitting down and playing what he (his ego) likes, as against a guy sitting down and using the thinking of a lot of people, including himself, saying, 'This is music, it's popular and indications are you'll probably like it.' No one person knows everything about anything. That's the greatest weakness of free-form FM radio. We try to get away from personal bias and play what people like: 'ROCK 'N STEREO!'"

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Radio-TV Mart
See Page 42



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POSITIONS WANTED

ATTENTION SOUTHERN CALIFORNIA: Veteran broadcaster in Million plus Glamor market has researched new approach to country music radio. It's good for numbers and bucks. If you're losing your toehis, you have no one to blame but yourself if you don't answer this ad. Let's mine the gold in them there hills. Replies Confidential. Box 463, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 3/18

If you're a station manager looking for a news director—or an operations manager, who's a take charge, seasoned pro . . . answering this ad may be one of the best moves you've ever made. Our top 10 market station has been sold, and the ship may be sinking. I am not a driver but looking for security with a challenge. Former #1 rated jock . . . now award winning drivetime news editor in well-known #1 rated major station. In over 15 years of broadcasting . . . I have been news director, Program Director, Music Director, on camera newscaster and talk show host. Married with first phone. Member RTNDA, SIGMA DELTA CHI and Vice President of State News Association. Willing to re-locate in the nation or even a foreign assignment. No sales, but travel OK. If you're building . . . I'll help. If it's built . . . I'll keep it together. Box 472, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 3/18

Spring cleaning your station, are you looking for air personalities who dig and enjoy the business of good radio? People who are community minded, and whose sole aim in the game is to rocket your ratings. Then two English ex-BBC jocks who are frustrated with the state of radio in Europe, wish to re-locate on a Top 40 or Bright M.O.R. station. Unlimited versatility guaranteed to bring ludicrous laughter or sophistication to your station. Then send for air checks to Chris Baird and Tony Kaye, I.D.A. International Landskronagade 41, 2100 Copenhagen, Denmark. 3/18

NUMBERS!! You want it? You got it soul brother—4 yrs. exp. in top market. Exp. includes Pop, Soul & MOR formats Production Sales, Continuity, Music Community Affairs & News Director degree. Have spent last four months re-evaluating self. Ready to go back to work. Mature Sound. No "Super Nigger," but for real. If you are, let's talk . . . Annual \$15,000 for air check & resume write AQUARIUS-POB, 8030, Los Angeles, Calif. 90008 (213) 733-0207 NOW!! 3/18

Program director in small market wants sportscasting or baseball play-by-play in medium to large market. Excellent knowledge of all sports. Play-by-play experience with Class A pro team. Single, 24, military obligation completed. Call Doug at 803-638-5602 after 5 p.m. 3/11

SPORTSCASTER/DISC JOCKEY, young college graduate who is hard driving with two years experience in MOR and Top 40 formats, has performed play-by-play football and baseball. Has news and copy writing ability in addition to production capabilities. This enthusiastic worker is ready to relocate anywhere and begin to grow. Pete Moss, 2975 West Avenue 33, Los Angeles, Calif. 90065. (213) 388-7837. 3/11

SCOTT SHANNON is the name of your next personality announcer. Why? Because he knows the least you'd expect to fill the slot is a community involved, dedicated, married veteran, with 6 years experience, college degree, tight board, great set of pipes, creative production, and naturally, a 1st. If the least you'd offer to him is excellent working conditions and commensurate remuneration, contact: Scott Shannon. He will relocate anywhere from 137 S. Oxford Ave., #18, Los Angeles, Calif. 90004 or call (213) 388-7837, but you must act now! This offer will not be repeated. 3/11

NEED A GOOD RADIO JOB! Looking for a station to learn and earn. Have 3 years of vocational training at L.H. Bates Vocational Institute, Tacoma, Wash. Have excellent references, and first phone. One year in industry before I went to school. Write or Phone FRANK POTTER, 301 W. Marlon, Aberdeen, Wash. 98520. Phone 206-533-1140. 3/11

PLEASE READ THIS! Major Market DJ, Production Man, former PD & MD is looking for the right station to work for. Can be Top 40, MOR, or C&W in almost any market. All I require is moving expenses and good money. For a super-produced resume, and references write to J.H. 2751 S. 72nd Drive, Kansas City, Kans. 66106. 3/11

PROFESSIONAL BROADCASTER — Currently PD in Upper Secondaries. Background heavy news, strong air personality, creative writing & production. Voice of several national & regional advertisers. Proven Management leader. Will deliver higher morale, numbers & dollars. Replies Confidential. Box 468, Radio-TV Job Mart, Billboard, 165 West 46th St., N.Y., N.Y. 10036. 3/11

SEARCHING: 22 year old d.j., music director, morning drive at small New England station, looking for East Coast rocker where creativity and thinking are welcome. 1971 college grad with BA in speech radio-tele-vision. Excellent reading ability, high quality production and good news. Third endorsed and studying for first. Tape and resume furnished upon request. Will relocate immediately. Call 603-352-6113. 3/11

YAR NIKNAR is now packaged and ready to be delivered. Anywhere. This thunder-throated college grad with two years experience in a small Los Angeles Station, runs a tight draft exempt board, with unlimited production on the side, plus news and play-by-play sports out front. This kit can be ordered on short notice by contacting Ray Rankin at 12541 Old River School Rd., Downey, Calif. 90242 or by dialing (213) 388-7837—It's all in the package—Try it . . . You'll like it. 3/11

Survey-proven number one morning man. Experience includes management, P.D. etc. Seeking Challenging MOR or CW position as Program Director and/or morning man with growth potential. Humorous, topical and one of those rare breeds that really "LOVES" radio. Will relocate. Call 603-532-6401. Ask for Johnny Kaye. 62 Summer St., Melrose, Ma. 02176. 3/11

(Continued on page 75)

Jukebox programming

Defective 45's 'Crisis'

CHICAGO—Defective 45's represent a crisis for U.S. jukebox programmers, particularly in the Midwest, spot checks in several markets show. About 10 different defects turn up consistently in all brands of records, programmers complain.

Perhaps the most consistent defect stems from disks that are so thin they warp in packing or on the boxes. Some are so thin they stick in the record magazine of jukeboxes.

Other defects: bad starting groove, bad cut-off groove, hole too small, disk too large in diameter, record off-center, hole in wrong place, hole crushed around edge and wrong label on disk.

(Examples of these and other defects are pictured elsewhere in this issue; because the problem is universally shared by labels and because plants owned by various labels press product on other brands, the label identification in the photos is obliterated.)

One-stop managers report defectives are not a problem in retail sales, complete willingness to make good on defectives with jukebox operators and complete cooperation from labels.

Thus, the problem is in the field: ● Trouble calls on defective records average at least \$14 and often exceed this. One firm estimates 9 out of 10 trouble calls are on defective disks;

● Very often, location personnel cannot tell the mechanic which

record is causing the problem, thus more time is consumed in the search;

● Lost play time, particularly on big hits, results because mechanics rarely have the replacements for bad disks, especially if they do not know leaving the shop which record is defective;

● Location owners and patrons become dissatisfied.

The "phantom" trouble call is the worst of all problems, said Bill Bush, programming foreman, Les Montooth Photograph Service, Peoria, Ill. "In busy locations, the bartender or someone behind the counter will press the reject button when there's a bad record, then call us. But when our man arrives, they cannot tell him which record is bad. How can my men look at 50, 80 or 100 different records? We then have to ask them to identify the record the next time it fouls up and that's another trouble call." He added that if his men know of a certain record currently causing problems, of course, they look for it first on a phantom call.

But Bush, among many others, said defectives are highly sporadic and show up with little consistency in any one title. Therefore, it is hard to watch for bad disks.

Thin disks are a persistent problem in the West, according to Tosh Hori of Seattle (see separate story) and programmers such as Geraldine Gross, Sunset Automatic Music, Coos Bay, Ore.

"Disks are paperthin," said Servomation of New Mexico programmer Mary Roth in Albuquerque. "They become cupped and snap right out of the jukebox record holder arm."

Universally, programmers place little blame on hardware. "Our machines haven't changed that much in 20 years," said Wayne Clark, programmer at Watkins Cigarette Service, Phoenix. "The records are just too thin. We are going to be put out of business."

Although Eastern programmers reported fewer problems, Paul Yoss, Miami manager of four Seeburg South Atlantic one-stops, said the situation is "incredible" in his area. "Operators are becoming very cynical. We had to look through 100 records of one title the other morning to find 8 good ones." Some labels are packing records in flimsy cartons causing warpage, he said. Others are jamming too many disks into packing boxes.

Persistent complaints about holes being too small were heard across wide areas of the Midwest (see "Letters to the Editor"). "We have to ream out the hole before we can use them," said Tommy Overstreet, Paducah, Ky. operator.

North Bend, Neb. programmer Lois Regibald of Kort Amusement was among dozens who reported off-center disks and who volunteered to send samples of bad disks to Billboard. Most samples were from the Midwest.

(Continued on page 48)

Swift Alert on Bad 45's Helps One-Stops, Labels

CHICAGO—Swift feedback from jukebox programmers finding defective 45's is crucial to alerting manufacturers, according to several one-stop managers spot checked. Because big quantities are involved in a short period, time lags are a problem.

The programmer should contact the one-stop immediately. One-stops in turn, alert distributors, then if need be, the national sales managers of the manufacturers.

Programmers who wish to alert labels about persistent problems can find them listed in Billboard's annual Buyer's Guide or get addresses from one-stops.

Mike Mowers, Radio Doctors, Milwaukee, said defectives are a serious problem. He takes two additional steps: "We stop selling the record and warn operators problems are developing. We are seeing an incredible number of defects, even records that are an eighth of an inch too large in diameter." Warped records, bad starting grooves, problems with the holes and poor labels are just a few of about ten problems he listed.

"The manufacturers tell us the problem stems from labor in the pressing plants," Mowers said, "and I really don't see anything being done about it. Since Thursday, my defective pile is up to 250 copies" (he was contacted on Tuesday).

Sid Williams, Williams One-Stop, Philadelphia, was typical of Eastern suppliers reporting fewer problems. "We're finding more defectives than we should," he said however.

In Seattle, Tosh Hori, Tosh Hori Record One-Stop, said: "We are having less of a problem. The worst problem still seems to be warped records."

Letters To The Editor

Dear Editor:

In our modern world of advanced technology, the recording industry is doing nothing to improve the quality of its product. It is becoming more and more negligent in providing quality control in order to maintain whatever standards it had in the past. With defects increasing weekly, a dim view of the future looms before jukebox operators and programmers. I see only frustration, added expense and a waste of time and product, due to the ineptness of manufacturers in a field in which they purport to be the expert. The only standards mutually agreed upon by them, is in pricing.

Allow me to present the trials and tribulations of a programmer. It all begins with a record buying trip which entails driving well over 100 miles, and involving shopping for three or four hours at the one-stop. I purchase the special requests, go over the back-order list, and finally review 20 or 30 new releases. From these, the selections are made and ordered in quantity according to the suitability of each record to the particular location at which it is to be programmed. This is a painstaking task.

Arriving back at the office, they are listened to once again and I begin to find a variety of ills: warped, saucered, off-center, mislabeled, and what have you. I'm off to a rotten start! If the entire quantity is bad, I get on the phone and reorder with the hope that the new shipment will arrive in time for the next week's programming. This means I have the added expense of a long distance call, parcel post charges, and the fact that I will have to work over the weekend. If the records do not arrive in time for the route, it means an indeterminable loss of two weeks revenue from a cover record that has broken in the area.

If the records are not culled out before they reach the jukebox, we are wide open for service calls. Any of the aforementioned defects, or, if they have bad cut-ins or cut-offs can cause another loss of money; this time in the way of mileage and wages.

An appeal to save the operators time and money may be of little concern to anyone else but, when we have defective records they are returned to the one-stop which also stands to lose time and money. From the one-stop they go back to the manufacturers who suffer a material loss which doesn't seem to concern them in the least.

At the Music Operators of America (MOA) convention I tried to convey to the representatives of various companies the problems confronting me. This effort fell upon deaf ears. The people sent to man the booths are not the ones that the operators can communi-

(Continued on page 48)



Hole Off-center



Label Torn



No Label



No Hole



Two Holes



Disk Bent



Off Center



Two Labels

25 STATES DOWN

MOA Expanding, Contracting

CHICAGO—The U. S. jukebox operating industry is expanding and contracting. The paradox is pointed up by Music Operators of America (MOA) here which is enjoying unprecedented success while at the same time membership is dropping slightly. New York still has the most members while 25 states are down, 7 even, 8 rebounding and only 10 up over a three year period.

MOA, the nation's organization of jukebox businessmen, just published its new 1972 directory with state by state rolls. Total membership is down just 2 percent from 1971 but down about 7 percent from 1970, the first year the nearly

25-year-old organization published a membership book.

The reason for the decline is consolidation, according to executive vice president Fred Granger and others in the industry. One Wisconsin operator said recently that in his 30 years in the business he has acquired routes from 19 other operators.

One curious aspect, however, is that in South Dakota where MOA president John Trucano has acquired routes, the state membership is up over the whole three year period. Trucano, though, believes the potential for MOA membership is great and reminded Minnesota operators recently that their

(Continued on page 48)

Coin Machine World

MOA SEMINARS

Registration deadline is Mar. 15 for the Music Operators of America (MOA) Notre Dame business seminar at the Sands in Las Vegas, Mar. 24-25. As of press time, 42 delegates were registered. Registration is handled through Notre Dame's center for continuing education, Notre Dame, Ind. 46556.

WURLITZER TO ROSEN

David Rosen, Inc., one of the most prominent and well known eastern coin machine distributors, has been named the outlet for Wurlitzer jukeboxes in the Philadelphia area where the Rosen firm

is headquartered and counties in eastern Pennsylvania, New Jersey and Delaware. The firm is headed by president David Rosen and financial secretary Elliot Rosen.

S.C. ASSN.

New officers of the South Carolina Coin Operators Association: Kenneth Flowe, president; Hal Shinn, first vice president; H. C. Keels, second vice president; Helen Sikes, third vice president; Joel Hendrex, sergeant at arms; Mary Hackler secretary-treasurer. The association drew about 150 members to its banquet and stage show featuring the Ronnie Dove review (Billboard, Mar. 4).

Letters To The Editor

• Continued from page 47

cate with. Can't they send someone who will take a vital interest in our special needs and problems, and who can see to it that a solution is provided? I feel that the operators constitute a group of consumers that purchases a great percentage of records and we deserve to be heard. There are a few individuals in the business that are doing their utmost to be of help to

Defectives 'Crisis'

• Continued from page 47

Bush said obvious defects such as spill-over labels are not as serious as those that cannot be seen but show up later on machines. "We just can't test play every record we buy nor can the one-stops."

He was among many who suggested formation of an industry-wide committee to study defectives. Recently, Rock-Ola engineer William Findlay suggested a similar committee should work on standardization of jukebox disks.

the jukebox programmers and to them my heartfelt thanks. They were the ones that were in their own booths at the convention and were willing to spend their time exchanging ideas for improvements in the production of suitable materials.

I am sending you my collection of defective records. In addition to obvious faults, some disks are thick and others are paper thin and invariably warped. Major and independent labels are producing defective product. To heap further abuse upon us, we are being deluged with monaural records after investing thousands of dollars in stereo equipment.

All I am asking is that to which any consumer is entitled. A good stable product that will give profitable service, not one which causes undue vexation. Is this too much to expect?

Sincerely,
Ruth E. Sawejka
Coin-Operated Amusement Co.
Box 15
Beaver Dam, Wis. 53916

MOA Expands And Contracts

• Continued from page 47

state had only 10 MOA members. The new book shows 13 for Minnesota.

The success of MOA, on the other hand, is everywhere apparent. Granger has repeatedly pointed out that the greatest proportion of members pay dues in the \$100 and up higher categories. The treasury has steadily increased and the annual convention is now moving to larger facilities at the Conrad Hilton here this September. Moreover, MOA has increased its membership services dramatically and is now into its first series of business seminars conducted by Notre Dame's center for continuing education.

Other areas MOA may well explore for increased membership are one-stops and record manufacturers.

Trucano in Minnesota met with Joyce Bozak, a representative of the Country Music Association (CMA). He wants to explore closer participation with CMA and bring in more record companies and record suppliers.

MOA is also expanding its activities in the West. Trucano and Granger, for example, made their first trip to the Oregon association recently. The MOA board will meet in Arizona this month (Mar. 19-20) where members and non-members in surrounding states are invited. Also, the next MOA-Notre Dame seminar is set for the Sands in Las Vegas (Mar. 24-25).

The top ten states are New York (81), Illinois (59), California (54), Ohio (38), Michigan (37), Wisconsin (44), Pennsylvania (29), North Carolina and Missouri (26) and Indiana and New Jersey (23).

The state by state rolls with respective figures for '70, '71 and '72:

Up: Conn. (5-5-6), District of Columbia (4-4-5), Idaho (6-6-7), Michigan (32-35-37), Minn. (9-10-13), Okla. (2-4-6), R.I. (1-3-3), S.C. (17-18-18), S.D. (4-6-7) and W. Va. (28-28-30).

Same: Fla. (13), N.H. (2), Nev. (1), N.M. (11), N.D. (2-2), Utah (5) and Wyoming (1).

Rebounding: Alas. (7-6-11), Ariz. (9-11-9), Calif. (47-42-54), Ark. (1-0-1), Colo. (8-7-9), Mass. (18-20-19), Md. (14-13-14) and O. (41-36-38).

Down: Ala. (5-6-5), Ga. (14-17-15), Hawaii (2-2-1), Ill. (67-62-59), Ind. (26-24-23), Iowa (19-20-17), Kan. (16-16-15), Ky. (5-4-3), La. (25-23-16), Maine (1-1-0), Miss. (13-12-11), Mo. (28-27-26), Mont. (15-11-11), Neb. (18-18-16), N.J. (28-26-23), N.Y. (87-85-81), N.C. (27-26-26), Ore. (16-13-13), Pa. (30-30-29), Tenn. (15-16-15), Tex. (13-16-15), Vt. (2-1-1), Va. (33-30-28), Wash. (15-5-6) and Wis. (48-47-44).

What's Playing?

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

Albuquerque; Campus/Young Adult Location:



Mary Roth, programmer, Servomation of New Mexico

Current releases:

"American Pie," Don McLean, UA 50856;
"Without You," Nilsson, RCA 0604;
"Down by the Lazy River," Osmonds, MGM 13324;
"Bang a Gong (Get it On)," T. Rex, Reprise 1032.

Coos Bay, Ore.; Campus/Young Adult Location:



Nels Cheney, operator; Geraldine Gross, programmer; Sunset Automatic Music

Current releases:

"American Pie," Don McLean, UA 50856;
"Sunshine," Jonathan Edwards, Capricorn 8021;
"Lion Sleeps Tonight," Robert John, Atlantic 2846.

Cadillac, Mich.; Easy Listening Location:



Bill Bryan, programmer, Bryan Bros. Music Co.

Current releases:

"American Pie," Don McLean UA 50656;
"The Way of Love," Cher, Kapp 2158;
"Sweet Seasons," Carole King, Ode 66022.

Oldies:

"Kiss an Angel Good Morning," Charley Pride;
"Release Me," Engelbert Humperdinck.

Dayton, O.; Country Location:



Jake Hayes, programmer, Gem Music & Vending

Current releases:

"It's Four in the Morning," Faron Young, Mercury 73250;
"My Hang-Up is You," Freddie Hart, Capitol 3261;
"Chantilly Lace," Jerry Lee Lewis, Mercury 73273.

Oldies:

"Ruby, Are You Mad?," Osbourne Brothers, MCM 163;
"A Satisfied Mind," Porter Wagoner, RCA 0417.

Missoula, Mont.; Easy Listening Location:



Eva Shelhamer, programmer, Montana Music Rentals

Current releases:

"Hurting Each Other," Carpenters, A&M 1322;
"Joy," Apollo 100, Mega 0050;
"Cotton Jenny," Anne Murray, Capitol 3260.

Oldies:

"Never Ending Song of Love," Delaney & Bonnie, Atco 6804;
"Take Me Home Country Roads," John Denver, Vic 74-0445.

North Bend, Neb.; Country Location:



Ed Kort, operator; Lois Regibald, programmer; Kort Amusement Co.

Current releases:

"Cotton Jenny," Anne Murray, Capitol 3260;
"Party Dolls & Wine," Red Stegall, Capitol 3244;
"There's a Kind of Hush (All Over the World)," Brian Collins, Mega 0058.

Omaha, Neb.; Soul Location:



Steve Chelin, programmer, KD Enterprises

Current releases:

"Together Again," Bobby Sherman, Metromedia 240;
"A Cowboy's Work is Never Done," Sonny & Cher, Kapp 2163;
"Mother & Child Reunion," Paul Simon, Columbia 45547.

Oldies:

"Rhythm of the Rain," The Cascades, Valiant 6026;
"Young Blood," The Coasters, Atco 6087.

Peoria, Ill.; General Locations:



Bill Bush, programmer, Les Montooth Phonograph Service

Current releases:

"Precious & Few," Climax, Rocky Road 30000;
"Hurting Each Other," Carpenters, A&M 1322;
"Lion Sleeps Tonight," Robert John, Atlantic 2846;
"American Pie," Don McLean, UA 50856;
"Crazy Mama," J. J. Cale, Shelter 7314;
"Nickel Song," Melanie, Buddah 268;
"Floy Joy," Supremes, Motown 1195;
"My World," Bee Gees, Atco 6871;
"Cotton Jenny," Anne Murray, Capitol 3260;
"Cry," Lynn Anderson, Columbia 45529.

Phoenix; Easy Listening Location:



Wayne Clark, programmer, Watkins Cigarette Service Inc.

Current releases:

"Lookin'," Boots Randolph, Monument 8534;
"Way of Love," Cher, Kapp 2158;
"Everyday," John Denver, RCAQ 0647.

Portland, Ore.; Teen Location:



Don Anderson, operator; Margaret A. Barnes, programmer; A&A Amusement Co.

Current releases:

"Brand New Key," Melanie, Neighborhood 4201;
"American Pie," Don McLean, 50856;
"Softly Whispering I Love You," English Congregation, Atco 6865.

Oldies:

"Sounds of Silence," Simon & Garfunkel;
"Joy to The World," 3 Dog Night.



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Country Music

Slate ESCMI in Wheeling May 19-21; WWVA Active

WHEELING, W. Va. — The 1972 convention of the Eastern States Country Music, Inc., will be held here May 19-21, according to an announcement by president Mickey Barnett.

Three seminars are scheduled for this year's gathering: Programming country music, promoting country music and country music recording.

The WWVA "Jamboree USA" plans a special show to coincide with the convention called "Wheeling Jamboree Homecoming Re-

union," which will feature many of the original artists of the show.

The ESCMI show will be held at the Capitol Music Hall here on Friday night, and awards will be presented on the Saturday night "Jamboree." Earlier this year, ESCMI conducted meetings with radio stations in New England, with a talent-screening show at Indian Ranch, Webster, Mass. Prior to the convention there will be additional talent-screenings in Buffalo, N.Y.; Bennington, Vt.; and in the New York City and eastern Pennsylvania.

WSM-TV Special Honors Billboard Award Winners

NASHVILLE—Thirteen of the leading artists, writers and music officials in the country fields received their 1971 Billboard Awards on "Noon Show" on WSM-TV here last week.

The plaques also were presented to other individuals designated by the recipient winners.

Teddy Bart, host of the show, and Bill Williams of Billboard made the presentations. Joe Lane and his orchestra provided the music for the one-hour special.

On hand to receive the awards were Sonny James, Lynn Anderson, Danny Davis, Kris Kristofferson, Johnny Duncan, Billy "Crash" Craddock, Dolly Parton, all artists and writers, and executives Bob Hood of WHOO, Orlando, Fla., Brad McCuen, Mega Records; Wade Pepper, Capitol Records; Glen Snoddy of Woodland Sound Studio, and arranger Bill McElhiney.

On hand to pick up a plaque

for Tammy Wynette was her mother, Mrs. Foy Lee. Publisher Larry Lee accepted for Johnny Cash and the Statler Brothers, who were in Germany; McCuen accepted for Sammi Smith, who is expecting the birth of a child at any time; Capitol executive Happy Wilson accepted for Ken Nelson; Pepper accepted for Glen Campbell and Merle Haggard; Lorene Allen and L.E. White accepted for Conway Twitty and Loretta Lynn; and Duncan accepted for Charley Pride.

The show was produced by Bill Turner and coordinated by Frances Anne Varello. Nancy Hamer assisted with the plaques.

The program was a "homecoming" for Duncan, who was discovered while singing on the "Noon Show" and signed to a Columbia contract. Subsequently, two other acts have been signed by Capitol from the same show.

The program also marked the 70th birthday of Don Law, veteran producer, who also marked his 45th year in the record business.

Nashville Scene

Tom T. Hall has gone off in search of more songs. He recently put an album together after travels around the country, getting the "feel of the people." Now he is doing it again. Last week he went to Chicago, toured the slums, rode the buses, talked to people on the streets. So his continued search has brought him more material for tunes, and this great writer is putting it all together again. . . . Jean Shepard's newest single for Capitol, not yet released, is titled "Virginia." It's a totally new concept for her, as Earl Ball moved her into the folk-blues field, while retaining the country sound.

When Bobby Bare produced a single for Don Bowman recently, it evoked so much interest that Mega took it over from their improvised Lard Bucket label, and is giving it national distribution. Now Bare and Bowman are working on an album, using the same pattern on the first side. That's Bowman, as a drunk, calling a disk jockey. On the LP, a real disk jockey—WSM's Ralph Emery—will be used with Bowman. The second side of the album will be

music. . . . It's been a long time since there has been a single on Peggy Little, and the world needs one. She not only is one of the most vivacious people in the business, but one of the most talented.

The "Opry's" Bud Wendell has been elevated to the WSM board of directors by Irving Waugh, president of the firm. Tom Griscom of WSM-TV also gets a board membership. . . . The Jack Roberts Agency in Bellevue, Washington, has added Larry Briel to the staff as national publicity coordinator, and Erv Sundsted joins the Seattle talent office in the position of operations manager. . . . The LeGarde Twins, Tom and Ted, have switched to American Heritage Records, and will be produced by Little Richie Johnson. . . . Merle Haggard is finishing up his current tour, and starts his next one April 7 at Greenville, S.C. . . . A record number of writers and publishers from the Southern region have been elected to ASCAP membership. Executive director Ed Shea says 58 writers and 10 publishers have been brought into the fold through the Nashville office, the highest monthly total in the region's history. . . .

John E. Denny, president of Jed Records, has signed a tape agreement with Allied Tapes of East Point, Ga., giving Allied the rights to sell and distribute tapes on artists produced by Jed Records. The initial release will be "Forget You" by Jimmy Smart. . . . Dottie West returned to McMinnville, Tenn., her home town, for still another benefit to help the young. She already has raised funds there for a little league ball field and a youth recreation center. The ball diamond is named for her. Red Lane and Diana Harold helped out this time. . . . The parents of Diana Trask will travel nearly 500 miles to see their daughter perform at a music festival in Australia. She is the first country artist ever to be invited to appear at the festival. She also will work several

(Continued on page 83)

Monroe & Flatt Top ICMFF Fete

NASHVILLE—Bill Monroe and Lester Flatt will headline the Bluegrass concert to be held during the first International Country Music Fan Fair here April 14.

Monroe, a member of the Country Music Hall of Fame, and Flatt will lead a cast which includes Jim and Jesse, James Monroe, Don Reno, Bill Harrell, Ralph Stanley and the Country Gentlemen.

The 10:00 a.m. to 5:00 p.m. show will be held in a tent adjacent to Opryland. There also will be square dancing performances during the concert.

Kustom Sound is handling the sound system for the concert, as well as for all the other Fan Fair shows.

SP Acquires Show Rights

DALLAS—Stadium Productions of New York has acquired the theatrical motion picture rights for the Dripping Springs Reunion, to be held near here March 17-18-19.

The announcement was made by the producers of the show: Edward Allen, Michael McFarland, Peter Smith and Donald Synder.

Douglas Schustek, president of Stadium, will be the executive producer of the film to be shot on location at the 7,000 acre ranch. The reunion will be held on an all-weather stage in a natural amphitheater that will accommodate 60,000.

Seward Bows Rustic Store

GAITHERSBURG, Md.—James Seward, owner of four Empire Music stores in this area, has opened an all-country music store here. Store is located in a shopping center, in which an all-repertoire music store has been in operation for some time.

Chuck Childers, one-time talent booker who manages the Country Music Warehouse, stressed that his inventory would include the even-hard-to-get small independent country labels. Inventory will stress bluegrass. All merchandise will be discounted, with special leader discount items featured weekly.

Seward owns two stores here, in addition to the new country store, and one each in Silver Spring and Bethesda, Md.

New Country Label Formed

NASHVILLE — Formation of Jubal Records was announced here by Sam McBee, president of the all-country label.

Located in suburban Hendersonville, the firm will concentrate its early efforts on Warren Smith, veteran artist of both rock and country, who is the first signed performer with the label. Jerry McBee will produce the session.

McBee said the company would expand to other artists at a later date.

The firm also has an ASCAP publishing company, Berrywood Music.

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PICK HIT OF THE WEEK
YOUR SHARE—Eddie Womack (World Wide)

"A DAY IN THE LIFE OF A FOOL"—George Jones (RCA)
"SOUVENIRS AND CALIFORNIA MEM'RY'S"—Billie Jo Spears (Capitol)
"ONE MORE"—Gene Tyndall (Twilight)
"SOMEDAY"—Jack Hunt (Music Towne)
"I CAN'T HOLD BACK THE TEARS"—Billy Means (Picture)
"THERE'S NO WAY TO MEASURE LOVE"—Bobby Barnett (Binnister)
"YOU DON'T KNOW MY MIND"—Jimmie Skinner (Prize)
"PICTURE OF SADNESS"—Tim Boone (Stop)
"PARTY"—Wil Bang (Music Towne)
"ONE LAST MEMORY"—Bonnie Lou (Wrayco)
"ARE YOU LONELY"—George Baily (Maple)

ALBUM OF THE WEEK:
PENNY—Penny DeHaven (United Artist)

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BILLBOARD COUNTRY AWARDS



Sonny James accepts his Billboard Country Music Award from Teddy Bart, host of the "Noon Show" and Bill Williams for Best Overall Singles artist, and Best Male Artist, singles.



Danny Davis, winner of the Best Instrumental Group award, receives his plaque for his Nashville Brass.



Lynn Anderson is congratulated by Teddy Bart and Bill Williams for her awards as Best Female Vocalist, Best Album, and Best Female Artist.



Dolly Parton receives her awards and those of Porter Wagoner for Best Duo, Albums; Best Songwriter, Female; and Best Syndicated Show.



Billy "Crash" Craddock is cited as Comeback Artist of the Year. Drummer in background is Doug Kirkham, of Joe Lane's Orchestra.



Johnny Duncan picks up his plaque as Best New Artist, another Billboard winner.



Kris Kristofferson acknowledges his Billboard Award as Best Male Songwriter of the year.



L. E. White and Lorene Allen accept plaques for Conway Twitty and Loretta Lynn, for Best Duo, Singles.



Capitol's Wade Pepper accepts plaques on his behalf as Promotion Man of the Year, and for Glen Campbell and Merle Haggard.



Mrs. Foy Lee, mother of Tammy Wynette, accepts on behalf of her daughter for Best Female Artist, Albums.



Larry Lee, who heads the Johnny Cash publishing interests, accepts for Cash as Most Programmed Artist.



Veteran producer Don Law accepts on behalf of Ray Price for the Best Single of the Year, which Law produced.



Brad McCuen accepts on behalf of Mega Records, Best New Country Label of the Year, and for Sammi Smith, Best New Female Artist.



Glen Sutton accepts the Producer of the Year Award won jointly by himself and Billy Sherrill.



The Best Engineers of the Year award went to Glen Snoddy, president of Woodland Sound Studios.



Bill McElhiney is congratulated as Best Arranger of the Year by Bart and Williams.



Bob Hood, general manager of WQQO, came from Orlando, Fla., to receive his award as Country Radio Manager of the Year.



Capitol and Central Songs administrator Happy Wilson accepts on behalf of Ken Nelson as Country Music Executive of the Year.



Award winners sit beside a studio audience awaiting their turns on Billboard Country Awards Show, presented on WSM's "Noon Show."



WSM president Irving Waugh, center, and Opry manager E. W. "Bud" Wendell, seated to his left, are on hand to greet the Billboard winners.



Nashville NARAS executive director Emily Bradshaw joins winners McElhiney, McCuen and Davis at the Billboard Awards show.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 3/11/72

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	SINGS HEART SONGS Charley Pride, RCA LSP 4617	16
2	2	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	5
3	3	EASY LOVING Freddie Hart, Capitol ST 838	25
4	4	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	15
5	5	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	12
6	6	THE RIGHT COMBINATION/ BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA LSP 4628	7
7	9	I'M A TRUCK Red Simpson, Capitol ST 881	5
8	14	(I've Got A) HAPPY HEART Susan Raye, Capitol ST 875	5
9	10	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	18
10	7	WE GO TOGETHER George Jones & Tammy Wynette, Epic KE 30802 (CBS)	19
11	8	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	14
12	12	BILL & JAN (Or Jan & Bill) Bill Anderson & Jan Howard, Decca DL 75293 (MCA)	5
13	13	FOR THE GOOD TIMES Ray Price, Columbia C 30105	80
14	19	TURN YOUR RADIO ON Ray Stevens, Barnaby Z 20809 (CBS)	6
15	15	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. II Columbia KC 30510	21
16	11	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	18
17	16	LAND OF MANY CHURCHES Merle Haggard, Capitol SWBO 803	12
18	18	I'M JUST ME Charley Pride, RCA LSP 4560	35
19	38	GOOD HEARTED WOMAN Nat Stuckey, RCA LSP 4635	2
20	17	COAT OF MANY COLORS Dolly Parton, RCA LSP 4603	20
21	22	MY FRIEND Jim Reeves, RCA LSP 4646	6
22	—	MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014	1
23	20	BEST OF RODGER MILLER Mercury SR 61361	8
24	37	THIS IS TOMMY OVERSTREET Dot DDS 25994 (Paramount)	3
25	25	ROSE GARDEN Lynn Anderson, Columbia C 30411	64
26	26	WELCOME TO MY WORLD Ray Price, Columbia G 30876	15
27	29	NASHVILLE BRASS TURNS GOLD Danny Davis & the Nashville Brass, RCA LSP 4627	7
28	28	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	28
29	31	ME & BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	23
30	24	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-2000 (Famous)	14
31	27	WORLD OF LYNN ANDERSON Columbia C 30902	22
32	32	I WON'T MENTION IT AGAIN Ray Price, Columbia C 30510	40
33	34	RINGS AND THINGS Tompall & the Glaser Brothers, MGM SE 4312	3
34	23	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	10
35	36	TOO OLD TO CUT THE MUSTARD? Buck Owens & Buddy Alan, Capitol ST 874	3
36	21	IN SEARCH OF A SONG Tom T. Hall, Mercury ST 61350	26
37	43	YOU BETTER MOVE ON Billy "Crash" Craddock, Cartwheel CTW AL 05001	2
38	39	VERY BEST OF MEL TILLIS MGM SE 4896	3
39	44	LINDA RONSTADT Capitol SMAS 635	4
40	40	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	22
41	30	COUNTRY GREEN Don Gibson, Hickory LPS 160	9
42	38	FORGIVE ME FOR CALLING YOU DARLING Waylon Jennings, RCA LSP 4647	4
43	—	WHAT AIN'T TO BE, JUST MAY HAPPEN Porter Wagoner, RCA LSP 4661	1
44	—	BIGGEST HITS OF SONNY JAMES Capitol ST 11013	1
45	45	ELVIS NOW Elvis Presley, RCA LSP 4671	2

Country Music

Drake Welding Market Wings

NASHVILLE—The recently-formed Pete Drake Productions has added a promotion and publicity arm for follow-through on records produced. The company currently is producing 30 artists for major labels.

Gene Kennedy will head the promotion staff. A one-time artist, Kennedy formed his own independent promotion firm, then worked with Acuff-Rose and Hickory Records, and most recently was with Decca.

In addition to country artists, Drake recently has produced Tommy James and Ringo Starr. His latest production is that of Sorrells Pickard, who will be released on Decca.

Paul Richey is operations manager of the firm.

Horace Logan Back to Stage

MONROE, La.—Horace Logan, one of the originators and producer of the KWKH, Shreveport, "Louisiana Hayride" and later producer of the "Big D Jamboree" in Dallas, has begun a live presentation show here Saturday nights.

Logan, now vice president of KREB here, also is opening an all-country music record shop in the city.

He currently is writing a book of his recollections of the shows with which he was associated, and previously unpublished stories about Hank Williams, Elvis Presley, Johnny Cash, Johnny Horton, Jim Reeves, Webb Pierce, Faron Young, Jimmy Newman, Kitty Wells and other performers who did early work on the "Hayride."

DMK Produces Anderson TV-er

NASHVILLE — Production of the syndicated TV "Bill Anderson Show," has been taken over by DMK Films, producer of public and corporate films here. The show is seen in 125 U.S. markets in addition to the Armed Forces Network.

DMK president Dennis Kostyk said the show is sponsored primarily by Home-Lite Chain Saws, Coggins Granite, and Physicians Mutual Life Insurance.

The new company takes over production from WSIX-TV, a subsidiary of General Electric, but will continue to use those studios. Talent will be coordinated by Hubert Long, president of Hubert Long, Int.

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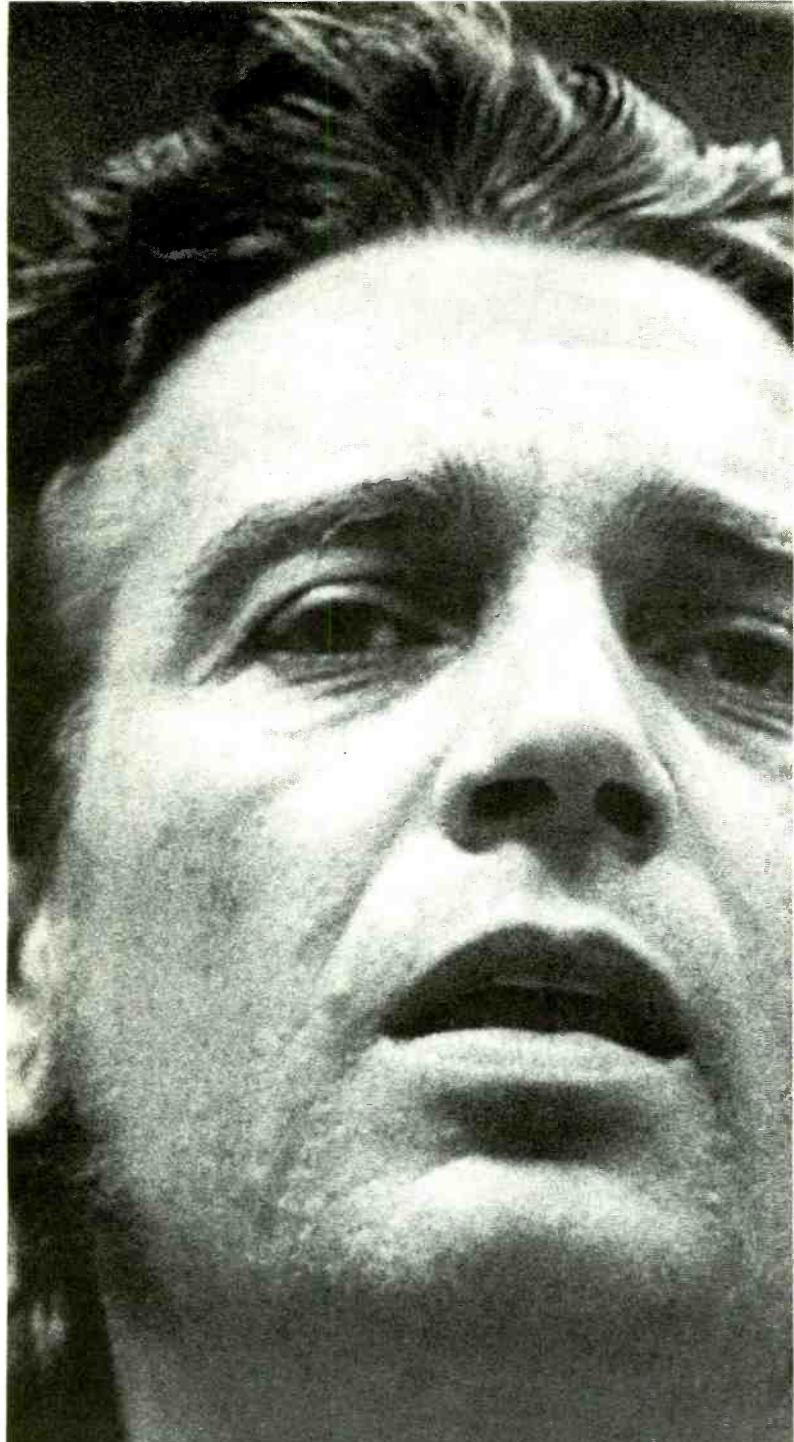
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Hot Country Singles

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	5	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	7	39	26	FORGIVE ME FOR CALLING YOU Nat Stuckey, RCA 74-0590 (Blue Crest/Hill & Range, BMI)	14
2	3	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	9	40	53	BALLAD OF A HILLBILLY Freddy Weller, Columbia 4-45542 (Green Grass, BMI)	4
3	4	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	10	41	55	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA 74-0648 (Owepar, BMI)	3
4	2	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17402 (Famous) (Cason, ASCAP)	11	42	38	THE ONE YOU SAY GOOD MORNING TO Jimmy Dean, RCA 74-0600 (Contention, SESAC)	11
5	7	A THING CALLED LOVE Johnny Cash and the Temple Evangel Choir, Columbia 4-45534 (Vector, BMI)	7	43	46	WE'LL SING IN THE SUNSHINE Alice Creech, Target 0144 (Mega) (Lupercalia, ASCAP)	5
6	6	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	11	44	—	CHANTILLY LACE/THINK ABOUT IT DARLIN' Jerry Lee Lewis, Mercury 72373 (Glad, BMI/Jack & Bill, ASCAP)	1
7	9	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	7	45	37	SUPER SIDEMEN Kenny Price, RCA 74-0617 (Acuff-Rose, BMI)	9
8	1	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	11	46	49	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	12
9	10	I'LL STILL BE WAITING FOR YOU Buck Owens & his Buckaroos, Capitol 3262 (Blue Book, BMI)	5	47	48	THERE'S A KIND OF HUSH (All Over the World) Brian Collins, Mega 615-0058 (Francis, Day & Hunter, ASCAP)	5
10	11	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	7	48	71	JUST FOR WHAT I AM Connie Smith, RCA 74-0655 (Blue Crest/Hill & Range Songs, BMI)	2
11	24	ALL HIS CHILDREN Charley Pride, RCA 74-0624 (Leeds, ASCAP)	4	49	54	YOU'RE MY SHOULDER TO LEAN ON Lana Rae, Decca 32927 (MCA) (Forrest Hills, BMI)	4
12	12	GIVE MYSELF A PARTY Jeannie C. Riley, MGM 14341 (Acuff-Rose, BMI)	9	50	51	NEED YOU David Rogers, Columbia 4-45551 (Malapi, Jamie, BMI)	3
13	16	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	11	51	—	DO YOU REMEMBER THESE Statler Bros. Mercury 73275 (House of Cash, BMI)	1
14	8	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Passkey, BMI)	15	52	47	SUSPICION Bobby G. Rice, Royal American 48 (Presley, BMI)	11
15	13	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	14	53	61	AIN'T NOTHING SHAKIN' Billy "Crash" Craddock, Cartwheel 210 (Popereo, BMI)	2
16	19	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	8	54	27	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Vector, BMI)	11
17	28	WE CAN MAKE IT George Jones, Epic 5-10831 (CBS) (Algee/Flagship, BMI)	5	55	63	JANUARY APRIL & ME Dick Curless, Capitol 3267 (Central Songs, BMI)	3
18	17	TAKE ME Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	12	56	—	SOMEONE TO GIVE LOVE Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)	1
19	15	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (January Music, BMI)	10	57	62	DRAGGIN' THE RIVER Warner Mack, Decca 32926 (MCA) (Page Boy, SESAC)	3
20	23	THE WRITING'S ON THE WALL Jim Reeves, RCA 74-0626 (Tuckahoe, BMI)	7	58	60	LONELY PEOPLE Eddy Arnold, RCA 74-9541 (Wilderness, BMI)	3
21	20	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	11	59	67	YELLOW RIVER Compton Bros., Dot 17408 (Noma, BMI)	3
22	14	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	15	60	—	THAT'S ALL THIS OLD WORLD NEEDS Stonewall Jackson & the Brentwood Children's Choir, Columbia 4-45546 (Vintage, BMI)	1
23	18	AIN'T THAT A SHAME Hank Williams Jr., MGM 14317 (Travis, BMI)	13	61	65	KISS THE HURT AWAY Ronnie Dove, Decca 32919 (MCA) (Mydou/Cha-Fin, BMI)	7
24	25	SWEET, LOVE ME GOOD WOMAN Tompall & the Glaser Brothers, MGM 14339 (Glaser, BMI)	9	62	69	TWO DIVIDED BY LOVE Kendalls, Dot 17405 (Famous) (Trousdale/Soldier, BMI)	5
25	22	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Ripcord/Central Songs, BMI)	15	63	64	ARKANSAS Wilburn Brothers, Decca 32921 (MCA) (Sure-Fire, BMI)	2
26	32	I SAW MY LADY Dickie Lee, RCA 74-0608 (April, ASCAP)	8	64	66	EVENING Jim Ed Brown, RCA 74-0642 (Starsong, ASCAP)	2
27	33	HEARTACHES BY THE NUMBER Jack Reno, Target 01414 (Mega) (Tree, BMI)	8	65	57	DARLIN' RAISE THE SHADE (Let the Sunshine In) Claude King, Columbia 4-45515 (Gallico/Algee, BMI)	6
28	29	I STARTED LOVING YOU AGAIN Charlie McCoy, Monument 8529 (CBS) (Blue Book, BMI)	6	66	—	TOUCH YOUR WOMAN Dolly Parton, RCA 74-0662 (Owepar, BMI)	1
29	21	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	15	67	—	LOVE ME Jeanne Pruett, Decca 32929 (MCA) (Moss Rose, BMI)	1
30	30	A DAY IN THE LIFE OF A FOOL George Jones, RCA 74-0625 (Raydee, SESAC)	5	68	68	UNTIL IT'S TIME FOR YOU TO GO Elvis Presley, RCA 74-0619 (Gypsy Boy, ASCAP)	2
31	31	PARTY DOLLS & WINE Red Stegall, Capitol 3244 (United Artists/Songmill, ASCAP)	9	69	70	I CAN'T FACE THE BED ALONE Henson Cargill, Mega 615-0060 (Terri, ASCAP)	2
32	35	WE'VE GOT TO WORK IT OUT BETWEEN US Diana Trask, Dot 17404 (Famous) (Daydan, ASCAP)	8	70	—	EVERYBODY OUGHTA CRY Crystal Gayle, Decca 32925 (MCA) (Brougham Hall, BMI)	1
33	34	TEN DEGREES AND GETTING COLDER George Hamilton IV, RCA 74-0570 (Travis, BMI)	6	71	72	I WISH I WAS A LITTLE BOY AGAIN LeWanda Lindsey, Chart 5133 (Flagship, BMI)	3
34	45	FAR FAR AWAY Don Gibson, Hickory 1623 (Acuff-Rose, BMI)	4	72	75	SWEET APPLE WINE Duane Dee, Cartwheel 207 (Jangle, ASCAP)	2
35	36	THE BEST IS YET TO COME Del Reeves, United Artists 50877 (Tree, BMI)	8	73	73	THESE ARE THE GOOD OLD DAYS Roy Rodgers, Capitol 3263 (4 Star, BMI)	3
36	44	THE DAY THAT LOVE WALKED IN David Houston, Epic 5-10830 (CBS) (Algee/Flagship, BMI)	4	74	74	WHITE LIKE FEVER Buddy Allen, Capitol 3266 (Blue Book, BMI)	2
37	56	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	4	75	—	BRAND NEW KEY Jeris Ross, Cartwheel 206 (Neighborhood, ASCAP)	1
38	39	MISTY MEMORIES Brenda Lee, Decca 32918 (MCA) (Playback, BMI)	7				



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RCA Records and Tapes

Tape Cartridge

Optimism Titillates All Segments of Tape Market

LOS ANGELES—To the great glee of record companies and tape duplicators, the pendulum of tape growth sentiment has swung from indifference to high optimism as the result of two basic positions:

An upsurge in consumer confidence that the economic problems are being resolved and a new Federal law temporarily prohibiting unlicensed duplicating/marketing/distributing.

The chief reasons for the change in mood stems from a resurgence in prerecorded cassette sales, a continuing growth in 8-track, more 4-channel product, and the hopeful elimination of "bootlegged" tape.

Those subtle but optimistic signals leading to the peppy market environment can be heard at tape duplicators, record companies and even at blank tape manufacturers, who supply preleadered cassettes and lube tape to duplicators.

In short, some of the major uncertainties that have been clouding the business outlook are beginning to be resolved—favorably. All the hurdles are imponderables, to be sure, but most forecasts indicate a tape business upswing.

Increase Forecast

In most circles, executives predict at least a 10-12 percent increase in prerecorded tape sales this year over 1971.

Leading Retailers Openly Sell 'Unlicensed Tape'

CHICAGO—One of the retailers most vociferously opposed to "unlicensed tape duplicators" elected to sell "unlicensed" tapes during the Chicago Auto Show.

The auto event followed closely the four housewares shows held here recently where five tape marketing firms were enjoined from displaying Columbia and Capitol tape (Billboard, Jan. 29). Court action on these cases is still pending and the injunction is still in effect, said the label's attorney.

With the only exhibit devoted exclusively to tape players, Herb Levin, president of Stereo City nine-store chain, said he was offering "what we believe to be legally duplicating tape. We have a letter from the duplicator stating royalties have been paid. We are going to see what happens," he said. At the time of the show, Levin had not put the "unlicensed" product in his stores.

He said he was offering "50 titles" at \$3 per tape. "In this market if you are to survive in the tape software business, you have to handle it ("unlicensed tape")."

Our business has steadily grown and yet our tape sales have stood still for three years. Within walking distance of any of our nine stores there are people selling really "underground" tapes for as low as \$3.49 with an offer of buy two and get one free, yet I am paying \$4.11 for regular legitimate tapes.

At the Stereo City software exhibit, separate from the hardware booth, the firm displayed a document from International Tape Inc., one of five firms enjoined during the housewares shows. Jack H. Oppenheim, attorney for Arvey, Hodes & Mantyrband, said one defendant has filed a motion for dismissal, two have filed to remove the case to federal courts, one has agreed to a permanent injunction and one other did not send a representative to the hearing set here Jan. 28.

However, Levin said: "The industry is doing nothing about this problem ("unlicensed tape duplicators"). He said he reprinted an ad from the Harry Fox Agency and

Continued on page 67

International Tape

BRUSSELS—Felix Faecq, head of World Music and Palette Records, is negotiating with Ecofina for the release of Palette prerecorded cassettes in Italy.

LONDON—Multi-Track, the retail division of Solent Stereo, software and equipment distributor, has started a tape racking service. . . . Bib, record and tape accessories division of Multicore Solders, has introduced a cassette carry case which holds 12 tapes. . . . RCA has released five prerecorded cassettes on its budget Caprice series. . . . The first release of tape product on the classical Unicorn label will be made by Precision Tapes in March.

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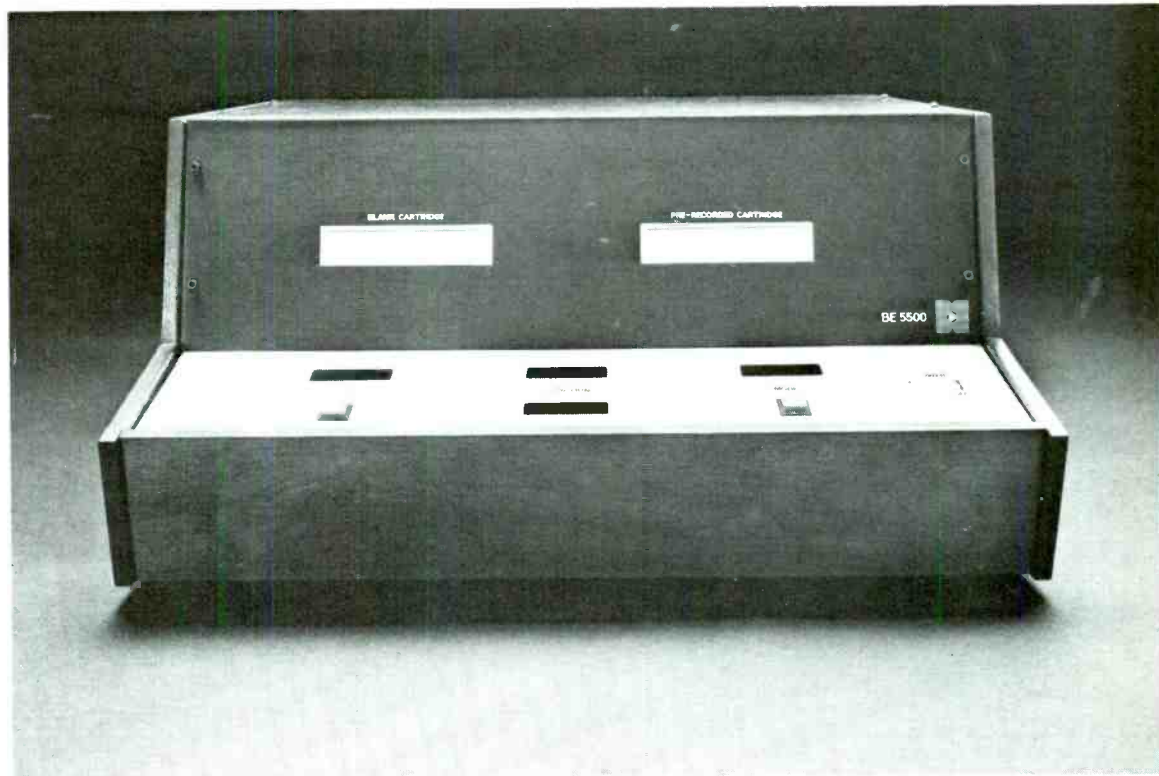
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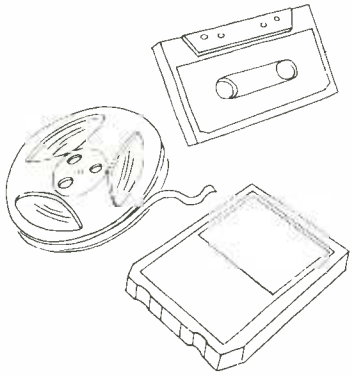
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Tape Cartridge

Columbia's Kavan Foreign Strong Links in SQ Chain

LOS ANGELES—Tape industry views on the probable effect of Columbia's 4-channel posture—discrete 8-track and matrix disk—range all the way from ho hum to spectacularly bullish.

The question of industry standardization and compatibility, always a touchy subject, is shaping up as one of the most difficult and potentially explosive issues this year in the tape industry.

As usual, there are pressures in both directions. Speculation about a potentially exciting new sound concept, quadrasonic, has created a peppy market environment for pre-recorded tape and disk.

On one side, there are pleas from industry leaders, like Oscar Kusisto, president of Motorola Automotive Products; from tape giants, like Panasonic and JVC; and from a record Goliath, RCA Records, to discourage "simulated" 4-channel.

Prominent among the optimists of discrete tape but matrix disk, however, is Columbia Records, which introduced a Stereo/Quadrasonic (SQ) compatible system. The concept has rapidly gained support among equipment manufacturers, major retail chains and a handful of record companies.

After all the shouting about the merits of each quadrasonic concept—discrete or matrix—Columbia is going ahead capturing the market with a lot of ballyhoo and fanfare.

Chief ballyhooist for the label's 4-channel effort is Stanley J. Kavan, vice president of planning and diversification. His message can be stated in 11 words: "We're going into a period that is extremely bullish for SQ."

Here are the facts, according to Kavan:

—There is a growing list of equipment manufacturers/electronic audio retailers licensed to produce audio hardware carrying the

SQ logo, including Sony, Radio Shack, Sherwood Electronics Laboratories, Lafayette Radio, Instruteck, Harman-Kardon, among others.

—There is a growing list of software producers joining the SQ parade, like Electric & Musical Instruments (EMI), Capitol, Epic, Stan Kenton's Creative World, Monument, Ampex and Vanguard, among others.

As more and more industry talk centers on 4-channel one thing is reasonably clear: Kavan's story is getting across.

Making his job easier are two focus points—an SQ record played on a standard stereo record player provides normal stereo reproduction, and an SQ record played on an SQ player, which includes an SQ decoder and four speakers, provides a reproduction of the original 4-channel recording.

Compatible Factor

In short, SQ is compatible with existing home, broadcast and studio equipment. "An SQ record, for example, will play like a standard 2-channel stereo disk on any system equipped for standard stereo," Kavan said.

"Add an SQ decoder and the additional two speakers and amplifier and you get quadrasonic sound," he said. "And since SQ works within the normal frequency range, SQ disks can be played over the air with existing equipment and received in the home as 4-channel sound by listeners with a decoder."

(Sony is manufacturing its own SQ decoder but using the CBS circuitry. It will be marketed in both Japan and the U.S., the latter in competition with Columbia.)

Although not discounting the precedent-setting work done on 4-channel sound on discrete tape formats, Kavan believes the industry needs a quadrasonic disk to succeed in the mass market.

With that theory in mind, Co-

lumbia is pursuing equipment manufacturers, including those in Japan, to commit to a discrete tape format and a matrix disk concept.

More In June


"By June, when the Consumer Electronics Show opens, we will have a rash of licensing arrangements to announce," Kavan promised. "Sony recently introduced new models to complement its

existing line and Columbia Masterwork is preparing to introduce a full family of products."

The executive believes consumers are moving to a fully integrated unit, too, rather than only component pieces.

"It's not difficult to anticipate that in three years there will be more phonographs with the SQ (Continued on page 61)

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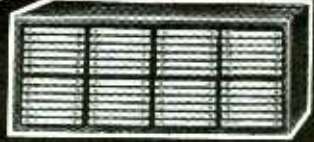
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Tape Market Optimism

• Continued from page 53

ment in the marketplace, some of it outfitted with Dolby noise reduction systems; and new technical advances in tape formulations.

All agree that nagging worries remain, and there are definite hur-

dles, like returns, accounts receivable, better balance between distributor loading and sell-through, and tighter production controls.

For a change, however, there are more smiles than frowns. Pre-recorded tape is trying to achieve some new sales peaks.

A&M Executives Scrutinizing Global Market Possibilities

LOS ANGELES—While industry executives differ sharply about which way the economic winds will blow this year, the general

view at A&M Records is that tape earnings will improve dramatically in 1972 even after an impressive gain in 1971.

As Bob Elliott, A&M's tape director, and Dave Hubert, the label's international director, see it, the foreign marketplace is fast becoming tape oriented.

Chief reasons for a peppy market environment for tape centers around more equipment, consumer awareness, stabilizing financial conditions and more aggressiveness on the part of record companies and duplicator/marketers.

A&M Records, for example, is well aware of how it can bolster its coffers by carefully analyzing the tape market in Europe, Japan, Canada, parts of South and Central America and even behind the Iron Curtain.

To realize the full potential of the international market, the label is doing two things: signing licensing agreements with aggressive and product-aware foreign companies and making key product immediately available on a worldwide basis in selected areas.

After making several investigative international tours, Hubert is convinced new and more important sales can be achieved, both in tape and disk, by paying attention to an awakening foreign market.

Increases Staff

He has expanded the international division in manpower to seven (from three), named a European coordinator (Michel DeMay) to assist a separate staff in Europe, and has responsibility for the military and record-tape clubs (RCA, CBS and Capitol in the U.S. and Canada, World Record Club in England, Bertlesman in Germany and Reader's Digest in England.)

A major step in recognizing the sales potential of Europe, according to Hubert, was awarding Ariola the tape-disk licensing rights to A&M product behind the Iron Curtain.

A promotional-merchandising effort will be made in Czechoslovakia, East Germany, Poland and Russia, initially with a new album by Joan Baez and then followed by other artists.

A&M's overseas tape picture looks like this:

England: Signed an exclusive three-year tape contract with Precision Tapes to duplicate/market.

Holland: Ariola gets its tape from Precision in England to service this market.

France: RCA Italiana gets certain tape titles from its RCA plant and other quantities from Precision.

Italy: Ricordi manufactures some tape at its own factory.

Spain: Hispavox manufactures its own cassettes.

South Africa: RPM imports tape from England, but is starting some of its own duplicating.

Scandinavia: Imports all its tape from Precision in England.

Germany: Ariola is doing its own duplicating/marketing.

Far East: Phonogram has its own factory in Singapore.

Australia/New Zealand: Festival imports tape from A&M in the U.S., but is starting to set-up its own factory.

Japan: King is just completing a new factory; Sony duplicates open reel and Nippon Victor duplicates cartridges and cassettes for King.

Canada: A&M Records of Canada Ltd., Toronto, markets tape which is custom duplicated by London Records.

Puerto Rico: Montilla imports tape from A&M Records in the U.S.

Mexico: RCA imports tape, but is beginning to duplicate on a limited scale.

Argentina: EMI Suppliers does its own duplicating.

Brazil: Odeon (EMI) manufactures in Brazil.

Venezuela: Palacia de la Musica imports from the U.S.

Panama: Imports tape from A&M Records in the U.S.

Where A&M is not covered by licensing agreements in particular nations by individual companies, it is covered by an overall licensing (Continued on page 66)



You know the old shell game only too well. Nine out of ten cassette returns are caused by a malfunctioning shell. The simple fact is most manufacturers are still trying to get the bugs out of their shells. Maxell already has succeeded.

Maxell has spent seven years perfecting its shell. Today, it's trouble free.

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Ladd Decries Real Dolby Audio Value

LOS ANGELES—"Cassette recorders are getting over-Dolbized," claims Howard Ladd, vice-president of Sanyo Electric, which is licensed to produce equipment outfitted with the Dolby noise reduction system.

Ladd feels that although the Dolby (and other) system significantly reduces tape hiss (and therefore represents a technological improvement), he questions the importance and need for this technology in terms of its cost and value to consumers.

"Analyzing the Dolby system," he said, "suppression of tape hiss is desirable in classical music with wide dynamic range to eliminate audible tape hiss during the soft

musical passages. However, classical music is a very small part of the contemporary recording picture.

"In the music that's selling today (with minimal dynamic range) there is a very little audible tape hiss as it is buried beneath the level of the music," Ladd said. "Therefore, the extra cost of a Dolby noise suppression circuit or any other noise suppression system is of questionable merit for consumers with little interest in classical music."

Although Sanyo is introducing two cassette tape decks, one with Dolby circuitry, the emphasis will be on other technological improvements rather than the noise reduction system itself.

In designing the new cassette decks, emphasis has been on critical engineering problems of tape speed, frequency response and wow and flutter.

The tape deck equipped with the Dolby noise suppression system, model RD4350, will be priced at about \$300. A deck without the noise reduction system model RD4300, will be \$250.

Strong Links In SQ Chain

• Continued from page 54

capability than only stereo models," Kavan said. "Within three years, taking the economy into consideration, there will be a mass market for quadrasonic product, particularly disk.

"Much is being made between the discrete and matrix concepts. Both are fine systems, but we feel the matrix concept, which is fully compatible with stereo and broadcasting standards, has a mass market (commercial) appeal.

"Until a discrete disk system comes along that is fully compatible, does not require substitution equipment and a new cartridge, and is compatible with the broadcasting industry, then the discrete system has a limited market potential," Kavan stated. "There are still many problems to be resolved. We (Columbia) began our research development with discrete, but couldn't meet certain specifications, like compatibility, playing time, among others."

To push its concept at the dealer level, Kavan has established a task force—Ron Bledsoe, Joe Dash and Jerry Budelman—to "talk SQ at every level of the marketplace."

Columbia has set up special SQ mixing cubicles and assigned engineers to operate and "educate" other record companies and studio engineers. Where dealers have set up demonstration rooms, Columbia will ship demo equipment, posters, streamers and consumer propaganda to woo consumers.

"To support the movement on the software side," Kavan said, "we have released about 40 albums on Columbia, with a monthly release schedule in the offing. Although our early attempt is on a catalog basis, we will be on an SQ and stereo simultaneous release schedule, and eventually, sometime downstream, on an all-SQ disk basis."

GCC Enlarging Its Proprietary Wares

PHOENIX — General Cassette Corp., custom production and tape duplicator, is broadening its line of proprietary products.

The company, which primarily produces, duplicates and distributes prerecorded cassettes for education, industry and instructional use, is looking more at blank tape and custom duplication. It also distributes tape recorders and accessories.

General Cassette's three methods of operations—production, duplication and custom packaging and proprietary lines—is continuing, with duplication and custom packaging as its prime source of revenue, according to an offering circular.

Proprietary materials now being marketed are "Bible Stories" and "Stories That Teach" for children, with more sophisticated educational programs under development.

A kindergarten mathematics program, a course for executives and engineers on the slide rule, shorthand writing courses and sales motivation tapes are in various stages of production, said the com-

pany. It is also expanding distribution of blank tape to retailers and school systems.

General Cassette operates from

a 7,000 square foot plant which houses an Electro Sound tape duplicating system. Recordex duplicators, among other equipment.

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SUPERSCOPE SETS UP BRAND MARKET WING

LOS ANGELES—Superscope has formed a new division to market a line of auto home entertainment equipment under its own brand name.

The company, which is the exclusive distributor in the U.S. for Sony tape recorders and magnetic tape, is developing a line of radios, low-priced compact stereo systems and components, and desk-top television sets. There are no plans—initially—to create a tape recorder line.

The new Superscope products will be manufactured in Japan by Standard Radio Corp., which is 50 percent owned by Superscope Inc., which also manufactures and distributes a line of high fidelity stereo components under the Marantz brand.

Superscope is planning to market the line both in the U.S. and in foreign countries.

Prototype models will be exhibited in Superscope's hospitality suite in June at the Consumer Electronics Show in Chicago. The products will not be displayed at the show, where Marantz and Sony have exhibit booths.

Jack Passero, formerly national sales manager of Toyo Radio Co. of America, has been appointed national marketing and sales manager of Superscope products.

GRT Comeback Try Sparks Industry

SAN FRANCISCO—The signals now being emitted by GRT Corp. on its business turnaround are becoming stronger.

After a long, economically depressed period, when its earnings and stock slipped, GRT is suddenly the talk of the prerecorded tape business. The company is coming back.

There is some truth, some speculation and some fiction in what is being said.

Here are some facts:

One of those subtle but optimistic signals is the company's third-quarter and nine-month earnings report. It showed black ink. (Billboard, Feb. 26.)

After last year's troubled times, GRT is looking and talking bullish; it not only predicts a company turnaround, but an industry-wide posture of renewed strength.

Here are some specific facts, positions and predictions from executives at GRT:

On the company—"Following our difficult period a year ago, the second and third quarters of fiscal 1972 were both profitable," said Alan J. Bayley, president. "They enabled us to overcome our first quarter's loss of almost \$400,000. We expect to continue in black ink and report a net profit for our fiscal year ending March 31. We identified and solved our problems almost a year ago and our turnaround program brought us back to profitability last July."

On the industry in general and Ampex Corp., its competitor, in particular—"Aside from our return to a profitable, viable position, the most significant positive factor in our continuing development is the extremely serious financial position recently reported by our major competitor in the prerecorded tape business," Bayley stated.

"It would be difficult to overestimate the importance of that company's condition to our future. It would be inappropriate to comment on the reasons for the competitor's enormous losses. However, since we're in the same industry I do feel obligated to our shareholders to make several clarifying points.

"Ampex's problems relate only to its own business and definitely do not reflect the current state of the prerecorded tape and phonograph record industry. Ampex's problems result from business and economic factors existing prior to mid-1971."

(Bayley's statement refers to Ampex Corp., which reported a projected loss of more than \$40 million in its fiscal year.)

On 4-channel and Dolby: "A marketing survey showed consumer acceptance of Dolby equipment and prerecorded product goes beyond the classical market. Our initial dolbyized release will emphasize contemporary titles, both new and catalog repertoire," said Tom Bonetti, president of GRT Music Tapes, the prerecorded tape wing of GRT Corp. "When we receive a master which has been dolbyized (A-Type), we will release it in consumer (B-Type) format on a selective basis," he said.

"An upsurge in 4-channel equipment sales during the last few months prompted a release of quadrasonic cartridges," said K. White Sonner, marketing vice president. "Initial release will be about 10 titles from a variety of labels, with plans to issue monthly repertoire as the market develops."

On bootlegging—"The new Federal statute should go a long way in curbing illegal product, but it remains for the industry to serve as a watchdog in enforcing the law," said Herb Hershfield, sales vice president. "We are taking several steps in altering distributors on how to detect illegal product, including having salesmen carry bootleg and counterfeit tape along with legitimate product to compare the two.

"We want distributors to know the difference between legitimate product and bootlegged titles so they can compare product when it is returned to them from retailers. Too often retailers are buying bootleg titles and returning it to distributors who, in turn, send it back to manufacturers for credit.

"Any tapes returned to GRT which are counterfeit will be impounded and turned over to law enforcement authorities. No credit will be issued."

On prerecorded cassettes—"There is a resurgence in cassette sales," according to Biruta McShain, market research analyst. "Consumer confidence was restored in prerecorded cassettes when more product was available at the dealer level. Equipment availability, of course, contributed to the sales resurgence.

"We noted a 50 percent increase at GRT in a nine-month period, April to December 1971, over the same period in 1970, and a strong sales spurt in the October-December period in 1971.

"An industry-wide 20 percent growth factor in prerecorded cassettes is likely this year over 1971, which was about 20 percent higher than in 1970," Miss McShain said. GRT estimated the market in the U.S. at 15 million units in 1971, but projects an increase to 18.6 million units this year."

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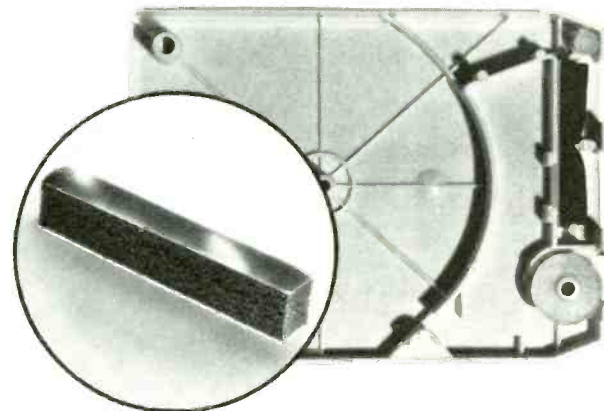
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More Record Makers Rally to Dolby Flag

NEW YORK—More and more record companies are releasing dolbyized prerecorded cassettes as an increasing number of manufacturers are introducing equipment outfitted with noise reduction units.

An updated catalog issued by Dolby Laboratories lists seven software companies releasing product and 37 hardware producers under license to Dolby.

Ampex Stereo Tapes has released dolbyized prerecorded cassettes on ABC, Alston, Ampex, Atco, Atlantic, Asylum, Audio Treasury, Bell, Big Tree, Blue Thumb, Buddah, Capricorn, Cobblestone, Cotillion, Curtom, Deram, Disney, Dunhill, Evolution, Family Productions, GWP, Hi, Hot Wax, Impulse, Kama Sutra, London, Motown, Parrot, Prestige, Project 3, Red Lion, Sunlight, Sussex, All Platinum and Soul.

The CBS product line includes titles on Columbia, Epic and Masterworks, and Decca Musicassettes

is releasing London titles in the U.S. Other companies with dolbyized titles are the Musical Heritage Society, Precision Tapes (Pye and World Record Club) and RCA (UK only).

According to Dolby Labs, the following companies are under license to introduce Dolby B-Type consumer products:

Advent, AGS, Allied Radio Shack, Bell & Howell, Benjamin Electronics/Concord, Bigston, Crown Radio, Ferrograph, Fisher, General, Harman-Kardon, Hitachi, JVC (Nivico), KLH/Singer, Kellar, Kenwood/Trio, Lafayette, Lenco and Matsushita (National and Panasonic).

Others are Mitsubishi, Nakamichi Research, Nippon Columbia, Pioneer, Planet Research, Rank Wharfedale, Revox, Sansui, Sanyo, Silver/Shin-Shirasuna, Sonab, Sony, Standard Radio, Teac, Teleton, Tokyo Shibaura (Toshiba) and Wollensak/3M.

Tape Happenings

The Institute of High Fidelity is presenting the first Chicago hi fi show in the Marriott Motor Hotel, April 20-23. . . . Forbath Advertising, Los Angeles, is creating an advertising campaign for A l t e c consumer products division, which includes speaker systems and stereo components, musical sound equipment and University Sound high fidelity components. Forbath, which replaces J. Walter Thompson, is developing both domestic and international advertising, with emphasis on stereo and music trades. . . . Gibbs Sound Products, subsidiary of Boman Astrosonix, Downey, Calif., will be represented in Latin America by Manrep Corp., North Miami. . . . Concept Plus, Los Angeles, has appointed three distributors and a manufacturer representative firm. Named were California Marketing Associates, the Moore Company, Portland;

Continued on page 67)

Retailers Document Rise In Cassette Deck Volume

LOS ANGELES—Cassette decks, spurred on by increasing use of the Dolby noise reduction system, are rapidly taking up the slack left by declining open reel sales.

In turn, decks are well on the way to becoming an audiophile as well as mass market product. Retailers agree there is more interest in cassette decks than ever before.

In addition, features have taken a back seat to performance for consumers interested in buying a cassette. While various features once attracted the consumer more than performance, it is now sound quality that he seeks.

Growing improvement in blank tape quality has also played an important role in the growth of the cassette as a high fidelity medium; more and more retailers are sticking to brand names.

Other cassette configurations beside the deck are growing in popularity, particularly cassette/radio combinations and high-end portables.

"We're having remarkable success with over-\$150 cassette decks," said Jay Schwab of Sam Goody's in New York. "We may very well be seeing a generation turn from open reel to cassette for quality. There is tremendous interest in decks incorporating the Dolby system, and chromium dioxide tape is getting more play than last year," he said.

"Consumers realize that they can get excellent results from a quality cassette deck," Schwab said. "I look for cassette decks in the \$400 to \$500 range in the fall, and this will be a true test for the cassette configuration in the audiophile market."

"We're also selling more portable units than before, simply on the basis of improved quality."

Software is increasingly important to major buyers. "Blank tape is definitely improving," said an executive for a mass merchandising chain. "Our attitude is that cheap tape is taboo."

Other retail opinions: Ed Radford of Swallen's in Cincinnati—"Performance is the big feature. In deck sales, the Dolby system is a big factor and the consumer is more knowledgeable than he has been in the past. The deck

buyer understands wow and flutter and frequency response. We're selling decks in the \$150 to \$200 range."

Dick Snide of Howard Sound in Colorado—"More audiophiles are interested in cassettes. We're also selling more blank tape."

While the cassette deck is moving steadily into the audiophile area, the market for the under-\$150 portable cassette and cassette/radio combination is growing. It is in this area that features still play an important role.

John Merriam, components manager of Del Padre's in Springfield, Mass., said "automatic shut-off is one of the biggest features, as are mikes in portable units."

A cassette/radio must have FM capability, according to most retailers. "I don't stock anything without FM," said one buyer. "We have no units with AM only," said Ann Richmond of Troy's in Durham, N.C. "All consumers want FM."

Microphones are not an important feature in decks, because most consumers record directly from a source. But in portable units they are still very important, retailers feel.

Cassettes, whether they be decks, portables or radio/recorders, are definitely moving into the quality market.

KENWOOD IN SQ LINK

NEW YORK — Kenwood Electronics has been licensed by CBS to market SQ matrix equipment.

Kenwood will introduce its SQ line of hardware around the world, marketing its amplifiers in Japan under the Trio name.

Other CBS licensees include: Sony, Sherwood, Harmon-Kardon, Lafayette Radio, Radio Shack, Instruteck Corp. and Masterwork, the CBS line.

Four-channel matrix LP's are being released by Columbia, with Vanguard, EMI, Stan Kenton's Creative World and CBS/Sony among the first disk licensees for the system.

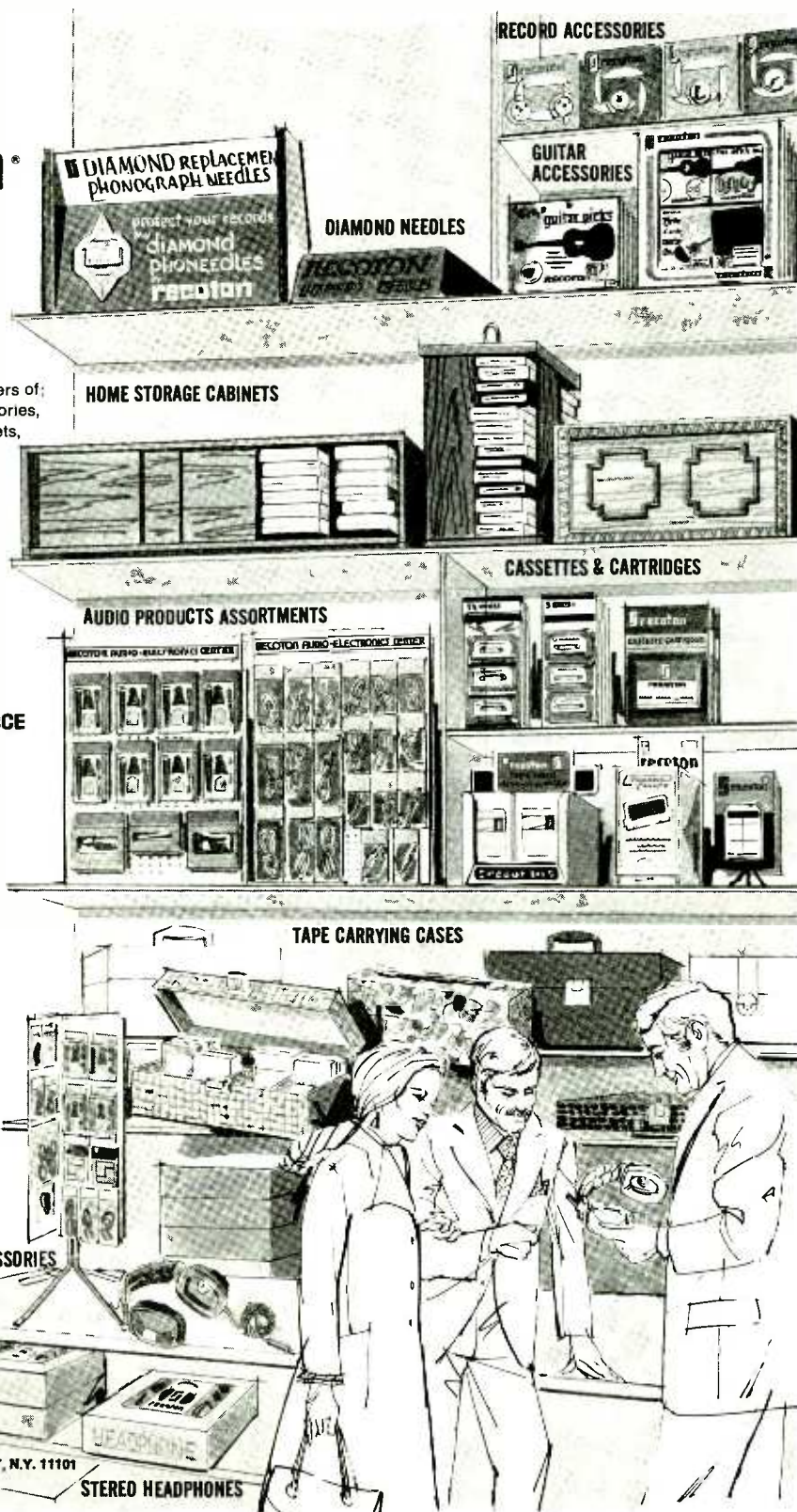
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Tape Cartridge

A&M Global Market Possibilities

• Continued from page 56

fact with EMI, which ships tape from its facility in London.

How do Hubert and Elliott view the international marketplace?

Europe: "Already an important disk market, the Continent is rapidly becoming important in tape as more and more manufacturers are introducing equipment, blank tape and prerecorded product. Holland, Germany, the Scandinavian countries and Switzerland are excellent markets, and England (like Canada) is important from a talent acquisition and talent introduction standpoint."

Japan: "It is the most important individual market for us in the world. Consumers there are buying quality, are aware of music. The economy is stable. Technical innovations catch on quickly and equipment (phonographs and tape players) is readily available. Strictly from a sales viewpoint, it can contribute handsomely to our profit posture."

South and Central America: "Emerging at a faster rate than we expected, especially in Venezuela, where the economy is healthy, there is more money in circulation, more government and economic stability and people are very aware of music. The same holds true in Panama and Puerto Rico."

Far East: "It is the bootlegging market, especially in Hong Kong. Singapore, although a bootlegging haven, too, is rapidly advancing toward a more modern, forward-thinking area. There is a new breed of music dealer trying to emerge to give the industry there some stability."

West Indies: "A future music market is emerging. People are music oriented, are aware of musical trends and have money to spend on entertainment."

Canada: "I'm more excited about

this market overall than any other one. It's important from a talent standpoint and certainly from a profit position. People here are

aware of musical trends, artists, concerts, personal appearances, radio and tape."

Continued on page 67)



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Leading Retailers Openly Sell 'Unlicensed Tape'

• Continued from page 53

mailed it to 170 local firms during a recent campaign he waged against "unlicensed tape duplicators."

On the hardware side, Stereo City showed a full complement of home component systems from (JVC, Pioneer, and Kenwood), and offered several show specials including an auto 8-track for \$39.95.

Warshawsky & Co., exhibiting for the first time, displayed from Bowman at \$169.95, \$93.95 and \$74.95. The auto parts firm's catalog lists tape players on two pages, with a deluxe 8-track at \$64.95 and a cassette car unit with microphone at \$79.95.

One other electronic exhibitor was Sights & Sounds, Inc., a Park Forest, Ill. firm offering the Ashworth sound reproducer which "turns" walls, doors, windows, even a chair into a speaker.

Explaining the total absence of tape players in automobiles, a spokesman at the Chrysler exhibit said: "See this door lock knob? That will be gone tomorrow (this was during the opening night press review). The people steal anything on these cars they can get loose."

Also, the show does not allow cars to be hooked up electrically, so nothing on them operates.

Chrysler, however, devotes considerable attention in its new brochures to factory installed tape players and offers both cassette and 8-track. Cassette with AM/FM multiplex radio is list priced at \$293.00 with two speakers.

The Chrysler AM/FM multiplex with 8-track lists at \$247.00 and is available as an extra on the Imperial only—not available on

the others. The AM radio with 8-track, on the other hand, is not available on the Imperial but is available as an extra on the other models.

Not surprisingly, Dodge pictures its cassette unit and describes it as a recorder. Pontiac was another firm picturing an 8-track and radio combination in its brochure. Oldsmobile lists a "stereo tape player" as an option with its Cutlass Supreme. Even import brands such as Jensen lists AM/FM multiplex radio with 8-track as apparently more and more car makers see tape players as an increasingly popular accessory item.

Ampex Sets Retailer Co-op Plan

SAN FRANCISCO—Ampex's magnetic tape division is inaugurating a dealer cooperative advertising program for blank tape.

The program allows dealers to accrue a case-lot allowance for print advertising on Ampex's consumer product line in cassette, cartridge and open reel tapes. Purchases made by dealer under the cooperative program.

"We want to get dealers more involved in the merchandising of blank tape," said Jim Lantz, national sales manager. "In turn, it gives Ampex deeper penetration in the market and allows the division to help defray the cost of local advertising undertaken by dealers."

Dealers will be supplied with an

advertising catalog containing 18 different mats and proof sheets.

The program will supplement the company's national advertising program in trade and consumer magazines and in radio.

Ampex's consumer programs have recently included newspaper and radio spots in Los Angeles, San Francisco, Portland, Seattle, Chicago, St. Paul, Detroit, New York City, Boston, Baltimore and Washington D.C.

Consumer newspaper ads list dealers and plug product by offering three different coupons: buy a C-60 cassette and receive one free, purchase an open reel tape and get another free, and buy a six-cassette

library-pak and pay for only four cassettes.

The newspaper campaign was in conjunction with 60-second radio spots, both on AM-FM and underground stations.

Lantz has plans to continue radio advertising on a selective market basis and to go heavier in college and certain underground newspapers.

In another area, Ampex is expanding its relationships with rack merchandisers. Lantz stated. The company is now doing business with All Tapes, National Tape Distributors (Torrance, Calif., branch) and Transcontinental Music. Tape—General Cassette

A&M Global Market

• Continued from page 66

In short, it's easy to see why Hubert, Elliott and other executives at A&M are pursuing the international market. "There's a lot happening," Hubert said, "and pre-recorded tape is just beginning to mushroom."

Tape Happenings

• Continued from page 64

White Distributing Co., Seattle; and Mansco Inc., Beltsville, Md. . . . Pioneer Electronics, Carlstadt, N.J., has introduced a solid state stereo receiver, model SX-525 AM-FM, at \$239.95. . . . Dubbing Electronics, Copiague, N.Y., has opened a quadrasonic recording studio. . . . Sanyo Electric, Compton, has introduced an auto AM-FM radio, model F-84-10, at \$59.95. . . . JBL, Los Angeles, has established a Canadian distribution center under James B. Lansing Sound Canada Ltd. and named a sales representative, E.S. Gould Marketing Company Ltd.

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Cartridge TV



ROY HARTMAN, right, a Videorecord Corp. dealer, demonstrates videotape teaching to officials of the Saxe Junior High School in New Canaan, Conn. The school is the first in the country using Videorecord's educational program.

Motorola Eyes Europe As 2d Player Front

NEW YORK — Motorola will market European (PAL) versions of the EVR Teleplayer on the Continent, reports Lloyd Singer, the company's vice president and director of education and training products.

The company has already instituted an intensive marketing campaign in Europe for the sale of its American manufactured players to that market. Shipments of the units are expected to get underway by mid-year.

Singer notes that Motorola will deal through other EVR licensees, as well as master distributors with service capabilities in multiple countries. "We also expect to gain some excellent cross-marketing situations for the Motorola Teleprogram Center," he said.

Singer's disclosures here last week officially broke the company's self-imposed silence which began two months ago with CBS's unprecedented announcement of realignment plans.

Motorola's decision to broaden the perimeters of its involvement with EVR, comes as an official endorsement of the system. In the words of Elmer Wavering, vice chairman of the board, and chief operating officer of Motorola Systems: "Our intention is to aggressively pursue our North American cartridge TV operations, and to expand operations multi-nationally in the marketing of Motorola Teleplayers and programming."

In explaining his company's decision to stay with EVR, Singer said that in re-evaluating its posture on the system Motorola decided that EVR is an excellent long-term facility, which is at the breakthrough stage of a learning curve of technology.

He saw the system going through several generations of cost reductions and feature changes in the years ahead, and cited these as plus factors in EVR's eventual entry into the consumer market—an area slated for volume penetration by early 1973.

Meanwhile Motorola's CTV network program is making significant headway with some 400 EVR Tele-

players already installed in hospitals across the nation via Ayrest Laboratories. In Canada another 40 players have been installed in various strategic locations by Bellevue Pathe.

Motorola continues to be bullish on the development of its software catalog, via its Teleprogram center, and dispelling fears that its activities would conflict with those of CBS in that area, Singer said, "We have excellent interaction with CBS on software development."

The EVR Partnership's Basildon, England, duplicating plant will handle color EVR cassettes for Motorola's industrial clients. The first quantity delivery duplicated in England should reach North American customers before mid-year.

CBS's Rockleigh, N.J. duplicating plant, continues to deliver both black and white and color cassettes to Motorola customers. That facility is slated for closing within six months.

In Chicago Area

Sears Single Depot to Handle Avco Shows

CHICAGO—Sears will establish a single area depot to handle the inventory of pre-recorded shows for the Cartrivision system being launched here in June. Eighteen stores in this area will be offering the Silvertone TV set with an integrated Cartrivision unit.

The program depot will be designed to service both the needs of the stores as well as to dealing directly with customers on a 48-hour delivery basis.

From June through December, Sears will offer programs duplicated exclusively by Cartrivision. Avco has in its catalog full length features from a number of U.S. and overseas film sources, including United Artists, Embassy, British Lion and American International.

After December, Sears will look to additional suppliers for entertainment fare to build up its pre-recorded catalog.

The retailers is training its people in this area about the new built-in cartridge TV feature. A special phone line will be established to answer customer problem calls, for example.

Purchasing the set and leasing or buying the firms will be made available through the Sears charge system. The initial TV set going on sale (from Warwick Electronics) is a 25-inch color console with a black-and-white camera and the integrated Cartrivision player/recorder unit. The complete console will sell for \$1,600.

The system less the camera, will sell for around \$1,350. The monochrome camera can be bought as an accessory for \$250; a color camera will be offered for \$400 next year.

Later this summer an accessory satellite player only will be offered for \$750. A recorder attachment will be offered for \$150.

Blank tapes will sell for \$13-\$40. The pre-recorded programs will carry a similar price structure. Rental costs are \$3 to \$5 a day depending on the time length.

Sears feels the Avco system is the product providing its customers with the full range of capabilities desired in a videotape system.

Other markets will be developed by Sears after Chicago.

4 Japanese EVR Cos. Move Slowly

TOKYO — Hitachi, Mitsubishi, Matsushita, and Toshiba are EVR's four licensees, but it seems that none has set up a clear marketing plan.

Hitachi is doing the most concentrated work. It has already produced more than 10 demo tapes and distributing players among schools. The company will try to increase its sales by covering industrial and home uses. Its products are mainly exported to Europe.

Since Mitsubishi's launch into the cartridge TV field was relatively late, it is now trying to organize itself for the future.

Even though both Matsushita and Toshiba are EVR licensees, they are not planning to limit themselves to one particular system. They will try to work on all systems evenly.

The reasons why the EVR system is not developing rapidly in Japan is that there is no process factory for EVR cassettes here. Therefore the duplication of programs is a big problem. Once this problem is solved, EVR will develop quickly in Japan, observers believe.

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CTV Wires

Videorecord Corp. has signed distribution pacts with the International Film Foundation and Visual Public Relations. It will receive over 50 documentaries from International, including such Julien Bryan produced titles as: "Lost Civilization," "Families of Man," "Far East Asia" and "Russia." It will receive travel films from the other firm produced by Andre de la Varre, including "Mr. Rembrandt Visits Russia" and "Surprising Amsterdam."

Dr. Stafford Hopwood, Jr., president of Videorecord, will speak on the state of videocassettes in North America at VIDCA. . . . Akai Denki in Japan is reported talking with AEG Telefunken about its videodisk system. . . . New Visions Inc. of Los Angeles, videotaped Traffic, the British rock band, in concert recently. World rights to the material for either cartridge TV duplication or a TV special are being handled by Basing Street West, the L.A. office representing Island Records in the U.S.

International Video Corp. of Sunnyvale, Calif. has won a \$900,000 contract for 10 automated closed circuit TV systems from Trans-World Productions. This firm is providing closed circuit movies to hotels.

Bankers Assn. Goes With EVR

WASHINGTON — The American Bankers Assn. will use Motorola and the EVR system for training purposes. The decision follows several months of testing EVR.

Among the ABA's programs are nine "Bakers Video Update" covering money management topics and three shows produced for training tellers. The ABA hopes to get these programs before 250,000 tellers in the country.

Motorola will supplement these shows with additional business-oriented titles from its own Teleprogram Center. CBS will duplicate the cassettes.

The "Bankers Update" series covers money management in the areas of food, home, health and housing.

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Soul Sauce



BEST NEW RECORD OF THE WEEK:

"Explain It to Her Mama"

TEMPREES (We Produce)

By ED OCHS

SOUL SLICES: "He walks in with tapes he's done with unknown artists that often sound better than Motown's best," says **Gordon Prince** about Motown's own **Norman Whitfield**, a constant creator. Which is one reason why plans are under way for Whitfield Records later this year, tapping a fountain of fresh talent ideas from the artist's artist who has perfected one of the cleanest sounds anywhere on the Temps, Undisputed Truth, Edwin Starr and on. Whitfield has already bought a home in the Hollywood Hills of Los Angeles, with Smokey and the rest of Motown's creative department soon to follow, joining **Suzanne de Passe**, who's busy building MoWest into the pride of Motown. She was responsible for Michael Jackson's "Got to Be There" LP. Taking the wake of the **Devastating Affair's** gathering "I Want to Be Humble" will be the **Sisters Love**, **Frankie Valli**, **Commodores** and plenty more, as back in Detroit, **Marvin Gaye** is finishing up his Afro-soul album (his first since "What's Going On" in early '71), and **Edwin Starr** checks in with his latest, "Take Me Clear Out of Here." . . . Breaking from **Al Green's** chart-topping "Let's Stay Together" LP: "How Do You Mend A Broken Heart." . . . **Claudia Linnear**, **Tower of Power** to Warners. . . . New double album from **Funkadelic**, "America Eats Its Young," on Westbound. . . . **Koko's Tommy Tate** follows the hit trail blazed by **Luther Ingram**, himself splitting play between "Missing You" and "You Were Made For Me," with an LP in the works, as his "Help Me Love" single continues to simmer. "Love Men" titles the **Temprees'** first LP for We Produce, another Stax label mate, featuring the tunes leading up to their best yet, "Explain It to Her Mama." Meanwhile, Stax has the **Dramatics**, **Ike Hayes**, **Emotions**, **Soul Children** to keep things cooking till **Frederick Knight's** "Been Lonely For So Long" finally catches on and the new **Rufus Thomas** and **Bar-Kays** are ready to go. We'll be there when it happens. . . . Cream Records' **James Gadson**, former Watts Rhythm Band drummer who got his release from Warners, is busting out of Chicago behind "Got to Find My Baby." He co-produced **Bill Withers'** upcoming album, and is gathering credits fast. . . . Next **Persauders**, "If This Is What You Call Love," on Win Or Lose. Atlantic's **Dick Klein** likes **Roberta Flack's** "First Time Ever" for the top 10 and will reserve her first LP as the orders pour in from Chicago. High feeling rides on **David Newman's** "Lonely Avenue" instrumental, **Betty Wright's** "Getting Tired, Baby," and a stash of LPs topped by the **Persauders**, **King Curtis** and **Isaac Hayes'** "In the Beginning." Says Klein, "It's time now to develop some of these artists." . . . Soul Sauce Picks & Plays: **Aretha Franklin**, "Day Dreaming" (Atlantic); **Michael Jackson**, "Rockin' Robin" (Motown); **Roberta Flack**, "First Time Ever" (Atlantic); **Emotions**, "My Honey and Me" (Volt); **Joe Simon**, "Pool of Bad Luck" (Spring); **Dramatics**, "In the Rain" (Volt); **Isaac Hayes**, "Do Your Thing" (Enterprise); **Temptations**, "Take A Look Around" (Gordy); **Soul Children**, "Hearsay" (Stax); **Laura Lee**, "Since I Fell For You" (Hot Wax); **Linda Jones**, "Your Precious Love" (All Platinum); **Stylistics**, "Betcha By Golly" (Avco); **JB's**, "Gimme Some More" (Polydor); **Gladys Knight & the Pips**, "Help Me Make It Thru the Night" (Soul); **Staple Singers**, "I'll Take You There" (Stax); **100 Proof**, "Everything Good Is Bad" (Hot Wax); **Devastating Affair**, "I Want to Be Humble" (MoWest); **Moments**, "Thanks A Lot" (Stang); **Lost Generation**, "Young, Tough & Terrible" (Brunswick); **Dennis Coffey**, "Taurus" (Sussex); **PG&E**, "Thank God For You Baby" (Columbia); **Tyrone Davis**, "I Had It All the Time" (Dakar); **Ann Peebles**, "Breaking Up Somebody's Home" (Hi); **Ruby Andrews**, "Whatever You Want Me to Be" (Zodiac); **Thunder, Lightning & Rain** (Dash) & **Jimmy McGriff** (UA), "Let's Stay Together"; **Jones Girls**, "Come Back" (Music Merchant); **Little Johnny Taylor**, "Something on Your Mind" (Ronni); **Undisputed Truth**, "What It Is" (Gordy); **Nitelites**, "Afro Strut" (RCA). . . . New: **Raeletts**; "Come Get It" (Tangerine); **Albert King**, "Angel of Mercy" (Stax); **David T. Walker**, "Hot Fun" (Ode); **Black Society**, "Look Around You" (Stax); **Village Sounds**, "One Less Brother" (Village Sound); **Arthur Conley**, "Walking On Eggs" (Capricorn); **Brooks O'Dell**, "Is It Real" (Man-kind). . . . Starday King has landed **Ben E. King** and the **Vibrations**. The **Manhattans'** "Million to One" is still strong in the South. . . . **Paul Keyser** and **Thomas Vetri's** Ebony Sound label out of Jersey City—their Silver Dollar label carries the **Nu-Sound Express**—are working the East Coast with a nice sleeper, "Body & Soul," by the **Soul Generation**. . . . **PIP Records** enters the soul sweepstakes with **Freddie Scott** and **Ila Vann**. They'll be produced by **Charlie Calleo** and **Helen Miller**, composer of the musical "Inner City." Both artists will be recording tunes from the show. . . . Albums due from Chess Janus this month include **Little Milton's** "Greatest Hits," the **Whispers'** "Love Story," **Leslie Uggams'** "Try to See It My Way" on **Dionne Warwick's** Sunday label, blues from "Chester Burnett AKA" (Continued on page 71)

Billboard SPECIAL SURVEY For Week Ending 3/11/72

BEST SELLING

Billboard Soul Singles

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	TALKING LOUD AND SAYING NOTHING (Part 1) James Brown, Polydor 14109 (Dynatone/Belinda, BMI)	5	26	29	SINCE I FELL FOR YOU Laura Lee, Hot Wax 10602 (Buddah/Warner Bros., ASCAP)	2
2	4	THAT'S THE WAY I FEEL ABOUT 'CHA Bobby Womack, United Artists 40847 (Unart Tracebob, BMI)	15	27	31	MISSING YOU Luther Ingram, Koko 2110 (Stax/Volt/Klondike, BMI)	5
3	7	NOW RUN AND TELL THAT Denise LaSalle, Westbound 201 (Chess Janus/Bridgeport, BMI)	6	28	43	BETCHA, BY GOLLY, WOW Stylistics, Avco 4591 (Bellboy/Assorted, BMI)	2
4	17	DO YOUR THING Isaac Hayes, Enterprise 9042 (Stax/Volt/East Memphis, BMI)	3	29	30	MR. PENGUIN, PT. 1 Lunar Funk, Bell 45-172 (Colgems, ASCAP)	5
5	8	FLOY JOY Supremes, Motown 1194 (Jobete, BMI)	9	30	26	YOU & ME FOREVER Freddie North, Mankind 12009 (Nashboro/Williams Jibaro, BMI)	6
6	38	IN THE RAIN Dramatics, Volt 4075 (Groovesville, BMI)	3	31	22	IN AND OUT OF MY LIFE Martha Reeves & the Vandellas, Gordy 7113 (Motown) (Jobete, BMI)	7
7	3	FIRE AND WATER Wilson Pickett, Atlantic 2850 (Irving, BMI)	11	32	32	WE GOT TO HAVE PEACE Curtis Mayfield, Curtom 1968 (Buddah/Curtom, BMI)	3
8	13	I GOTCHA Joe Tex, Dial 1010 (Mercury/Tree, BMI)	8	33	23	IT'S ALL UP TO YOU/OH MY DEAR Dells, Cadet 5689 (Chess/Janus) (Butler, ASCAP/Lasgo Round, BMI/Chappell/Butler, ASCAP/Lasgo Round, BMI)	5
9	10	THE DAY I FOUND MYSELF Honey Cone, Hot Wax 7113 (Buddah/Gold Forever, BMI)	4	34	27	STANDING IN FOR JODY Johnnie Taylor, Stax 0114 (Groovesville, BMI)	9
10	1	LET'S STAY TOGETHER Al Green, Hi 2022 (London) (Jec, BMI)	15	35	46	TAKE A LOOK AROUND Temptations, Gordy 7115 (Motown) (Jobete, BMI)	2
11	11	JUNGLE FEVER Chakachas, Polydor 15030 (Chappell/Intersong U.S.A., ASCAP)	10	36	36	MAMA'S LITTLE BABY Brotherly Love, Music Merchant 1004 (Capitol) (Gold Forever, BMI)	3
12	5	YOU WANT IT YOU GOT IT Detroit Emeralds, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	11	37	37	LOVE THE LIFE YOU LIVE Kool & the Gang, De-Lite 546 (Stephanye/Delightful, BMI)	4
13	20	GIMME SOME MORE JB's, People 602 (Polydor/Dynatone/Belinda/Unichappell, BMI)	7	38	39	WHAT IT IS Undisputed Truth, Gordy 7114 (Motown/Jobete, BMI)	2
14	14	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler/Chappell, ASCAP)	14	39	48	KING HEROIN James Brown, Polydor 14116 (Dynatone/Belinda, BMI)	2
15	15	I CAN'T HELP MYSELF Donnie Elbert, Avco 4587 (Jobete, BMI)	6	40	40	KEEP ON DOIN' WHAT YOU'RE DOIN' Bobby Byrd, Brownstone 4205 (Polydor/Dynatone/Belinda, BMI)	5
16	16	RUNNIN' AWAY Sly & the Family Stone, Epic 5-10829 (CBS) (Stone Flower, BMI)	4	41	18	MAKE ME THE WOMAN YOU COME HOME TO Gladys Knight & the Pips, Soul 35091 (Motown) (Jobete, BMI)	13
17	9	THAT'S WHAT LOVE WILL MAKE Little Milton, Stax 0111 (Trice, BMI)	6	42	42	INNER CITY BLUES Grover Washington, Jr., Kudu 902 (CTI/Jobete, BMI)	2
18	21	YOUR PRECIOUS LOVE Linda Jones, Turbo 021 (All Platinum/Conrad, BMI)	4	43	49	HEARSAY Soul Children, Stax 0119 (East/Memphis, BMI)	2
19	41	I HAD IT ALL THE TIME Tyrone Davis, Dakar 4501 (Brunswick/Julio/Brian, BMI)	2	44	47	I THINK ABOUT LOVIN' YOU Earth, Wind & Fire, Warner Bros. 7549 (Hummit, BMI)	3
20	6	DO WHAT YOU SET OUT TO DO Bobby Bland, Duke 472 (Don, BMI)	8	45	45	HIS SONG SHALL BE SUNG Lou Rawls, MGM 14349 (Beresofsky-Hebb Unlimited, BMI)	2
21	12	SLIPPIN' INTO DARKNESS War, United Artists 50867 (United Artists, ASCAP)	9	46	—	YOUR LOVE Persians, Capitol 3230 (Astronomical, BMI)	4
22	33	YOU GOT ME WALKING Jackie Wilson, Brunswick 55467 (Julio/Brian, BMI)	4	47	—	LAY AWAY Isley Bros., T-Neck 934 (Buddah/Triple Three, BMI)	1
23	25	BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London/South Memphis, BMI)	4	48	—	DARLING BABY Jackie Moore, Atlantic 2861 (Jobete, BMI)	1
24	24	AFRO-STRUT Nite-Liters, RCA 74-0591 (Rutri, BMI)	11	49	—	GET YOUR BUSINESS STRAIGHT Albert Collins, Tumbleweed 1002 (Famous/Chrissica, BMI)	1
25	28	TAURUS Dennis Coffey & the Detroit Guitar Band, Sussex 233 (Buddah) (Inferior, BMI)	3	50	50	THANK GOD FOR YOU BABY P. G. & E., Columbia 4-45519 (Screen Gems-Columbia, BMI)	2

NTSU Holds Jazz Fetes

• Continued from page 26

major highlights of the festivities will be concerts on March 27 and 28 which will honor the men who helped give birth to jazz education in America. To be honored are Dr. Walter H. Hodgson of Michigan State, who as dean of NTSU's school of music helped found the nation's first course major in dance band; Dr. M. E. (Gene) Hall, founder and director of NTSU's lab bands until 1959; Claude Lakey, of Sepulveda, Calif., who left the Harry James band in 1947 to help the lab band program; and Dr. Floyd ("Fessor") Graham, long-time NTSU faculty member.

Guest artists for the March 27 concert will include pianist Marian McPartland, trumpeter Clark Terry, Mundell Lowe, Hollywood

arranger and guitarist, and Rich Matteson of Dallas.

March 28 guests include Pat Williams, songwriter; Marv Stamm, a lab band alumnus now noted as a trumpeter in New York; conductor and composer Oliver Nelson; and jazz critics Leonard Feather and Henry Pleasants.

Mini-Concerts

• Continued from page 26

540. One delegate told of jamming 1,400 persons into a coffee house type room with a normal capacity of 300.

Davidson College union director C. Shaw Smith offered several guidelines: See the act, ask people on other campuses who have used the act, and deal with agents that have a good track record.

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Billboard SPECIAL SURVEY For Week Ending 3/11/72

BEST SELLING
Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	SOLID ROCK Temptations, Gordy G 961 L (Motown)	7	26	26	I'VE FOUND SOMEONE OF MY OWN Free Movement, Columbia KC 31136	5
2	2	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	13	27	32	L.A. MIDNIGHT B.B. King, ABC ABCX 743	2
3	3	JACKSON 5'S GREATEST HITS Motown M 741 L	10	28	30	FIFTH DIMENSION LIVE Bell 9000	19
4	7	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	4	29	—	DONNY HATHAWAY LIVE Atco SD 33-306	1
5	4	STYLISTICS Avco AV 33023	15	30	—	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax 3002	1
6	11	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	4	31	24	I'VE BEEN HERE ALL THE TIME Luther Ingram, Koko KOS 2201 (Stax/Volt)	10
7	8	GOT TO BE THERE Michael Jackson, Motown M 747 L	4	32	33	SILK & SOUL Lou Rawls, MGM SE 4809	2
8	6	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	9	33	34	SAGITTARIUS MOVEMENT Jerry Butler, Mercury ST 61347	21
9	5	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	17	34	22	MOODY JR. Jr. Walker & the All Stars, Soul S 733 L (Motown)	8
10	9	QUIET FIRE Roberta Flack, Atlantic SD 1594	14	35	37	NEED OF LOVE Earth, Wind & Fire, Warner Bros. WS 1958	6
11	10	ALL DAY MUSIC War, United Artists UAS 5546	16	36	38	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	24
12	12	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax HA 708 (Buddah)	8	37	36	ALL BY MYSELF Eddie Kendricks, Tamla TS 308 (Motown)	44
13	14	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	12	38	23	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754710	32
14	16	SANTANA Columbia KC 30595	23	39	31	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	19
15	15	SOULFUL TAPESTRY Honey Cone, Hot Wax 707 (Buddah)	15	40	39	ROOTS Curtis Mayfield, Curtom CRS 8009 (Buddah)	17
16	13	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)	31	41	43	BUDDY MILES Mercury SRM 2-7500	22
17	17	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	8	42	—	I LOVE THE WAY YOU LOVE Betty Wright, Alston SD 33-388 (Atlantic)	1
18	18	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	39	43	29	SMACKWATER JACK Quincy Jones, A&M SP 3037	20
19	35	STREET CORNER SYMPHONY Persuasions, Capitol ST 872	5	44	27	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	25
20	25	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	4	45	—	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	1
21	21	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	13	46	46	GOIN' EAST Billy Paul, Philadelphia International Z 30580 (CBS)	14
22	42	DIONNE Dionne Warwick, Warner Bros. BS 2585	4	47	47	MY WAY Gene Ammons, Prestige PR 10022 (Fantasy)	7
23	19	COMMUNICATION Bobby Womack, United Artists UAS 5539	17	48	48	FROM A WHISPER TO A SCREAM Esther Phillips, Kudu KU 05 (CTI)	3
24	28	PAIN Ohio Players, Westbound WB 2015 (Chess/Janus)	4	49	49	MALO Warner Bros. WS 2584	2
25	20	FACE TO FACE WITH THE TRUTH Undisputed Truth, Gordy G 959 L (Motown)	5	50	50	WCYAYA Osibisa, Decca DL 75327 (MCA)	3

Soul Sauce

• Continued from page 70

Howlin' Wolf," and soul-rock from Mer-Da's "Long Burn the Fire." . . . Album Happenings: Al Green, "Let's Stay Together" (Hi); Aretha Franklin, "Young, Gifted & Black" (Atlantic); Temptations, "Solid Rock" (Gordy); Persuasions, "Street Corner Symphony" (Capitol); Dramatics, "Whatcha See Is Whatcha Get" (Volt); Osibisa, "Woyaya" (Decca); Ohio Players, "Pain" (Westbound); B.B. King, "L.A. Midnight" (ABC); Denny Hathaway, "Live" (Atco); Staple Singers, "Beatitude: Respect Yourself" (Stax); Betty Wright, "Love the Way You Love Me" (Alston); Jimi Hendrix, "In the West" (Reprise); Nitelites, "Instrumental Directions" (RCA); King Curtis, "Everybody's Talkin'" (Atlantic); Little Johnny Taylor, "Everybody Knows" (Ronny); Joe Simon, "Drowning in the Sea of Love" (Spring); Persuaders, "Thin Line" (Win Or Lose); Black Ivory, "Don't Turn Around" (Today); Esther Phillips, "From A Whisper to a Scream" (Kudu); Pharoah Sanders, "Black Unity" (Impulse); Alice Coltrane, "World Galaxy" (Impulse); Ruby Andrews, "Black Ruby" (Zodiac). . . Gladys Knight & the Pips cover the East Coast in March, playing Washington, Baltimore, Newark on Sunday (12), and closing with a week at Boston's Sugar Shack beginning Monday (20). Which brings us back to high school. Naturally, the prom season is right there in the forefront of your mind, so make your reservations now or never for Gladys & the Pips at the Royal Box of the Americana Hotel, June 6-21. And in the Bronx the number is . . . Buddy Johnson, enjoying Laura Lee's strong revival of his "Since I Fell For You"—he and his sister Ella Johnson recorded it for Decca in 1945—Well, he reads Soul Sauce too. Do you?

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Store's Low Prices

• Continued from page 26

cert bookings. Sales on product by artists appearing on campus are standard, and the store's advertising ties in with the concerts. In-store displays and promotional flyers are also used to supplement radio spots and print ads in the Cortland campus media.

For an upcoming concert by the Beach Boys, the committee has prepared several other promotional devices to help reach the community. Students in bathing suits will be appearing in nearby Ithaca, and lollipops with promotional messages and free albums will be given away. The campaign will be mounted at Midtown Records in Ithaca, and radio spots will be aired on the Cornell University station, WVBR-FM, as well as on Cortland's own WCSU-FM. Print ads in the Cortland paper and the Capsule, a weekly bulletin distributed to the rooms, will complete the saturation.



IT'S A DEAL. Marv Schlachter, president of Chess/Janus, left, relaxes with Clarence Lawton, head of Jay-Walking Records, center, and Al Riley, national promotion manager for Chess/Janus, after reaching a distribution agreement recently.

MARCH 11, 1972, BILLBOARD

International News Reports

Anti-Bootleg Bill In U.K. Parliament

• Continued from page 1

the consent of performers from \$125 to \$1,000, and also covers manufacture or possession of plates for duplication of records. The amendments also cover films and broadcasting.

Additionally, if a second offense is proved, punishment can include imprisonment of up to two years.

Introduction of the amendment bill follows a great deal of behind-the-scenes activity by the BPI and its bootleg subcommittee, headed by John Fruin, and also by EMI chairman Sir Joseph Lockwood. The need to aim for stiffer penalties was highlighted in March last year when the inadequacy of the law in respect to bootlegging—an unknown threat when the Act was last amended in 1963—was made clear in a test case at Leicester when two offenders were fined \$125 and \$25, the maximum permitted amount.

Since the bill is a private members' initiative, it has to take its turn in the queue for available parliamentary time and a good deal of lobbying is anticipated in the immediate future to iron out any snags and thus speed its smooth progress through the Lords. It is hoped that it will win final approval without public debate, for such is the pressure on time for discussion that this could result in the bill never reaching the final stage.

Commented John Fruin, "If we get the bill through, then I am confident we can stop bootlegging on a regular basis. There will always be people willing to take a chance of making a quick killing on one album and then disappear, but the penalties will act as a real deterrent to anybody considering trying to make a living out of bootleg records."

Fruin estimated that at one time there were upwards of 15 bootleggers operating in the U.K., but that the figure had now declined to about six, partly as a result of the Leicester court hearing which had frightened off the "fringe element," and because of a retaliation by consumers that the recordings were of poor quality in cost cases.

It has proved a comparatively easy task to ensure that bootleg records were not made in Britain, but less simple to prevent supplies getting through from Europe, particularly Holland and Scandinavia. However, the record industry has been given considerable assistance by Customs and Excise and large stocks have been impounded at the point of U.K. entry. In one specific instance, it was possible to trace a batch of Bob Dylan albums back to a pressing plant in Holland where pressure was then brought

to ensure that no further copies were manufactured.

However, notwithstanding the impending new legislation, the BPI is not waiting for it to become effective before it proceeds further with its campaign against bootlegging, especially since there are now signs that tape piracy could be on its way to Britain. Under consideration are more prosecutions.

U.K. Polydor, Pye Increase LP Prices

LONDON—Although both manufacturers and dealers are waiting to see if a further reduction of purchase tax on records is recommended by the Chancellor of the Exchequer in his budget this month, both Polydor and Pye have notified the U.K. trade of their intention to increase prices of albums.

Pye will take action on Mar. 22—the day after the U.K. budget—and Polydor has named April 1 as the effective date for a price rise on records and tapes.

However, both companies are claiming that for the most part the increases will do no more than bring their prices into line with already established levels within the industry.

For instance, Polydor Super albums will be priced at \$5.60, an additional 25 cents, with the De Luxe series going up by a similar amount, to \$6.25, while Standard albums will retail at \$3.75, an additional 13 cents.

The really stiff increases come on classical LPs, particularly the Archive releases which go up by a hefty \$1.60 to \$7.50. Also affected are albums in the Standard category which from April 1 will cost \$4.35, an additional 72 cents.

Marketing manager Tim Harrold commented, "Although classical

KING JAPAN NEW LABEL

TOKYO—King Records has formed a new label, Bellwood Records with the first release set for April 25. The label will be devoted to "New Music" and will concentrate on album product.

Two or three albums will be released every three months and Hitoshi Komuro and Mitsunori Miura have been named producers for the label.

records are selling well, they are expensive to produce especially when to meet stringent quality standards metalwork has to be brought in from Germany. Additionally, of course, Archive product has to be imported from overseas and the extra cost of doing this must be reflected in our prices."

Along with albums, Polydor cassettes will also be subjected to some adjustments, again mainly on classical releases.

A further change, initiated by Harrold, is to increase the dealer margin on singles—unchanged in price at \$1.25—to 36½ percent.

Pye's changes have not yet been made public and what the company ultimately announces will have to wait until a meeting later this month with the heads of the distributed labels, among them A&M and DJM. However, the obvious area for marketing director Colin Hadley to work on is the \$5 category, which may well go up in price to match EMI's \$5.36 price for pop albums, and the Dawn releases which currently retail at \$5.72, some 24 cents less than EMI's Harvest equivalent.

Hadley noted that so far as Pye is concerned, planned price rises will go ahead even if a reduction in purchase tax is recommended in the budget. It is understood that other companies are contemplating making no change in the recommended price if tax is dropped, as most people expect as a further step towards preparation for the introduction next year of Value Added Tax.

In some quarters a reduction of purchase tax to 25 per cent to equate with what is expected to be the VAT level is being spoken of, but more cautious industry observers are anticipating a further 10 percent cut to 35 percent, with the remaining 10 percent being trimmed either in the autumn or early in 1973.

From The Music Capitals of the World

SYDNEY

Led Zeppelin and Creedence Clearwater Revival attracted capacity crowds in every state. . . . Leaving Australia soon will be two of Australia's biggest acts, **Daddy Cool**, and **Billy Thorpe** and the **Aztecs**. With a last minute personnel change—saxophonist **Jerry Noone** standing down in favor of ex-Carson guitarist **Ian Winter**, **Daddy Cool** will leave for the U.K. and the U.S. early next week. Their last performance will be this Saturday night at Melbourne's "Peppers" discotheque. . . . The Regent, Melbourne's first and only rock theater, which was completed recently at a cost of \$40,000 was completely gutted by fire after only two months of operation. **John Mayall's** tour proposed for early March which was to have included a concert there will go ahead—Festival Hall is the substitute venue.

Max Merrit and the **Meteors** have returned after 18 months in the U.K. Their first concert was at the Melbourne Town Hall when they headed a bill that comprised **Tamam Shud**, **Chain** and **Friends**. Their latest RCA release is "Let It Slide."

Australian 11-year-old singer **Jaimi Redfern**, is featured in the **Liberace Show** currently touring the U.S. Redfern also appeared on the **David Frost** and **Johnny Carson** TV shows. He will do another show next month for Frost. . . . **Company Caine**, on the Generation label have released a double-sided single, "Now Untogether" and "Dear Caroline," both **Gulliver Smith** originals.

JAN MURRAY

. . . Kasprzak Electronics in Warsaw has started production of hardware equipment for the export market in conjunction with Telefunken and Philips. . . .

CBS New York sent a message of congratulations to **Lippman** and **Rau** agency in Frankfurt on the success of a West German tour by Polish singer **Czeslaw Nieman** (CBS) which they organized. . . . Negotiations are under way with **George Wein** to bring **Sonny Rollins**, **Cannonball Adderley**, **Jimmy Smith** and **Weather Report** to Poland for Warsaw's Jazz Jamboree (October 20-25). Two big bands, Britain's **Syd Lawrence** and West Germany's **Kurt Edelhagen** are also in line for appearances. . . . Pagart, the Polish agency, is celebrating 15 years in business. . . . The Pronit pressing firm which handles Polskie Nagrania records last year supplied over one and a quarter million records. This year the firm expects to export 12,000 records.

ROMAN WASHKO

LONDON

The Phonogram Audio Centre Key (PACK), the discount scheme introduced by Phonogram to stimulate sales of its back catalogue, is already receiving a high level of acceptance from U.K. record dealers and last week Phonogram marketing manager **Hilton Price** added that the **W H Smiths** and **Boots** chains have also joined the scheme. Price reports that the number of dealers who have signed on with the scheme is 20 per cent higher than originally anticipated and to date there are over 200 dealers involved.

ABKCO Industries is to join the pending High Court action by **Paul McCartney** to have the **Beatles** partnership, the **Beatles** and **Co.** broken up. Despite opposition from **McCartney**, **Mr. Justice Plowman** granted ABKCO's application to be a defendant in the action along with **John Lennon**, **George Harrison** and **Ringo Starr** and the **Apple Corps** company. The judge said that a number of the allegations **McCartney** made in the action related to ABKCO's entitlement to commission and it was better that they should be dealt with in the presence of the U.S. company so as to avoid further litigation. However the judge ruled that ABKCO could not make any counterclaim against **Paul McCartney** and must pay \$2,400 into the court as security for legal costs. . . . MCA is mounting a huge promotion for its **John Barry** composed soundtrack from the Universal film

(Continued on page 73)

Quality Distrib Big Tree Label

TORONTO — Quality Records has obtained, through Bell Records, Canadian distribution rights to the Big Tree label, previously handled by Ampex.

Initial releases on Big Tree in Canada include Bullet's "Willpower Weak, Temptation Strong" and "You Are the One" by the Sugar Bears.

A Lobo album is expected shortly.

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U.S. SINGER-writer Paul Williams in London last week at a reception held by A&M to launch his first album for the label, "Just an Old-Fashioned Love Song." Left to right are A&M general manager John Deacon, European director Larry Yaskiel, and Derek Green, general manager of the A&M music publishing company, Rondor.

MARCH 11, 1972, BILLBOARD

12 Country 'Maple Music Junket' Set For June 4

By RITCHIE YORKE

TORONTO—The Canadian Recording Manufacturers' Association this week announced details of a plan to promote Canadian-made pop music to 100 members of the European mass media in Montreal and Toronto this summer.

The \$75,000 project, known as the Maple Music Junket, is being financed by individual members of the CRMA, with additional grants from the Composers, Authors and Publishers Association of Canada (CAPAC) and Broadcast Music Canada (BMI). The CRMA consists of the major companies producing and distributing records and tapes in Canada.

A proposal has been submitted

to the Secretary of State for federal subsidization of the industry-wide promotion.

A new nonprofit corporation, Maple Music Inc., has been formed with the charter objective of organizing the Maple Music Junket and to "promote, publicize and expose Canadian music within Canada and around the world, through all means possible."

A total of 100 European writers, editors, broadcasters, television producers and filmmakers from more than 12 countries will be flown to Montreal and Toronto on a special CP Air charter flight, and will spend four days in Canada witnessing the Canadian scene at first hand. Dates set are June 4-8.

The junket will be highlighted by three concerts—one in Montreal and two in Toronto—designed to showcase the talents of Canada's leading recording artists. The public will be admitted to all concerts. Each concert will have a separate theme, to emphasize the variety of Canadian talent.

In addition, a special detachment of 25 French-speaking media people (from France, Belgium and Switzerland) will be brought to Montreal two days ahead of the rest of the party to take a close look at the French Canadian music scene. There will be two all-French concerts for this group.

The president of Maple Music Inc. is Arnold Gosewich, who is also president of Capitol Records (Canada) Ltd. The board of directors, in addition to Gosewich, includes F. T. Wilmot, vice president and managing director, Columbia Records of Canada Ltd.; E. Garretsen, managing director, Polydor Records Canada Ltd.; L. Farley, national sales manager, Quality Records Ltd.; A. L. Betts, executive secretary, the CRMA; Dr. Jan Matejcek, executive secretary, CAPAC; Harold Moon, general manager, BMI Canada; Jack Richardson, president, Canadian Independent Record Producers' Association; Louis Applebaum, Ontario Council of the Arts; and Canadian music journalist, Ritchie Yorke.

"Despite the fact that the CRTC's Canadian content regulations in both radio and TV have brought about a tremendous increase in both the quantity and quality of Canadian record production, this growth has not been accurately reflected in the European charts," said Gosewich.

Gosewich said that directors of the Maple Music Junket had been involved in discussions with the federal government for several months.

The talent lineup for the concerts will be announced in the near future. It is being selected by an independent Talent Committee, comprising key media people across Canada.

While in Canada, the European guests will have the opportunity of visiting new studio installations, a film screening at the National Film Board, interview sessions with prominent Canadian recording stars, and tours of Toronto and Montreal.

Whitney Merges With Ent. Assoc.

TORONTO—The Moxie Whitney agency has merged with Entertainment Associates. The president of Entertainment Associates is Walter Pasko, who headed up the Whitney agency 1966-9.

Whitney is the former music and entertainment director of the Royal York Hotel. He left recently to develop the Pageant Beach Hotel on Grand Cayman Island. Clients of the new company include the Park Pyaza, Walker House, Inn on the Park and Chateau Laurier.

Canada Executive Turntable

Joey Frechette named general manager, Beechwood and Capitol music publishing companies, Canada. He has been radio station liaison manager for BMI Canada for the past two years. He was also the leader of a Montreal group called the Beaumarks, which had an international million seller ten years ago with "Clap Your Hands." Capitol has also hired Willi Morrison, from the U.K. to act as professional manager of the publishing arm. Douglas Greer, president of Good Time Promotions Ltd., has announced the appointment of Martyn Weir as vice president, talent development and operations. Good Time Promotions Ltd., Toronto. Weir will initially work on the organization of Good Time Entertainment, a new division to be involved in talent management and record production.

Miners' Song Withdrawn From BBC

LONDON — In a turnabout "man-bites-dog" situation, the British Broadcasting Corp. has been "banned" from playing a record. "Miners' Song" by John and City Lights has been withdrawn from the BBC by John's manager and owner of the master, Maureen Prest.

In a letter to Radios 1 and 3 controller Douglas Muggidge, Miss Prest claimed that various program producers are rejecting the record on grounds of "political implications" despite the fact that there is no official ban on the disk by the BBC.

Miss Prest also claimed that on the two occasions that the record has been played it has been done so in a detrimental manner.

She said, "If there had been any indication of the record not being aired we would have been glad had it been made clear initially. But to air it, in the manner stated, giving many people false hope (280,000 miners' families, plus the thousands of students who have supported this record) was wrong."

The "false hope" comment is a reference to the fact that all profits from the record go to a fund to help miners' dependents.

Manila Firm In 'Young Sound' Promo

MANILA—Villar Records, a sister outfit of Mareco, Inc., is beefing up its domestic catalog. The campaign is directed toward expanding the company's "young sound" productions in both English and vernacular.

The move of Villar has been brought about by the operation of its new 16-track studio and also by the successful ventures of several independent outfits in local English productions making use of foreign works and original compositions as well.

The Villar campaign to sign up a long roster of young and new recording artists is fast being accepted as "a future major threat" since Villar is looked up to as the biggest recording concern in the country because of its complete facilities and the number of major foreign labels it represents.

From The Music Capitals of the World

• Continued from page 72

"Mary Queen of Scots" which stars Glenda Jackson and Vanessa Redgrave. The film has a Royal premiere on March 27 in London and MCA will be co-operating with the Rank film distribution company and Pan Books who are publishing a book about Mary Queen of Scots. MCA is sending out around 200 display units to dealers which will also include a counter dispenser.

RCA is mounting a sales campaign built around the release of four albums, to be released at the end of the month, on a new series, Famous Country Music Makers. The product will be released on a double album series and will sell at around \$6.12. The albums are being released to coincide with the Country music festival held at the Wembley Empire pool on April 1 and 2. The albums are by Jimmie Rodgers, Jimmie Driftwood, Hank Snow and Eddie Arnold. To back up the campaign, RCA will mail posters and leaflets to dealers. The U.S. independent is also concentrating maximum sales effort on three new RCA Victor albums, Jack Jones' "A Song For You," Jonathan Kelly's "Twice Around the House" and Gnidrolog's "In spite of Harry's Toes." RCA will make available show cards, display sleeves and other promotional aids to dealers to boost sales of the albums. Jones is scheduled to come to the U.K. at the end of the month for his first concert tour for Harold Davison, Kelly is currently on the Strawbs tour and Gnidrolog is at present undertaking a tour of colleges.

Pye a&r controller Tony Palmer has left the company. Palmer, who originally joined the company on Nov. 1, is expected to join another record company in the near future. At Pye, Palmer was responsible for producing the Chartbusters cover series. He will continue to record Ray Davies and the Button Down Brass for Pye. . . . There will be a blanket release and maximum promotion in the U.K. and ten other countries for two new Bell singles, "High and Dry" by Jimmy Johnson, and the Bandwagon and "We Can Make Music" by the Bay City Rollers. Bell frequently released U.K. and U.S. product in Europe in a fragmented pattern and these two releases will be the first time that the label has undertaken a blanket European release. The singles will be released in the U.K. and in Germany, France, Belgium, Holland, Italy, Denmark, Sweden, Norway, Spain and Switzerland through Polydor International this week.

A reward of \$1,680 is being offered for information which will lead to the recovery of a consignment of 7000 Paul Simon albums, stolen in transit on its way to

Rotherhithe docks last week. The reward—10 percent of the value of the albums—is being met by the insurance company representing the road hauler who was transporting the consignment. . . . Transatlantic's first Latin American catalog deal has been signed with Fermata of Brazil. The three-year deal calls for the Brazilian company to release 20 albums a year from the Transatlantic catalog. . . . Colin Richardson of the EMA agency is planning a general expansion of his company which will include an office move from Goldhawk Road to the Baker Street area of the west end of London. PHILIP PALMER

MEXICO CITY

Polygram (Polydor-Philips) set its third Latin American convention in Mexico City, March 1-3 at the Hotel Camino Real. . . . On his way to London Jose Feliciano performed at the Los Heraldos trophies event. His new RCA release in "Jinetex." . . . Jose Jose's new RCA release is "Camina Caminador." . . . CBS held a reception for new artist Manoella Torres. Her EP of Mexican songs was produced by the independent group, PIM. . . . Arturo Benavides' hit "Desiderata" is a Spanish version using the same backing as on the Warner Bros. original. . . . Spanish rumba-flamenco interpreter Peret is in Mexico City for television and nightclub appearances. He has a current hit with "El Borriquitox."

The new members of the council of EMMAC (Editors of Mexican Music) include Hector Martinez Anaya, president; Enrique Marquez, vice president; Alfonso Garcia, vice president; Rogelio Brambila, secretary, Rosa Maria Gonzalez, treasurer, Hector H. Navarro, Alfredo Gil Jr., Mario De Jesus. . . . Spanish singer Julio Iglesias and Argentinian singer Alberto Cortez were in Mexico to receive their El Heraldo award. . . . Singers Rosario de Alba and Napoleon were married.

Raphael arrives April 7 for one month of concerts in Mexico. Gamma is releasing his latest album, made in Spain. . . . RCA saluted Jose Alfredo Jimenez on his 25th anniversary as a composer with a huge party. Jimenez is also being saluted on radio and television and in the press. Jimenez recently recorded a three LP set of his own compositions. . . . Independent production company PIM has released product by Gil and Menses (RCA), Javier Willy (RCA) and singer-composer Carlos Lico (Musart). . . . CBS released a Jorge Lavat version of the "Desiderata" hit. . . . Arturo Benavides is translating material from a Les Crane album for release. . . . The "Bangla (Continued on page 74)

RCA-France Distrib Deals Avco Emb. Bates

PARIS—RCA France has concluded distribution deals with Avco Embassy and the British mainstream and contemporary jazz company Alan Bates Productions.

At the same time, RCA has also signed British comedienne Sheila White, now based in Paris, and the French group Total Issue, formerly with Liberty-United Artists.

The Avco Embassy deal—the label was formerly represented here by Bagatelle—is for three years and includes the Law-Ton and Condor series. First release is the Donnie Elbert single "I Can't Help Myself."

The Alan Bates deal also covers the Benelux countries and will be linked with the RCA France jazz series Black and White, operated by Jean-Claude Guitter, who has concentrated on compiling jazz collections.

In addition to the original collections of Duke Ellington and Fats Waller, Guitter is planning a second five-album Ellington series and a set of five Lionel Hampton reissues for the fall.

Axe Records For London Distrib.

TORONTO — Greg Hambleton launched his newly formed Axe label wing of September Productions this week. Axe will be distributed by London Records of Canada.

A special mailing to the media included a small axe, a copy of the new label, and information that the label's initial signings included Rain, Connection and Thundermug.

Hambleton also operates Tuesday Records. The first Axe release will be an album by Rain and a new single by the group, "Caught Right in the Middle of It."

Victor Starts Gold Awards

MANILA—Victor Music Corp. has initiated a gold record award project as a token of giving honors and recognition to its recording artists whose singles pass the 50,000 mark in sales.

First to receive the Victor Gold Record Award was Victor Wood for his single "I'm Sorry My Love" which was produced and released in 1970.

Polydor-Toronto Sales, Promo Ofc.

TORONTO—Polydor Records' new Toronto sales and promotion offices is now located at 2264 Lakeshore Blvd. West, Toronto 500 phone 252 5426.

MARCH 11, 1972, BILLBOARD



U.K. EXECUTIVE, David Platz visited Nippon Polydor Records in Tokyo to deal with them as to his new label Cube Records of Essex Music group. From left to right: Mr. Ibushi, Mr. Koh, Platz, Mr. Arming and Shoo Kusano.

From The Music Capitals of the World

• Continued from page 73

Desh" album with **George Harrison** has finally been released here by CBS. . . . CBS and RCA are recording with their new eight channel consoles. . . . Chicanos groups **Peace and Love**, and **Enigma** have new albums out on the Raff and CBS labels, respectively.
ENRIQUE ORTIZ

LENINGRAD

Gershwin's "Porgy and Bess" was staged at the Leningrad Maly Opera and Ballet Theater, artistic direction by **E. Pasyukov**, conductor **Yuri Temirkanov**. . . . **Karel Fiala**, a Czech film theater actor and a group of actors from Karlin Nusle music theater in Prague were featured as guest artists in two musicals at the Moscow Operette Theater. . . . Yugoslavia's **ABC** rock group is again on a seven town tour of Russia. . . . Another rock import from Yugoslavia is **Thriller**. Among numerous international classical artists booked by Gosconcert agency to give concerts in Russia in February were organists **Franz Lerndorwer** and **Dane Knud Vada**, W. Germany; pianists **Lidia Kozubek** and **Tadeusz Zmudinski** from Poland, **Flora Gherra**, Chili, and **Gloria Lanni**, Italy. Conductors **Michai Bredicanu**, Rumania, **Gerhard Samuel**, US, and **Erzy Kotlewicz**, Poland, conducted several Russian Philharmonic and Symphony orchestras.

"We Give You Songs" and "Modern Rythms" are the titles of Polish gala shows, which Pagart (Polish concert agency) is presenting now in Russia. . . . Leningrad's Kirov Opera and Ballet Theater has staged **Richard Wagner's** "Lohengrin." . . . On a current Melodiya reissue series are violinist **Leonid Kogan** and Moscow Philharmonic under **Kirill Kondrashin** in an **M. Vainberg** program. . . . **Skaldowi**, a Polish rock group which drew capacity crowds during its last year's Russian tour is again giving shows in Leningrad. . . . **Eva Pilarova**, Czech pop singer began her second four-week tour in Russia. . . . "Moscow Musical Summer" is the title of a new classical/chorus festival which is scheduled to be held in 1972.

VADIM YURCHENKOV

TOKYO

Japanese group **Takeshi Terauchi** and the **Blue Jeans** are beginning an 80 town tour of the country. King Records are releasing "Nani-yabushidayo, **Takeshi Terauchi**" to tie in with the tour. . . . Warner Bros./Pioneer is launching Pioneer Audio Lab series on March 25. The company will release one album, specially designed for audio enthusiasts, every three months. . . . A live recording made at the Missei theater, by **Kenji Sawada** has just been released by Polydor. Another Sawada recital is set for March 25 at Nagoya public hall. . . . Italian singer and prizewinner at the World Popular Song Festival, 1971, **Loretta Goggi** has had

Priest Debuts Charity Album

DUBLIN—Father Ollie Fenton, Cork-born Redemptorist priest who sings and plays guitar, has an album "Mysterious People" released by Beltona Solomon & Peres. Mervyn Solomon arranged the LP's release.

Fr. Fenton's royalties from the LP will help the Redemptorist missions.

"Dolce Triste" released by Victor World group.

To coincide with the **Bee Gees** Japanese tour, starting March 21, Polydor will release the "My World" single and album on March 10. . . . The soundtrack of the Russian film, "War and Peace" has been released by Columbia. . . . **Jorge Ben** arrived in Japan for concerts. **ALEX ABRAMOFF**

DUBLIN

Paul Lyttle and **Linda Martin**, who left **Chips** a few weeks ago, have formed their own bands, the **Lyttle People**. . . . **Pat McGarr** and the **Gallowglass Ceili Band's** next budget album for Hallmark will consist of 20 instrumentals. It will be their fourth LP for the label. . . . Among the latest batch of releases from the Demesne group are albums by the **Johnstons** and **Clodagh Rodgers**. The **Johnstons'** "The Travelling People" (Hallmark Marble Arch) is a re-packaged version of their very first LP. The title track was their first single and reached No. 1 locally in 1966. The **Clodagh Rodgers** disk includes her 1969 hit, "Come Back and Shake Me."

Two anti-internment songs, "Give Ireland Back to the Irish" by **Wings** and **McGuinness Flint's** "Let the People Go," both banned by the BBC and Radio Luxembourg, are being played on RTE Radio. . . . Following a run of almost a year for "Ryan's Daughter," the movie, "The Boy Friend" opened at Dublin's Adelphi. . . . **Julie Felix** was in for several concerts, including an appearance with **Danny Doyle** at the National Stadium. She made a fleeting visit to Dublin about a week before the tour began to guest on the "Late, Late Show." . . . There's great interest here in maxis and mini singles, with several in the Top 20. There are three in the Top 10, by **John Kerr** and **Big Tom** and the **Mainliners**. **KEN STEWART**

MANILA

Duke Ellington played at the Cultural Center with the **Executives Combo** headed by **Sen. Raul Manglapus**. . . . A first in the local music scene is the single produced by Philippine Refining Co. making use of the work for **Alfred Lonzo Jr.** The single features **Victor Laurel** (Vicor) and **Victor Wood** (Vicor) on each side, interpreting the same work. The single will not be placed on commercial sale. The public can obtain it only through patronage of a consumer product of the issuing company. Vicor Music Corp. has been commissioned to press the singles and promote the product. Initial pressing of it is 20,000 copies. . . . **Jesse C. Saclo**, former a&r manager of Dyna Products, is now servicing two record companies, Nagar and Villar. With Villar, Saclo sold two of his works which were recorded by **Minnie Hahah** on a new label, Superstar. The Saclo works, "The Thing" and "I Just Don't Know Why," are comedy songs. . . . **Robert Malaga's** album duet on Villar is titled "Robert Malaga Sings" which contains adaptations of foreign standard hits.

Movie actress, musician and singer **Mapola** will mark her album debut in the release of "Songs of **Amapola**" on Vicor. In this LP, she will interpret some of the recent works of songwriter **George Canseco**. . . . D'Swan issued an EP by **Eddie Peregrina** titled "You Are the One" and a new single for **Edna Barcoma** titled "Blossom Lady." . . . Alpha released the first LP, in the vernacular, of English singer **Nora Aunor**. The LP is "Mga Awiting Filipino." The LP carries representative vernacular works of the different regions of the Philippines. . . . **Wilear's** issued a Hawaiian LP titled "Aloha

Festival Of Festivals Set For Brazil?

RIO DE JANEIRO—The holding of a "Festival of Festivals" in Rio de Janeiro, for the world contest winners, is proposed by Augusto Marzagao, president of the International Federation of Song Festivals (FIDOF).

Marzagao reported that representatives of London, New York and Mexico City have offered the hospitality of their cities for the proposed event, decided upon at the MIDEEM meeting in January. To prepare for holding the "Festival of Festivals" in Rio de Janeiro, Marzagao is dealing with the federal government's minister of education and the secretary of the Rio tourist department.

Marzagao founded the annual Rio de Janeiro Popular Song Festival six years ago. He resigned this year. Meanwhile, TV-Globo is making preparations to continue the Rio festival in another form, yet to be announced.

The proposed new "Festival of Festivals" would bring together winners of such festivals as San Remo, Athens, Mexico City, Bratislava and New York.

My Love" by **Wilma Santos** and **Edgar Mortiz**. It is a soundtrack of the film of the same title which is scheduled for exhibition here.

OSKAR SALAZAR

TORONTO

"Snowbird" composer **Gene MacLellan** will be made an honorary life member of the International Songwriters' Union of Canada. A special presentation will be made in Calgary (March 3). MacLellan will also be the first composer to have his name placed on the ISC's golden honor roll. MacLellan is currently on a cross-country Canadian tour with the **Bells**. . . . Ovation Records is hosting a reception for **Bonnie Koloc**, who opened at the Riverboat Feb. 29. Her debut album is entitled "After All This Time."

Polydor is currently offering a special 10 percent discount on all tape purchases to dealers. . . . **Don Maclean** was awarded a Canadian gold disk for sales in excess of 100,000 singles of "American Pie" during a recent concert at Massey Hall here. . . . Superior Sound Enterprises are presenting **Delaney and Bonnie**, **Billy Preston** and **John Hammond** at Centre de Maisonneuve in Montreal (March 4). . . . **Buckwheat** in Vancouver this week for a full promotion schedule. The group's show with **Uriah Heep** in Calgary (10) already sold out through CKXL. . . . A&M is mailing out a packed of jasmine tea to mark **Cat Stevens'** 12-month tenure on the national charts with "Tea for the Tillerman." . . . CKLG FM's **John Runge** in Vancouver hospital with two broken arms following a fall on Bowen Island. . . . Kinney has signed Hamilton group, **Buxton Castle**.

Johnny Mitchell, "Put Your Hand in the Hand" producer, has left CHUM for a spot with KCVQ, San Diego. . . . Polydor's **Bells'** single is "Oh My Love," has also been cut by the **Lettermen**. It's a **Lennon/Yoko** tune. . . . **Mimi Farina** and **Tom Jans** into Grumbles Coffee House this week. A&M is hosting a press party for the act. . . . Polydor announced this week that "Love Me Love Me Love" by **Frank Mills** had earned a Canadian gold disk. Mills is currently in the **Andre Perry** Studios in Montreal completing his first vocal album. . . . **Neil Young** has not obtained U.S. citizenship and his single of "Heart of Gold" qualifies as Canadian content.

RITCHIE YORKE

Brazil Disk Companies Step Into Carnival Song Business

By HENRY JOHNSTON

RIO DE JANEIRO—The samba schools, organized singing and dancing groups of three to five thousand members each, took the lead from the usual composers in producing this year's heavy rhythm carnival music.

Every year, flashingly costumed, the samba schools present an all-singing, all-dancing pageant contest to the beat of percussion bands with as many as 200 instruments along more than two miles of Rio's main avenue. Each group—and there are more than twelve in the first class alone—chorsuses its own, new song by the samba school's own composers section.

The samba school's capture of song leadership this year, is attributed to new, pre-carnival TV exposure, pre-carnival sale of recordings and the stream of fans and tourists to the rehearsals which start a couple of months before the great event.

In the past, the samba schools were not heard from until their one big night of competition, the second night of carnival. The pace was set by the record companies, their artists and the tourist department's pre-carnival song competition with more than 1,000 entries by composers who know that carnival is a quick road to success in Brazil. Carnival music provides the grass-roots for mostly all of Brazilian popular music.

"Tengo Tengo," song of the Salgueiro Samba School, was recorded early by artist **Jair Rodrigues** for Philips. The record became an instant No. 1 best seller. The music swept pre-carnival balls and was picked up immediately by street bands. The song was composed by **Adil de Paula** (Zuzuca) who wrote one of last year's big successes, "Festival of a Black King," for the same samba school to which he belongs and where he got his start. Curiously enough, the judges of this year's carnival gave "Tengo Tengo" only three of the maximum five points for melody. The group took only fifth place of the twelve schools competing.

Surprise of the carnival was the Imperio Serrano Samba School's

presentation of its homage to the late **Carmen Miranda**. The song, "Hello, Hello, Here's **Carmen Miranda**" was a late starter but a strong finisher. It was composed by **Wilson dos Santos**, **Heitor da Rocha** and **Manoel Alves**. The judges gave it four of the maximum five points. Imperio Serrano won the contest with a total score only two points less than perfect 70.

Second place **Manguiera Samba School** won the maximum of five points for its song, "Rio, Carnival of Carnivals," composed by **Milton Russo**, **Moacyr** and **Pederinho**. **Manguiera** took second place for harmony and presentation inferior.

Likewise winner of the maximum five points for song was third-place **Portela Samba School** with its song, "Land of Life—Ilu Aye," written by **Cabana** and **Norival Reis**. A live recording under the AEGSEG label proved to be a best-seller.

The only other five-points winner for song was the **Inperatriz Leopoldinense Samba School's** song, "Martin Cerere," which enjoyed long pre-carnival exposure as background music for a TV soap opera. The song was written by **Catimba** and **Gibi**. It was recorded under the **Som Livre** label.

Best seller among the carnival records of songs by regular composers and launched with professional promotion was "Rain, Sweat and Beer." It was composed by **Caetano Veloso** and recorded by **Wanderleia** for Polydor. Veloso's song was played at Rio balls but inspired most enthusiasm in Salvador, Bahia, which is Veloso's home town. The recording took eighth place among the best-sellers.

Winner of the tourist department's pre-carnival competition was "Magoa" (Bitterness), samba by **Ataylor de Souza**, **Paulo Filho** and **Jorge Veiga**. It won a \$1,300 prize and a trophy but not much attention. Second place "Peace and Love" by **Joao Roberto Kelly** took second place and was plugged on TV so that it was played at the balls.

Brazil Records Sales Increase, Tapes Soar

RIO DE JANEIRO—A 21 percent increase in record sales in Brazil last year, is shown in a recent survey.

This brought sales to a total of 69,000,000 units, or some 20,000,000 records, according to the estimate. Total retail value of records sold, was placed at \$50,000,000.

Tape sales were estimated to have increased by 177 percent. Much of this was believed due to the sale of tapes for cars. The automotive industry increased production by 25 percent last year. Gross national product increased by 11 percent, indicating the rapid expansion of Brazil's economy.

Philips, Odeon and CBS-Records were rated the top three manufacturers with approximately 20 percent of the market each. RCA-Victor was considered to lead the second group of manufacturers

Brazilian Writer Gustavo Dies

RIO DE JANEIRO — Miguel Gustavo, composer of popular marches and jingles, died after surgery.

He wrote "Pra Frente Brasil," which celebrated Brazil's winning of the world soccer championship two years ago.

with Copacabana following. A large part of RCA's business lies in pressing records for other companies, chiefly Editora Abril which distributes popular and classical albums on newsstands.

It was calculated that 51 percent of the records sold, were by male artists, 24 percent by groups, 10 percent instrumentals and the rest by female singers.

The charts tell the story — Billboard has THE CHARTS

Billboard HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a La Fama)

This Week

- 1 EL FRESCALES—Luis Aguile (CBS)—Melograf
- 2 ROSAS A SANDRA—Sabu (M. Hall)—Kleiman
- 3 VEO VEO... QUE VES?—Katunga (RCA)—Relay
- 4 SE METE SE METE—Sociedad Anonima (RCA)—Relay
- 5 AMARILLO (Is This The Way To) —Tony Christie (MCA); Flash (CBS)
- 6 AMADA AMANTE—Roberto Carlos (CBS)
- 7 VIVO EN UN MUNDO FELIZ—Francis Smith (CBS); Donald (RCA)
- 8 POUR UN FLIRT—Sabu (M. Hall); Sebastian Lee (EMI); Fausto Papetti (M. Hall)
- 9 EL SOLDADITO—La Compania (CBS)
- 10 SACRAMENTO (A Wonderful Town)—Middle Of The Road (RCA)
- 11 LA MUJER QUE YO QUIERO—Joan Manuel Serrat (Odeon)
- 12 FREEDOM COMES, FREEDOM GOES—Fortunes (Odeon); Familia Darren (MCA)—Fermata

BELGIUM (Dutch)

(Courtesy Humo)

This Week

- 1 SACRAMENTO—Middle of the Road (Decca)
- 2 HOW DO YOU DO—Mouth & MacNeal (RCA)
- 3 SCHOENE MAID—Tony Marchell (Ariola)
- 4 EVIVA ESPANA—Samantha (Bazar)
- 5 JESSICA—Rocco Granata (Cardinal)
- 6 L'AVVENTURA—Stone & Charden (Vogue)
- 7 POPPA JOE—Sweet (RCA)
- 8 HOOKED ON A FEELING—Jonathan King (Decca)
- 9 MIGHTY, MIGHTY ROLY POLY—Mal (RCA)
- 10 COPACABANA—Two Men Sound (Polydor)

BELGIUM (French)

(Courtesy Telemoustique)

This Week

- 1 HOW DO YOU DO?—Mouth & MacNeal (Decca)
- 2 MA CHANCE, C'EST DE T'AVOIR—Frederic Francois (Vogue)
- 3 SACRAMENTO—Middle of the Road (MCA)
- 4 UNE FLEUR, RIEN QU'UNE ROSE—Crazy Horse (Vogue)
- 5 POUR LA FIN DU MONDE—Gerard Palaprat (Vogue)
- 6 L'AVVENTURA—Stone et Charden (Vogue)
- 7 LOVE—Dany Joe (CBS)
- 8 COZ I LUV YOU—Slade (Polydor)
- 9 SHAFT—Isaac Hayes (Polydor)
- 10 IL FAIT REAU, IL FAIT BON—Claude Francois (Philips)

BRAZIL

SAO PAULO

(Courtesy IBOPE)

This Week

- 1 HELP GET ME SOME HELP—Tony Ronald (CBS)
- 2 MAMMY BLUE—Ricky Shayne (RGE)
- 3 ORACAO PARA UM JOVEM TRISTE—Antonio Marcos (RCA)
- 4 SOLEY SOLEY—Middle of the Road (RCA)
- 5 I AM SO HAPPY—Trio Galleta (Odeon)
- 6 DON'T LET IT DIE—Hurricane Smith (Odeon)
- 7 OH ME OH MY—B. J. Thomas (Top Tape)
- 8 HELLO BUDDY—The Tremeloes (CBS)
- 9 LITTLE BOY BLUE—Sidney Elliot (CBS)
- 10 UNCLE ALBERT—Paul McCartney (Odeon)

BRAZIL

RIO DE JANEIRO

(Courtesy IBOPE)

This Week

- 1 TENGO TENGO—Jair Rodrigues (Philips)
- 2 SOLO—Billie Sans (Odeon)
- 3 MAMMY BLUE—Ricky Shayne (Young)
- 4 HELP GET ME SOME HELP—Tony Ronald (Epic)

- 5 SOLEY SOLEY—Middle of the Road (Odeon)
- 6 LOOK AROUND—Vince Hill (Odeon)
- 7 THEME FROM SHAFT—Isaac Hayes (Stax)
- 8 CHUVA SUOR E CERVEJA—Wanderleia (Polydor)
- 9 DAS 200 PARA LA—Eliana Pittman (Odeon)
- 10 ORACAO DE UM JOVEM TRISTE—Antonio Marcos (RCA)

BRITAIN

(Courtesy Record & Tape Retailer)

*Denotes local origin

This Last Week

- 1 1 SON OF MY FATHER—Chicory Tip (CBS)—R. Easterby/D. Champ (ATV Kirshner)
- 2 3 AMERICAN PIE—Don McLean (United Artists)—Ed Freeman (United Artists)
- 3 5 WITHOUT YOU—Nilsson (RCA)—Richard Perry (Apple)
- 4 4 LOOK WOT YOU DUN—Slade (Polydor)—Chas. Chandler (Barn/Schroeder)
- 5 8 GOT TO BE THERE—Michael Jackson (Tamla Motown)—Hal Davis (Jobete/Carlin)
- 6 6 HAVE YOU SEEN HER—Chi-Lites (MCA)—Copyright Control (Eugene Record)
- 7 17 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Paul Simon (Pattern)
- 8 7 STORM IN A TEA CUP—Fortunes (Capitol)—R. Cook/R. Greenaway (ATV Kirshner)
- 9 — BLUE IS THE COLOUR—Chelsea Football Team (Penny Farthing)—Larry Page (Stirling MacQueen)
- 10 10 DAY AFTER DAY—Badfinger (Apple)—George Harrison (Apple)
- 11 14 POPPA JOE—Sweet (RCA) Phil Wainman (Chinnichap/Rak)
- 12 — BEG STEAL OR BORROW New Seekers—Polydor (Valley) David Mackay
- 13 9 MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Chappell)
- 14 2 TELEGRAM SAM—T. Rex (T. Rex)—Tony Visconti (Wizard)
- 15 13 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (David Mackay)
- 16 16 MY WORLD—Bee Gees (Polydor)—Bee Gees/R. Stigwood (Abigail/Robin Gibb)
- 17 28 SAY YOU DON'T MIND—Colin Blunstone (Epic)—Chris Wight/Ron Argent (Sparta Florida)
- 18 11 ALL I EVER NEED IS YOU—Sonny and Cher (MCA)—United Artists (Snuff Garrett) Columbia
- 19 — I CAN'T HELP MYSELF—Donnie Elbert (Avco) (Jobete/Carlin)
- 20 12 LET'S STAY TOGETHER—Green (London, Burlington)
- 21 — GIVE IRELAND BACK TO THE IRISH—Wings (Apple) Paul & Linda McCartney (Norther/Kidney—Punch)
- 22 — MEET ME ON THE CORNER—Lindsayfarne (Charisma) Bob Johnston (Hazy)
- 23 — ALONE AGAIN (Naturally) Gilbert O'Sullivan—Mam (MAM) Gordon Mills
- 24 18 BRAND NEW KEY—Melanie (Buddah)—Peter Schekeryk (Neighborhood/KPM Columbia)
- 25 26 THE PERSUADERS—John Barry Orchestra (CBS)—ATV Kirshner (John Barry)
- 26 30 FLIRT—Jonathan King (Decca)—Jonathan King (Leeds)
- 27 23 MOON RIVER—Greyhound (Famous Chappell)—Dave Bloxham (Trojan)
- 28 19 HORSE WITH NO NAME—America (Warner Brothers)—Kinney (Ian Samwell)
- 29 25 BABY I'M-A WANT YOU—Bread (Elektra)—David Gates (Screen Gems/Columbia)
- 30 29 DAY BY DAY—Holly Sherwood (Bell)—Tony Orlando (Valanda Chappell) (M. Gordon/T. Orlando)
- 31 22 WHERE DID OUR LOVE GO—Donnie Elbert (London)—Donnie Elbert (Jobete/Carlin)
- 32 — THE BABY—Hollies (Polydor) Don Richards (April)
- 33 — IT'S ONE OF THOSE NIGHTS—Partridge Family (Bell) Wes Farrell (Screen Gems/Columbia)
- 34 24 I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA) (Screen-Gems/Columbia)
- 35 27 SLEEPY SHORES—Johnny Pearson Orchestra (Penny Farthing)—KPM (KPM Prod.)

- 36 42 LOVING YOU AIN'T EASY—Pagliaro (Pye)—George Lagios (ATV Kirshner)
- 37 50 DESIDERATA—Les Crane (Warner)—Fred Werner/Les Crane (Screen Gems/Columbia)
- 38 21 STAY WITH ME—Faces (Warner Brothers)—Kinney (Glyn Johns)
- 39 33 THEME FROM THE ONEDIN LINE—Vienna Philharmonic Orchestra (Decca)—Burlington
- 40 43 SPIRIT IS WILLING—Peter Straker/Hands of Dr. Teleny (RCA)—K. Howard/A. Blakley (RAK)
- 41 32 MORNING HAS BROKEN—Cat Stevens (Island)—Paul Samwell-Smith (Freshwater)
- 42 35 JOHNNY B. GOODE—Jimi Hendrix (Polydor)—Eddie Kramer (Jewell)
- 43 20 YOU REALLY LOVE ME—Stevie Wonder (Tamla Motown)—Stevie Wonder (Jobete/Carlin)
- 44 — HOLD YOUR HEAD UP Argent—Epic (Berulam) Rod Argent/Chris Wight
- 45 44 ERNIE (THE FASTEST MILKMAN IN THE WEST)—*Benny Hill (Columbia) (Walter J. Ridley)
- 46 38 SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE)—Temptations (Tamla Motown)—Norman Whitfield (Jobete/Carlin)
- 47 — TOO BEAUTIFUL TO LAST—Engelbert Humperdinck—Decca (Screen Gems/Columbia) Gordon Mills
- 48 34 NO MATTER HOW I TRY—*Gilbert O'Sullivan (MAM) April/MAM (Gordon Mills)
- 49 — BROTHER CCS—RAK (RAK/CCS) Mickie Most
- 50 — FLOY JOY—Supremes—Tamla Motown (Jobete/Carlin) W. Robinson/T. Wilson/T. Sawyer

CANADA

(Courtesy Maple Leaf System)

This Week

- 1 WITHOUT YOU—Nilsson
- 2 DOWN BY THE LAZY RIVER—Osmonds
- 3 HURTING EACH OTHER—Carpenters
- 4 LION SLEEPS TONIGHT—Robert John
- 5 PRECIOUS & FEW—Climax
- 6 JOY—Apollo 100
- 7 NEVER BEEN TO SPAIN—Three Dog Night
- 8 HEART OF GOLD—Neil Young
- 9 SWEET SEASONS—Carole King
- 10 MY WORLD—Bee Gee

DENMARK

(Courtesy Danish Group of IFPI)

*Denotes local origin

This Last Week

- 1 FUT I FEJEMOEJET—*John Mogensen (Play)—Imudico
- 2 4 POPPA JOE—Sweet (RCA)—Stig Anderson
- 3 3 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
- 4 2 WE ARE GOING DOWN JORDAN—Les Humphrey Singers (Decca)—Butterfly
- 5 — SACRAMENTO—Middle of the Road (RCA)—Liberty

- 6 — BRAND NEW KEY—Melanie (Buddah)—Dacapo
- 7 6 ME AND BOBBY MCGEE—Kris Kristofferson (Monument)—Oktav
- 8 5 MORNING HAS BROKEN—Cat Stevens (Island)—Stig Anderson
- 9 — GO AWAY LITTLE GIRL—Donny Osmond (MGM)
- 10 — WIGWAM—Bob Dylan (CBS)

MEXICO

(Courtesy Radio Mil)

This Last Week

- 1 1 DESIDERATA—Arturo Benavides (Warner Bros.) Gabriel (RCA)
- 2 3 NO TENGO DINERO—Juan Gabriel (RCA)
- 3 2 THEM CHANGES (Cambios)—Buddy Miles (Mercury)
- 4 5 COMO HAS HECHO—Los Lazo (Orfeon)
- 5 6 EL AUSENTE—Lorenzo de Monteclaro (Gas)
- 6 4 GO AWAY LITTLE GIRL (Vete muchachita)—Donny Osmond (MGM)
- 7 9 MI AMOR ES PARA TI—Los Solitarios (Peerless)
- 8 7 QUE SEAS FELIZ—Rafael Vazquez (Musart)
- 9 8 ROSAS ROJAS—Massimo Ranieri (CBS)
- 10 10 HELP (Ayudame)—Tony Ronald (Apolo)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

This Last Week

- 1 1 SACRAMENTO—Middle of the Road (RCA)—Liberty
- 2 2 POPPA JOE—Sweet (RCA)—Sweden
- 3 4 RATITI—*Eivind Loeberg (Columbia)—Imudico
- 4 3 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
- 5 5 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)—Bendiksen
- 6 — TELEGRAM SAM—T. Rex (Fly)
- 7 6 EN TUR RUNDT I BYEN—*Finn Kalvik (Nor-Disc)—Sonora
- 8 — VAARE SMAA SOESKEN—*Tore Magnus (RCA)
- 9 9 IMAGINE—John Lennon (Apple)
- 10 7 MAMMY BLUE—Pop Tops (Metronome)—Mimosa

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers and Distributors Association)

This Week

- 1 BRAND NEW KEY—Melanie (Buddah)—Neighborhood, Teal
- 2 SOLEY SOLEY—Middle of the Road (RCA)—Laetrec, Teal
- 3 MOTHER—Barbra Streisand (CBS)—Northern, GRC
- 4 I WILL RETURN—Springwater (Polydor)—Jigsaw, Trutone
- 5 MOTHER—John Lennon (Paralophone)—Northern, EMI
- 6 IMAGINE—John Lennon (Parlphone)—Northern, EMI
- 7 (IS THIS THE WAY TO) AMARILLO—Tony Christie (MCA)—Laetrec, Gallo

- 8 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia)—Cookaway, EMI
- 9 1 JUST CAN'T HELP BELIEVING—Elvis Presley (RCA)—Laetrec, Teal
- 10 COUSIN NORMAN—Marmalade (Decca) Catrine, Gallo

SPAIN

(Courtesy of El Musical)

*Denotes local origin

This Last Week

- 1 1 SOY REBELDE—*Jeanette (Hispavox)—Musica de Espana
- 2 2 WITCH QUEEN OF NEW ORLEANS—Redbone (CBS) Armonico
- 3 3 IMAGINE—John Lennon (EMI)—EGO
- 4 5 EL CHICO DE LA ARMONICA—*Mickey (RCA)—RCA
- 5 7 EL SOLDADITO—*La Compania—CBS
- 6 4 WE SHALL DANCE—Demi Roussos (Philips-Fonogram)—Symphy
- 7 6 MAMMY BLUE—*Los Pop Tops (Explosion-Ariola)—Symphy
- 8 — YO NO SOY ESA—*Mari Trini (Hisvavox)—Hisvavox
- 9 — LOS QUE SE VAN—*J. E. Mochi (RCA)—RCA
- 10 10 I DID WHAT I DID FOR MARIA—Tony Christie (Movieplay)—Musica del Sur

SWEDEN

(Courtesy Radio Sweden)

This Week

- 1 JESUS CHRIST SUPERSTAR (LP)—Various Artists (MCA)—Universal-Film
- 2 POPPA JOE—Sweet (RCA)—Sweden
- 3 PAUL SIMON (LP)—(CBS)—Sonet
- 4 HIMSELF (LP)—Gilbert O'Sullivan (MAM)—April
- 5 GET ME SOME HELP—Tony Ronald (Metronome)—Sweden
- 6 THE CONCERT FOR BANGLA DESH (LP)—Various Artists (CBS)
- 7 SOLEY, SOLEY—Middle of the Road (RCA)—Sweden
- 8 88-ORES-REVVYN (LP)—Hasse Alfredsson & Tage Danielsson & Gunnar Svensson (Svenska Ljud)
- 9 EMIL I LONNEBERGA (LP)—Various Artists (Philips)
- 10 A SUMMER PRAYER FOR PEACE—Archies (RCA)—ATV-Kirshner

SWITZERLAND

(Courtesy Radio Swiss Romande)

This Week

- 1 JEEPSTER—T. Rex (Ariola)
- 2 SOLEY, SOLEY—Middle of the Road (RCA)
- 3 SACRAMENTO—Middle of the Road (RCA)—Italiana
- 4 BLACK DOG—Led Zeppelin (Atlantic)
- 5 BORRIQUITO—Peret (Ariola)
- 6 ACROPOLIS ADIEU—Mireille Mathieu (Barclay)
- 7 MAGGIE MAY—Rod Stewart (Mercury)
- 8 SHAFT—Isaac Hayes (Star)
- 9 DA GA DA LI DA—Black Swan (Polydor)
- 10 LET IT ROCK—Rolling Stones (Rock)

RADIO-TV mart

Continued from page 42

THE DOUGGER is now available in your market. He has been grooming his Top 40 style in the past 8 years at small and medium markets, and is now ready for yours. His sense of timing is unsurpassed by Charlie Tuna; his vibrance unequalled by the Real Don Steele; his frantic wit is unparalleled by anyone; and his board is so tight, you can't drive a nail into it. For a truly unusual capsule of this not perfect but exceptional talent, Call (213) 388-7837. If you want audio radiance for your radio audience, and you need the 18 to 34's delivered, call day or night and Dig The Dougger. 3/11

POSITIONS OPEN

\$200 per week for experienced First Phone Top 40 Air Personality. Large Market Rocker in Midwest. No electronics maintenance required. Send non-returnable tape and resume to Box 469, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036 3/11

MODERN COUNTRY RADIO STATION in North Carolina presently has openings for combination Music-Director-Announcer, and combination NEWS DIRECTOR-ANNOUNCER. Must have pleasing personalities. Send complete resume, recent photo, audition tape, and salary requirements to Box 467, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 3/11

Deejay-newsman for small market station with MOR format. Must have good air voice, third phone license, desire for advancement. No experience necessary. Job means long hours, hard work, low pay. Good opportunity to learn and to demonstrate potential for future. Tape and resume to KONP, P.O. Box 831, Port Angeles, Washington 98362. 3/11

THE McLENDON CORP. WANTS YOU. If: (A) You are an experienced air personality. (B) You are able to entertain within a well-disciplined new pop music format. Send an air-check and resume to: Ken Dowe, National Director of Operations, McLendon Executive Offices, 1917 Elm St., Dallas, Texas 75201. 3/18

Immediate opening for announcer professional sound... tight board. Combination D J... news man... production. Modern facilities. Permanent with advancement. Youthful... energetic. Programmed country/politan and gospel. Send resume and tape to Forrest Eddy, President, KXOW, P.O. Box 579, Hot Springs, Arkansas 71901. 3/18

Expanding New York City recording studios. Looking for top Executive—needed aggressive sales orient administrator with strong background in recording and record industry. Salary negotiable. Box 470, Radio-TV Job Mart, Billboard, 165 W. 46th Street, New York, N.Y. 10036. 3/18

Wanted alive: Cookin' Top 40 pros and medium newsmen for Midwest market leader. New 24 hr. Rocker needs bright morning man, night time heavy and all-night first phone. Also newsmen with excellent pipes. Only professionals resume to BOX 471, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. Join a secure corporation with several divisions and a fantastic future. 3/18

Album Reviews

SPECIAL MERIT PICKS

POP

TIM ROSE—Playboy PB 101

Strong debut of Tim Rose on Playboy Records. Produced and penned in part by Gary (Spooky Tooth) Wright, highlights include "Cryin' Shame," "It Takes A Little Longer" and "Goin' Down In Hollywood." Much play and sales potential here.

MIKE QUATRO JAM BAND—Paintings Evolution 3011 (Stereo Dimension)

Mike Quatro has been a rock promoter, a classical pianist and is now attempting to bridge the gap between those two music forms with his own intensely magnetic free-form piano work. His music is a celestial callope of diverse and lovely components. Utilizing not only electric piano but synthesizer, organ & strings on such numbers as "Rachmaninoff's Prelude," "Court of the Crimson King," and the title song he has crafted an uniquely enjoyable album.

CHRIS SMITHER—Don't It Drag On Poppy PYS 5704 (United Artists)

Chris Smither, an enterprising new artist, possesses a rare clarity of vision and an implicit understanding of human frailties. His album is a multi-style weaving comprised of pretty balladic efforts interspersed with up-tempo numbers. Poignantly lovely is "Every Mother's Son" and "I Feel The Same."

MOTHERLODE—Tapped Out Buddah BDS 5108

Motherlode who may be remembered for their hit single of 1969 "When I Die" disbanded shortly after the release of their first album. This, their second album was recorded in late 1969 shortly before their split. They were one of the best jazz-oriented rock groups combining sheer musical ability with exuberant melodies. Highlights "Hiro Smothek" "Lilac Wine" and "Been So Long."

MURIETTA—Cherry Red CR 5103

The motif here is blues with conga and a gutsy rock sound. Three cuts stand out: "The Dump," "Mamaroneck Station," which gets torrid halfway through, and "You Really Don't Know." "Feelin' All Right Jam" is also commendable. Excellent album that surely will grow rapidly in stature. They deserve top billing.

RON GOODMAN—Somebody Named Ron Goodman Plays Somebody Named Burt Bacharach. Capitol ST 11012

The British composer-arranger who scored heavily in the States some time back with "Swingin' Sweethearts" and his film score for "Magnificent Men in Their Flying Machines," takes on the works of Bacharach with some beautiful arrangements. Among the top cuts for play are "One Less Bell to Answer," "Look of Love," "Alfie," and "What the World Needs Now."

HOWL THE GOOD Rare Earth R 537 L (Motown)

Howl The Good is a well-conceived, imaginative new British group. Utilizing Gary Wright as their producer they have come up with a sound that is a clean, natural blend of R&B with a British accent. Allan Odum's singing has a genuinely earthy feel, it is sincere without being overly raucous. Very good are "I Need A Friend," "Why Do You Cry" and "Ain't Hard To Stumble."

LINDA COHEN—Leda Poppy PYS 5702 (United Artists)

Fantastic guitar playing! Puts the classical style guitar in pop range. And Linda Cohen is also versatile on electric guitar. There are a lot of strange sounds in this LP—Moog, theremin, oscillator—and "Fantasia Inca" is one of the better cuts. A creditable LP.

EARL HINES—My Tribute to Louis Audiophile AP 111

In all the years to come, there are bound to be countless "memory" efforts directed to the late Louis Armstrong. But I doubt that many of them will match the sincerity of this heart-packed work by Earl Hines. You can hear Hines "talking" to his jazz compatriot throughout the LP.

CLASSICAL

HANDEL: JUDAS MACCABAEUS—Various Artists/Vienna Volkoper Orch./Vienna Academy Chorus (Simon). RCA Red Seal LSC 6201

Handel's little-known "Judas Maccabaeus" oratorio is much more British than Biblical because it was really meant as an allegory of some then-current royal politics. The New York Handel Society and RCA respectfully put it back into the catalog.

DE FALLA: NIGHTS IN THE GARDENS OF SPAIN/CHOPIN: PIANO CONCERTO NO. 2 Alicia de Larrocha/L'Orchestre de la Suisse Romande (Comissiona) London CS 6733

Suitably lush renditions of romantic music by the fine Spanish pianist Alicia de Larrocha.

FAURE: REQUIEM Danco/Souzay/L'Orchestre de la Suisse Romande (Ansermet) Richmond SR 33168 (London)

A welcome recording of a remarkably suave "Requiem" that still contains deep feeling about the death of the composer's parents.

VIENNESE NEW YEAR'S CONCERT Vienna Philharmonic (Boskovsky) London CS 6707

A lighthearted Viennese institution recreated on disk. Waltzes and polkas galore.

STRAUSS: DER ROSENKAVALIER—Highlights Crespin/Minton/Jungwirth Donath/Vienna Philharmonic (Solti) London OS 26200

Frothy "Rosenkavalier" excerpts for those who can't buy the full opera. Much sales potential.

ARIAS FROM FORGOTTEN OPERAS Huguette Tourangeau/L'Orchestre de la Suisse Romande (Bonyngé) London OS 26199

Classical rarities are always fun. And this selection provides many minor gems treated with the tender care they deserve.

HEIFETZ PLAYS BACH RCA LSC 3266(e)

The great violinist brings out all of Bach's majesty in a highlight of this valuable RCA reissue series.

MOZART: CONCERTO NO. 4 IN D/CONCERTO NO. 5 IN A ("TURKISH") Heifetz RCA LSC 3265

Jascha Heifetz and Mozart are a musical marriage made in heaven, as proved once more in RCA's excellent "Violinist of the Century" series.

MOZART: DON GIOVANNI—Highlights Sutherland/Lorengar/Horne/Bacquier/Krenn/English Chamber Orch (Bonyngé) London OS 26215

With Joan Sutherland, Pilar Lorengar and Marilyn Horne featured, this repackaging of "Don Giovanni" excerpts justifiably features the female arias. It's lovely snatches of music, but unfortunately the program notes don't provide a clue as to which lady is singing what.

COMEDY

MIKE NICHOLS AND ELAINE MAY—Retrospect Mercury SRM 2-628

Nichols and May have long since followed their individual pursuits to great success and this repackaging serves as a reminder of the fresh and innovative sketches that the two developed. Such skits as "Telephone," "Mother and Son," "Disk Jockey," and "Adultery" sound timeless and this quality should revive interest in their satire.

JAZZ

JOHNNY LYTTLE—The Soulful Rebel. Milestone MSP 9036

With the ambitious undertaking of the "Soulful Rebel Suite," this LP is lifted out of the general realm of most jazz LPs, but it's really the pop-appeal tunes of "Didn't We?" and "Does Anybody Really Know What Time It Is?" that will provide the most sales draw.

RELIGIOUS

ALAN MCGILL—The Best of Word WST 8555 LP

With tremendous voice, Alan McGill does an outstanding job on "How Great Thou Art," "Ten Thousand Angels" and "Mansion Over the Hilltop."

CLARK GASSMAN—In Christ There Is No East Or West Light LS 5574

An excellent production—and the music performance on the title tune of "In Christ There Is No East or West" is quite adept, giving the LP some pop appeal. Clark Gassman has done an outstanding job.

4 STAR

POPULAR ★★★★★

TOM SCOTT—Great Scott! A&M SP 4330 CURTISS/MALDOON—Capitol ST 880

EARTHA KITT—The Best of All Possible Worlds. Stanyan 10037

MICHAEL WHITE—Spirit Dance. Impulse AS 9215

THE MURK FAMILY—In Concert. Toya T-MFM-2002

MORNINGGLORY—Growing. Toya TSTLP 2001 K.O. BOSSY—Toya TSTLP 2003

CLASSICAL ★★★★★

BENDA: CONCERTO IN E MINOR/TELLEMANN: SUITE IN A MINOR—Jean Pierre Rampal with the Paris Festival Strings. Orion ORS 7264

VITALINI: FANTASIA ROMANTICA—Sergio Calligaris with the Vatican Symphony Orchestra (Vitalini). Orion ORS 7154

JAZZ ★★★★★

ABBEY LINCOLN—Straight Ahead. Barnaby KZ 31037 (CBS)

PHIL WOODS—Rights of Swing. Barnaby KZ 31036 (CBS)

ART TATUM—Trip JT IX(2)

CHARLIE MINGUS—Mingus The Candid Recordings. Barnaby KZ 31034 (CBS)

CECIL TAYLOR/BUELL NEIDLINGER—New York City R&B. Barnaby KZ 31035 (CBS)

RICHARD DAVIS—The Philosophy of the Spiritual. Cobblestone CST 9003 (Buddah)

NAT KING COLE—The King Trio. Trip JT VIII

JACK TEAGARDEN—Trip JT VI

FOLK ★★★★★

MIKE SEEGER—Music From True Vine. Mercury SRM 1-627

SKILLET & LEROY & LAWANDA—Back Door Daddy. Laff A 156

POLKA ★★★★★

DON PEACHEY & HIS ORCHESTRA—Lucky Polka Favorites. Cadet CDT-5-105

SPOKEN WORD ★★★★★

KENNETH KOCH—Wishes, Lies, and Dreams. Spoken Arts SA 1101

New Co. Name Change at Kinney

NEW YORK—In keeping with the policy of Kinney Music International's parent company, Kinney Services, Inc., whose name was recently changed to Warner Communications, Inc., the Kinney name will be dropped from the International music division as well.

Reflecting the initials of the parent record companies, Warner Bros., Elektra and Atlantic, henceforth Kinney Music International will be called WEA Music International. According to Nesuhi Ertegun, president of the International Music Division, similar name changes will be undertaken by WEA's subsidiary companies, to be effective no later than July 1.



RUSS REGAN, general manager of Uni Records, presents Elton John, left, a plaque representing two million dollars in album sales on his first LP "Elton John." Regan made the presentation on his recent trip to London.

More Album Reviews On Page 80

ACTION Records

NATIONAL BREAKOUTS

SINGLES

ROCKIN' ROBIN.....Michael Jackson, Motown 1197 (Ricordo ASCAP)

ALBUMS

There are no national breakouts this week.

REGIONAL BREAKOUTS

SINGLES

CHANGES.....David Bowie, RCA 74-0605 (Tantric, BMI) (BOSTON)

ALBUMS

There are no regional breakouts.

Bubbling Under The HOT 100

101. TOGETHER AGAINBobby Sherman, Metromedia 240
102. THANK GOD FOR YOU BABYP G & E, Columbia 4-45519
103. IN & OUT OF MY LIFE ...Martha Reeves & Vandellas, Gordy 7113 (Motown)
104. DA DOO RON RONIan Matthews, Vertigo 103 (Mercury)
105. ALL HIS CHILDRENCharley Pride, RCA 74-0624
106. BREAKING UP SOMEBODY'S HOMEAnn Peebles, Hi 2205 (London)
107. LOVE THE LIFE YOU LIVEKool & the Gang, De-Lite 546
108. BRIAN'S SONGPeter Nero, Columbia 4-45544
109. COTTON JENNYAnne Murray, Capitol 3260
110. I HAD IT ALL THE TIMETyrone Davis, Dakar 4501 (Brunswick)
111. GOOD FRIENDS?Poppy Family, London 172
112. TO GET TO YOUJerry Wallace, Decca 32914 (MCA)
113. LAY AWAYIsley Bros., T-Neck 934 (Buddah)
114. EVERYBODY'S REACHING OUT FOR SOMEONEPat Daisy, RCA 74-0637
115. NUTROCKEREmerson, Lake & Palmer, Cotillion 44151
116. MISSING YOULuther Ingram, Koko 2110 (Stax/Volt)
117. SCHOOL TEACHERKenny Rogers & the 1st Edition, Reprise 1069

Bubbling Under The TOP LPs

201. MAC DAVISI Believe In Music, Columbia C 30926
202. GUESS WHORockin', RCA LSP 4602
203. ALBERT COLLINSThere's Gotta Be a Change, Tumbleweed 103 (Famous)
204. JOHNNY PAYCHECKShe's All I Got, Epic E 31141 (CBS)
205. DANNY DAVIS & THE NASHVILLE BRASSTurns To Gold, RCA LSP 4627
206. DOUG KERSHAWSwamp Grass, Warner Bros. BS 2581
207. SAVOY BROWNHellbound Train, Parrot XPAS 71052 (London)
208. ESTHER PHILLIPSFrom a Whisper To a Scream, Kudu KU 05 (CTI)
209. KRIS KRISTOFFERSONBorder Lord, Monument KZ 31302 (CBS)
210. LETTERMENI, Capitol SW 11010
211. MIKE CURB CONGREGATION ..Softly Whispering I Love You, MGM SE 4821
212. VENTURESJoy, United Artists UAS 5575
213. SWEATHOGHallelujah, Columbia KC 31144
214. BATDORF & RODNEY.....Off the Shelf, Atlantic SD 8298
215. FREDDIE HARTMy Hang-Up Is You, Capitol SD 11014
216. JACKSON BROWNEAsylum SD 5051 (Atlantic)
217. HARRY CHAPINHeads & Tales, Elektra EKS 75023
218. AL MARTINOSummer of '42, Capitol ST 793
219. CABARETSoundtrack, ABC ABCD 752
220. KENNY LOGGINS & JIM MESSIMASittin' In, Columbia C 31044
221. BUCKWHEATMovin' On, London PS 609
222. IAN MATTHEWSTigers Will Survive, Vertigo VEL 1010 (Mercury)
223. KING BISCUIT BOYGoodduns, Paramount PAS 6023 (Famous)
224. DAVE EDMUNDSRockpile, MAM 3 (London)

Honor Ex-Copyright Chief

WASHINGTON — Abraham L. L. Kaminstein, former Register of Copyrights, and chief framer of the massive copyright modernizing bill now before the Senate (S.644), has been selected by the Board of Managers of the New Jersey Patent Law Association to receive the 1972 Jefferson Medal award of the association.

The Jefferson Medal is awarded once a year to a person who has made outstanding contributions to the field of patents, trademarks and copyright. The award will be presented to the former Register at a dinner meeting to be held April 6 at Short Hill Caterers, Milburn, N.Y.

Kaminstein, who retired after 10 years as Register last August, is currently Honorary Consultant in

Copyright to the Library of Congress. He is known for his service as U.S. representative at various international copyright meetings and conventions. Among other awards, Kaminstein was the first American to receive the Richard Strauss Medal in recognition for his outstanding services in the field of copyright. The award, made last May, was given by the German Society for Performing and Mechanical Reproduction Rights in Music.

Kaminstein began to serve the Copyright Office in 1947, and was a leading force in creating the Copyright Office as it exists today. He has authored numerous papers on copyright subjects, and holds memberships in both the American and Federal Bar Associations.

MARCH 11, 1972, BILLBOARD

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★Albums with sales potential within their category of music and possible chart items.

Do people buy the package or what's inside?



Sounds sell,
but the package sets the stage, triggers the buying impulse
and speaks for the taste of the artist and label.

Isaac Hayes
Giant fold-out poster

Rod Stewart:
Fold-out poster,
Patent No. 3,556,391

Rare Earth: 2-pocket knapsack package
with snap-out color poster

Paul Williams:
Die cut to show
inserted lyric booklet

Herbie Mann: Half-tone flocking,
an AGI specialty

Carly Simon:
Deloura—first time
in record packaging

Bread:
Tipped-on
full-color halftone
printed on Facil Fab.

AGI usually does it first.

Dick Block
Album Graphics, Inc.
35 W. 53rd Street
New York, New York 10019
212/489-0793

Jim Ladwig
Album Graphics, Inc.
745 N. Dearborn Street
Chicago, Illinois 60610
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Ed Dwyer
Album Graphics, Inc.
408 N. Larchmont Blvd.
Hollywood, California 90004
213/462-0821

Billboard Album Reviews

MARCH 11, 1972,



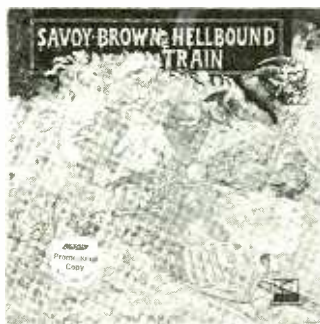
POP
BLOOD, SWEAT & TEARS—
Greatest Hits.
Columbia KC 31170

When it comes to consistency in hitmaking records Blood, Sweat & Tears are winner, HANDS DOWN. This package spans their success from "I Can't Quit Her," when Al Kooper was a member to the more recent hit like David Clayton Thomas "Spinning Wheel," "Lucretia Mac Evil" and "Lisa, Listen To Me." Another Winner.



POP
GUESS WHO—
Rockin'.
RCA LSP 4602

The Guess Who have concocted an album that is the embodiment of "Rock." Full of small, beautiful things their music is tremendously exciting; their sound is a coalition of early rock, jazz riffs and furious bursts of inventiveness. Burton Cummings has never sounded better and this is, perhaps, their first "FM" album. Best cuts "Hi Rockers" (a trilogy) "Your Nashville Sneakers" and "Get Your Ribbons On." The hit "Heartbroken Bopper" is included.



POP
SAVOY BROWN—
Hellbound Train.
Parrot XPAS 71052 (London)

Savoy Brown have carefully built up a hard-core following of loyal devotees who staunchly defend them as being the best of the British blues bands. Their latest album is dominated by an air of intensity and dark, insinuating rhythms. Excellent offerings include "Lost & Lonely Child," "Troubled By These Days and Times" and "Hellbound Train."



POP
KRIS KRISTOFFERSON—
Border Lord.
Monument KZ 31302 (CBS)

The silver-tongued devil takes a slightly less acerbic view of himself in this, the five-time Grammy Award nominee's third Monument LP. "Gettin' By, High and Strange" may even cause one to laugh aloud, a reaction seldom evoked by Kristofferson's pen. With his usual intensity he delivers on "Somebody Nobody Knows," "Burden of Freedom" and the title cut "Border Lord."



POP
RAIDERS—
Country Wine.
Columbia KC 31106

Spotlighting their latest single, "Country Wine," the Raiders include some other heavy programming cuts in this new package. Among the highlights are "Where Are Your Children," "Ballad of the Unloved," and Mark Lindsay's "Powder Blue Mercedes Queen." Strong LP with much commercial potential.



POP
JOHN LEE HOOKER—
Never Get Out of These Blues Alive.
ABC ABCX 736

John Lee Hooker has been cookin' for so long that he makes most of today's blues-wailers sound like novices. Jamming with "Hook" on his current LP are such rock notables as Elfin Bishop, Steve Miller, Charlie Musselwhite and Van Morrison. Hooker's and Morrison's duet of the title song is perhaps the album's most commercial track.



POP
SHIRLEY BASSEY—
I CAPRICORN.
United Artists UAS 5565

Miss Bassey's current LP should have added sales impact thanks to her current chart single, "Diamonds Are Forever." Although the single is not in the LP, there are exciting vocals of "Love," "Look of Love," "Losing My Mind," and the title song. Airplay is already huge and chart status should be immediate.



POP
YMA SUMAC—
Miracles.
London XPS 608

Last time Les Baxter and Yma Sumac teamed, they came up with the phenomenal classic "Voice of Xtabay." They now reunite for a totally 'today' sound with original rock material penned by Baxter and delivered in an exceptional sound by the incredible voice of Miss Sumac. Four-piece rock band lends heavy support to the vocal work. Already getting much FM and MOR attention, LP could prove a smash.



POP
ALEX RICHMAN—
Salty.
Capitol ST 11004

Powerful disc debut on Capitol it this one by the young composer, pianist, vocalist. She will undoubtedly be compared to Carole King, but she has her own identity both as a writer and performer with a huskier and more belting sound. The material, all original, is strong for FM and Top 40 with highlights such as "Nobody's Calling," and "You Again."



POP
TRANQUILITY—
Epic E 31084 (CBS)

A finely melodic effort is Tranquility's first LP offering. British, musically adept, lyrically mellow, their songs are fragile offerings tinged with undercurrents of melancholia. Terry Shaddick writes lyrics that have a shimmering, crystalline quality. Vocally their sound could be favorably compared with that of the Bee Gees. Excellent songs include "Thank You," "Look at the Time, It's Late" and "Happy Is The Man."



POP
PALADIN—
Epic E 31137

Paladin, yet another in the seemingly unlimited flow of promising new British groups, are uncannily good. There is a perfectly integrated sound abstaining from the flashy pyrotechnics that so many of their peers seem devoted to. Vocally disarming and melodically exuberant, "his is indeed an auspicious debut album. Especially palatable are "Flying High," "Carry Me Home" and "Fill Up Your Heart."



CLASSICAL
HEIFETZ ENCORES, VOL. 2
Heifetz
RCA LSC 3256

Typical of this great new RCA series of Heifetz reissues is vol. 2 of some of the "Violinist of the Century's" most popular encores, from "Summertime," to "The Swan."



CLASSICAL
TCHAIKOVSKY: CONCERTO IN D/MENDELSSOHN: CONCERTO IN E MINOR
Heifetz/Chicago Symphony (Reiner)/Boston Symphony (Munch)
RCA LSC 4012

The masterful techniques of Heifetz on Tchaikovsky's Concerto in D (one wonders at all the furor it raised when first written because of Heifetz' perfection with it) and Mendelssohn's Concerto in E Minor is unrivaled.



CLASSICAL
STRAUSS: SALOME-Highlights
Nilsson/Wachter/Stolze/Hoffman/Vienna Philharmonic (Solti)
London OS 26169

Birgit Nilsson in the vocal high spots of Strauss's "Salome" makes this London release an excellent record for getting into the eerie opera about the beheading of John the Baptist, with one of the world's greatest sopranos as the lady with the seven veils.



CLASSICAL
GLAZUNOV: THE SEASON'S-SUITE FROM THE BALLET
Andre Kostelanetz
Columbia M 31077

Andre Kostelanetz fans will appreciate his offbeat programming on this disk. Glazunov's "The Seasons" ballet suite is the main item and it's a typical sample of early romantic Russian ballet. Short works and excerpts from Katchaturian, Wolf-Ferrari, Faure and Villa-Lobos round out the album.



COUNTRY
JERRY REED
Smell the Flowers
RCA LSP 4660

Jerry Reed, after tremendous (and long-deserved) success with "Amos Moses" and "When You're Hot," comes again with an LP of off-beat and esoteric, slightly, tunes. Best cuts are "Take It Easy" and "Don't Let the Good Life Pass You By" and "It Ain't Home, but It Ain't Bad," possibly in that order. He ain't always great, but he's always good. Should sell and sell and sell.



COUNTRY
FARON YOUNG
It's Four In The Morning
Mercury SR 61359

This should be the biggest-selling album Faron Young has ever had. His hit "It's Four in the Morning" is here, as well as another MOR type tune called "Evening." Both warrant MOR radio play as well as the attention of all country music station. "Trip to Tijuana" is also cute. A big, big LP for Mr. Young.



COUNTRY
VARIOUS ARTISTS—
Country's Greatest Hits of 1971.
Columbia C 31172

As the title implies, this strong package contains some of the biggest hits of 1971, both on Columbia and Epic. From Ray Price's "I Won't Mention It Again," to Lynn Anderson's "You're My Man," and on to Johnny Paycheck's "Shes All I Got," and Jody Miller's "He's So Fine" among the highlights. Heavy commercial package.



JAZZ
LES MCCANN—
Invitation to Openness.
Atlantic SD 1603

One of the most melodic, pleasant, entertaining albums of the year! With everything that Les McCann has going for him in this LP—Yusef Lateef is one of the sidemen—it's a damned shame to limit the LP strictly to the jazz field as such limited sales. It's a masterpiece LP. Works include "The Lovers" (which takes up one side) and "Beaux J. Poo Boo" and "Poo Pye McGoochie."



JAZZ
DON RANDI TRIO + 1
At the Baked Potato
Poppy PYS 5701 (United Artists)

Exceptional! The rhythm, the swerve! The flavor and the excitement! Highly entertaining, especially "Found Gold." This is a live LP with material ranging from flamboyant to serious. "I'll Be There" is superb, as is the rippling "Everybody's Talkin'." Lots of pop appeal here.

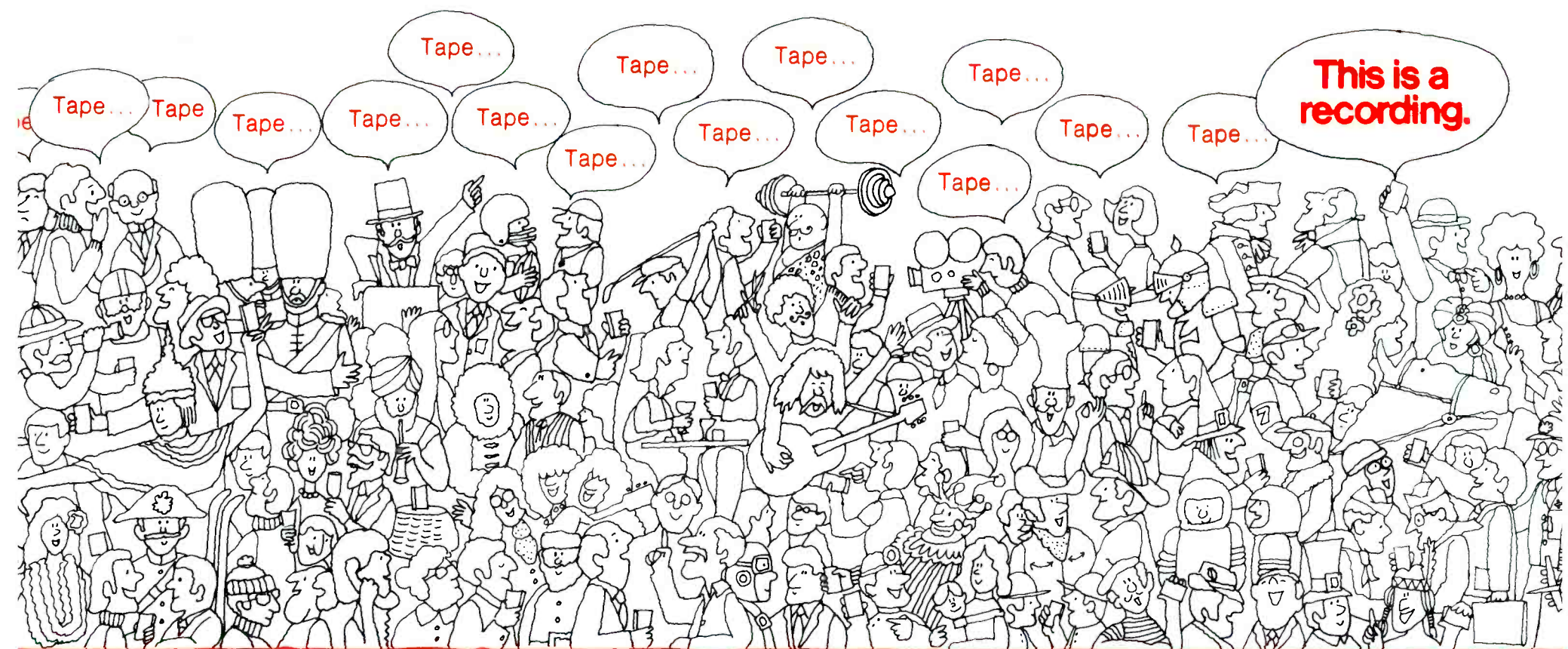
Presenting Bobby Sherman's greatest hits, Vol.1



Packaged for sales.



EVERYBODY'S TALKING



When Billboard starts talking tape, everybody listens. Why? Because Billboard has the inside track (4-track, 8-track, 16-track, etc.) on the tape accessories, services and supplies industry. A *track* record unequalled by any other so-called "music" magazine. A tape showcase that reaches the greatest number of retailers dealing in recorded product and playback equipment.

Billboard, the magazine that reported developments in the tape industry from its inception, has compiled names, addresses, and phone numbers of services, suppliers and accessories. And they're all there in Billboard's "Industry Report: Tape Accessories, Services and Supplies". A standard 5-column section coming in the April 1 issue.

A report more than 33,000 professional people will

read. Not including a bonus distribution to tape shows and industry functions.

Billboard's "Industry Report: Tape Accessories, Services and Supplies" is the "reel" thing with a complete section on:

- Raw tape manufacturers.**
- Cartridge parts manufacturers.**
- Empty cartridge, cassette and reel manufacturers.**
- Home entertainment equipment & car stereos.**
- Custom duplication.**
- Packaging & labeling.**
- Tape dealers' accessories.**
- Design & artwork.**
- Printing & lithographing.**

Now, with all of that working for you, don't you think you should contact a Billboard Sales Representative before the ad deadlines?

Four-color advertising deadline: March 10

All other advertising: March 15

Issue Date: April 1, 1972

We're all available for your advertising in the "reel" thing at any of the following offices:

NEW YORK
165 West 46th Street
New York, N. Y. 10036
212/757-2800

CHICAGO
150 North Wacker Drive
Chicago, Ill. 60606
312/CE 6-9818

NASHVILLE
1719 West End Avenue
Nashville, Tenn. 37203
615/329-3925

LOS ANGELES
9000 Sunset Blvd., Suite 415
Los Angeles, Ca. 90069
213/273-7040

TOKYO
Shin-Nichibo Building
2-1, 1-chome, Sarugaku-cho
Chiyoda-ku, Tokyo, Japan
294-76-22

LONDON
7 Carnaby Street
London W.1, England
437-8090

MILAN
Billboard Gruppo sri.
Pizzale Loreto 9, Italy
28-29-158

Nashville Scene

• Continued from page 49

club dates in the Sydney area. . . . KBI, put on another free show for its people in Kansas City, and drew 8,500 country fans. On the show were **Del Reeves, Jean Shepard, Warner Mack, Mack Sanders, the Plainsmen Quartet, Hank Penny, Juanita Rose** and others. . . . Most of this same group went on to Lincoln, Nebr., and set house records at Pershing Auditorium. In this show the acts were introduced from the audience, and then proceeded to the stage. The shows were set by **Tandy Rice**.

When the **Osborne Brothers** played the University of Georgia, it was the first Bluegrass show for that college, but not the last. The brothers, with the **Crackerland Bluegrass Boys**, played more than two hours, and drew a standing room crowd. They'll be brought back, but in a bigger house next time. . . . **Smiley Monroe**, who has produced some of the great artists, now has done his own recording on Portland Records. This is where Red Simpson did his "I'm a Truck." But his first release has been recalled because a track had been omitted. . . . Indiana's **Gross Brothers** are busy going to school, promoting their new record, working persons on weekend, and recording in Nashville. . . . **Al Bruno** has left the West Coast to join the **Del Reeves** group. . . . A fan in Washington rode 300 miles to present **Dolly Parton** a coat, in recognition of her "Coat of Many Colors." . . . **Tommy Overstreet** set still another house record at Tampa's Imperial Room. . . . **Teddy Wilburn** limped through four 16 hour days of filming the **Wilburn Brothers** Syndicated TV show. Bankers Life and Casualty Insurance is using the show as a testing ground for TV advertising in 15 cities. If things work out, it would spread the show, now in its ninth year, to more than 250 weekly markets. . . . **Susan Raye** and **Sheb Wooley** will headline the Salt Lake City rodeo in July. . . . **Jack Greene** and **Jeanie Seely** were held over at the Plantation Supper Club at Greensboro, N.C., where they pioneered country music. . . . **Christy Lane** keeps setting new marks. She broke a crowd record in Newark, Ill., then went on to do the same at Collinsville, Ill., where more than 2,000 paid \$5.00 a couple for the show. She records for Brave records. . . . **Mike Corliss** has cut another session on Boss Records at Monument Studios in Nashville.

New EMI Label

• Continued from page 69

and Kirstin Thorborg, and great British violinist Albert Sammons playing the "Elgar Violin Concerto" with Sir Henry Wood conducting.

Other Releases

Other EMI March classical releases include the first stereo recording of Delius's "A Mass of Life"—CBS has reissued Beecham's mono recording. New stereo version is sung by Heather Harper, Helen Watts, Robert Tear and Benjamin Luxon, with the London Philharmonic Orchestra and choir conducted by Charles Groves. The HMV-Angel set is on two discs, boxed with illustrated leaflet.

Marking 70th birthday of Sir William Walton, a new HMV recording of his popular "Facade Suite" in its original 1923 version for speakers and six instrumentalists has Fenella Fielding and Michael Flanders as narrators and players chosen from the Academy of St. Martin-in-the-Fields under Neville Marriner. Another Walton commemoration is the reissue of the six-year-old recording of his Symphony No. 1 made by Sir Malcolm Sargent with the New Philharmonic Orchestra, made with Walton present at the recording sessions. Its return, in new tape transfers, is in the Concert Classics series.

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. All other listings (not in bold face) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type.

Prices are manufacturers suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadrasonic record album; CA—Cassette; 8T—8-track cartridge.

ARTIST, Title
Config., Label, No., List Price

POPULAR

N
NITTY GRITTY DIRT BAND
All Good Times
(LP) United Artists
UAS5553 12-407-0310-9 \$5.98
NOBLE, RAY/AL BOWLEY
V.4
(LP) Monmouth Evergreen
MES7039 12-712-1039-9 \$5.98
V.5
(LP) Monmouth Evergreen
MES7040 12-712-1038-8 \$5.98

O
ORIGINAL CAST
Ain't Supposed to Die A Natural Death
(LP) A&M
SP3510 12-418-0154-6 \$5.98
Inner City
(LP) Victor
LS01171 12-160-2346-9 \$6.98
Will Rogers' U.S.A.
(LP) Columbia
SG30546 12-100-2702-3 \$6.98
OSIBISA
W Ya Ya
(LP) Decca
DL75327 12-423-1228-2 \$4.98
OSMONDS
Phase III
(LP) MGM
1SE4769 12-449-0356-7 \$5.98
OVERSTREET, TOMMY
This Is
(LP) Dot
DOS25994 12-714-4146-7 \$4.98
OWENS, BUCK/BUDDY ALAN
Too Old to Cut the Mustard
(LP) Capitol
ST874 12-150-1169-0 \$5.98
OWENS, JIMMY
Conducts
(LP) Light
LS5570 12-702-7065-9 \$5.98

P
PARKER, JUNIOR
I Tell Stories Sad
(LP) United Artists
UAS6823 12-407-0311-0 \$4.98
PARRIS, LONDON, & THE REBELS
Eastern Gate
(LP) Skylit SLP6108
PARRISH & GURVITZ
Parrish & Gurvitz
(LP) Decca
DL7-5336 12-423-1240-8 \$4.98
PATTERSON SINGERS
Jesus Knows
(LP) King
KSG31129 12-440-0191-9 \$3.98
Patterson Singers
(LP) Atco
SD 33-380 12-403-0151-2 \$5.98
PENA, PACO
Flamenco Pure "Live"
(LP) Phase 4 SP44172
PENA, PAUL
Pena, Paul
(LP) Capitol
ST11005 12-150-1175-8 \$5.98
PERSUASIONS
Street Corner Symphony
(LP) Capitol
ST872 12-150-1171-4 \$5.98
POMERANZ, DAVID
Time To Fly
(LP) Decca
DL7-5329 12-423-1229-3 \$4.98
PURE PRAIRIE LEAGUE
Pure Prairie League
(LP) Victor
LSP4650 12-160-2299-9 \$5.98

R
RATCHELL
Ratchell
(LP) Decca
DL75330 12-423-1230-6 \$4.98
RAVAN, GENYA
Ravan, Genya
(LP) Columbia
C31001 12-100-2703-4 \$4.98
RAYE, SUSAN
I've Got A Happy Heart
(LP) Capitol
ST875 12-150-1170-3 \$5.98
REDBONE
Message From A Drum
(LP) Epic
KE30815 12-400-0323-0 \$5.98
REESE, DELLA
Best Of
(LP) Victor
LSP4651 12-150-2300-5 \$5.98
RENO, JACK
Hitchin' A Ride
(LP) Target T13-1313
RONSTADT, LINDA
Ronstadt, Linda
(LP) Capitol
SMAS635 12-150-1168-9 \$5.98
ROS, EDMUNDO
Ros, Edmundo, The Latin King
(LP) Phase 4 SP44169

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

POPULAR

Name of Artist
Name of Album
(LP) Label & Number Price
(8T) Number Price
(CA) Number Price
(OR) Number Price

ARTIST, Title
Config., Label, No., List Price

S

ST. CLAIR, GARY
St. Clair, Gary
(LP) Paramount
PAS 6020 12-714-5054-4 \$5.98
SCRUGGS, GARY & RANDY
Scruggs Bros.
(LP) Vanguard VSD6579
SETTLE, MIKE
Settle, Mike
(LP) Uni 73123 12-426-0076-5 \$4.98
SEYMOUR, ROGER
Return To A Bygone Era
(LP) Musicor
MS3207 12-704-5130-3 \$4.98
SIMPSON, RED
I'm A Truck
(LP) Capitol
ST881 12-150-1174-7 \$5.98
SLADE, PAUL
Life Of A Man
(LP) Epic
E31167 12-400-0327-3 \$4.98
SMITH, JERRY
Touch Of Love
(LP) Decca
DL75311 12-423-1231-7 \$4.98
SOUNDTRACK
Clockwork Orange
(LP) Warner Bros.
BS2573 12-414-0281-2 \$5.98
Murmur Of The Heart
(LP) Roulette
SR 3006 12-432-0102-1 \$5.98
SPHEERIS, JIMMIE
Isle Of View
(LP) Columbia
C30988 12-100-2719-2 \$4.98
SPIRIT OF MEMPHIS QUARTET
Days Passed And Gone
(LP) King
KSG31131 12-440-0192-0 \$3.98
STEVENS, LINDY
Pure Devotion
(LP) Decca
DL75324 12-423-1232-8 \$4.98
STEVENS, RAY
Turn Your Radio On
(LP) Barnaby
Z30809 12-700-1026-8 \$4.98
STONE THE CROWS
Teenage Licks
(LP) Polydor PD5020
STUCKEY, NAT
Forgive Me For Calling You Darling
(LP) Victor
LSP4635 12-160-2338-9 \$5.98
SULLIVAN, JIM
(LP) Playboy
PB103 12-715-9002-3 \$5.98
SWANSON, REV. ABRAHAM
Bibleway Church Choir
(LP) King
KSG31121 12-440-0193-1 \$3.98

T
TEMPTATIONS
Solid Rock
(LP) Gordy
G961L 12-702-4066-8 \$5.98
THINK
Encounter
(LP) Laurie SLP2052
TINY ALICE
Tiny Alice
(LP) Kama Sutra
KSBS 2046 12-413-0051-5 \$5.98

U
UNDISPUTED TRUTH
Face To Face With The Truth
(LP) Gordy
G959L 12-702-4054-4 \$5.98

V

VALE, JERRY
Sings the Great Hits of Nat King Cole
(LP) Columbia
C31147 12-100-02704-5 \$4.98
VAN DYKE, VONDA
Day By Day
(LP) Myrrh MST6501
VARIOUS ARTISTS
Goodies, V. 1
(LP) Warner Bros.
BS2575 12-414-0285-6 \$5.98
Gospel Sound
(LP) Columbia G31086
(2 LPs) 12-100-2705-6 \$5.98
Great Blues Men
(LP) Vanguard VSD 25/26
Great Country Folk
(LP) Harmony
KH31109 12-401-0403-3 \$2.98
Greatest Folksingers of the 60's
(LP) Vanguard VSD 17/18
Greatest Songs of Woody Guthrie
(LP) Vanguard VSD 35/36
Jesus Power
(LP) Creative Sound
CSS1562 12-711-0050-5 \$4.98

ARTIST, Title
Config., Label, No., List Price

Rock Mass For Love
(LP) Decca
DL75328 12-423-1233-9 \$4.98
Teenage Party
(LP) Gee GLP702
Themes Like Old Times
(LP) Viva
2VV2572 12-715-8001-8 \$5.98
Thoreau's Walden
(LP) Alithia 9100
VAUGHN, BILLY
Old Fashioned Love Song
(LP) Paramount
6025 12-714-5058-8 \$5.98

W
WAGONER, PORTER
What Ain't To Be, Just Might Happen
(LP) Victor
LSP4661 12-160-2302-7 \$5.98
WELLS, KITTY/JOHNNY WRIGHT
Sing Heartwarming Gospel Songs
(LP) Decca
DL75325 12-423-1234 \$4.98
WHITE DUCK
White Duck
(LP) Uni 73122 12-426-0077-6 \$4.98
WILEY, LEE
Way Back Home
(LP) Monmouth Evergreen
MES7041 12-712-1045-7 \$5.98
WRIGHT, BETTY
I Love the Way You Are
(LP) Alston
SD33-388 12-801-8601-7 \$5.98

Y
YOUNG, ROY
Mr. Funky
(LP) Kapp
KS3662 12-425-0151-4 \$4.98

CLASSICAL

B
BEETHOVEN: PIANO CONCERTO NO. 1/5
Sonta No. 5
Bishop/BBC Sym. Orch. (Davis)
(LP) Philips
6500 179 12-428-0417-1 \$5.98
BEETHOVEN: SYMPHONY NO. 3/OVERTURE
"CORIOLAN"
BBC Sym. Orch. (Davis)
(LP) Philips
6500 141 12-428-0418-7 \$5.98
BERNSTEIN, LEONARD
Favorite Light Classics (New York Philh.)
(LP) Columbia
M3X 31068 12-100-2721-6 \$9.98

D
DE FALLA: HARPSICHORD CONCERTO
Puyana, Rafael
(LP) Philips
6505 001 12-428-0413-3 \$5.98
DE LOS RIOS, WALDO
Mozartmania
(LP) United Artists
UAS5554 12-407-0319-8 \$5.98
DVORAK: CELLO CONCERTO IN B MINOR/CHAIKOVSKY: VARIATIONS ON A ROCOCO THEME
Walevska/London Phil. Orch. (Gibson)
(LP) Philips
6500 224 12-428-0419-8 \$5.98

G
GRIEG/SCHUMANN: PIANO CONCERTOS
Bishop/BBC Sym. Orch. (Davis)
(LP) Philips
6500 166 12-428-0420-3 \$5.98

H
HAYDN: SYMPHONIES 52, 75
Academy of St. Martin-in-the-Fields (Marriner)
(LP) Philips
6500 114 12-428-0421-2 \$5.98

M
MAHLER: SONGS
Fischer-Dieskau, Dietrich
(LP) Columbia
KM30942 12-100-2718-4 \$6.98
MAHLER: SYMPHONY NO. 1 IN D MAJOR
Royal Phil. Orch. (Leinsdorf)
(LP) Phase 4 SPC21068
MOZART: QUARTETS FOR FLUTE & STRINGS
(COMPLETE)
Grumiaux Trio/Bennett
(LP) Philips
6500 034 12-428-0422-4 \$5.98

P
PROKOFIEV: SONATA NO. 6/BARBER: SONATA
Cliburn, Van
(LP) Red Seal
LSC3229 12-430-1093-6 \$5.98

S
SCHUBERT: SONATAS FOR PIANO, V. 2
Badura-Skoda, Paul
(LP) Victrola
VIC56129 12-701-5305-3 \$8.98
SMETANA/CHOPIN: PIANO TRIOS
Beaux Arts Trio
(LP) Philips
6500 133 12-428-0423-4 \$5.98
STRAUSS, JOHANN, VIENNA OF
Kingsway Sym. Orch. (Camarata)
(LP) Phase 4 SPC21072
SUPPE OVERTURES
London Festival Orch. (Sharples)
(LP) Phase 4 SPC21069

T
TELEMANN: CANTATAS
Prey/German Bach Soloists/Winschermann
(LP) Philips
6500 116 12-428-0424-5 \$5.98



ATTN: Ron Richardson
The Music Spot
Lincoln, Nebraska

This week's column has to be directed to one dealer so we can get two LP's closest dealer, The Music Spot.

Today I received the following letter from Ede Sherlock, Bennet, Neb. 68317. There was no street address to reply to so we could advise Ede of the closet FIND dealer.

2/9/72

Dear Sir:

I was referred to you by a local music store which informed me that you find hard to get records. I need a particular aria I can't find anywhere. It is sung by Nicolai Gedda (Angel 36106) the opera "Le POSTILLION DE LONG-JUMEAU" the Aria "MES AMIS ECOUTEZ L'HISTOIRE" by Adam.

P.S. Could you please get a copy of the opera "Tosca" (Puccini). The one I want is sung by Maria Callas as Tosca, Tito Gobbi as Scarpia and was made in August of 1953.

Regards,

(signed) Ede Sherlock

Good News Ede! FIND has both of these:

Angel 36106—FIND ordering No. 12-419-0369-4—\$5.98

Tosca—FIND ordering No. 12-419-0081-1—\$11.98

We are sending another enrollment package and our latest FIND Catalog to The Music Spot so they can contact Ede and get these orders moving to FIND. We can't ship direct to a customer (except at a dealer's request). If all else fails, perhaps Roger Agnew of KFMQ in Lincoln, Neb., will help us bring customer and dealer together.

Rice Wardlaw

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47808
A.C. 812-466-1282

and
FIND Service International
Suite 415
9000 Sunset Blvd.
Los Angeles, California 90069
A.C. 213-273-7040
Candy Tusken

news

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending March 11, 1972

Billboard

THIS WEEK		LAST WEEK		TITLE, Weeks On Chart		Artist (Producer) Label, Number (Distributing Label)		THIS WEEK		LAST WEEK		TITLE, Weeks On Chart		Artist (Producer) Label, Number (Distributing Label)	
1	1	1	1	WITHOUT YOU	13	34	60	BETCHA BY GOLLY, WOW	3	68	—	1	ROCKIN' ROBIN	1	1
2	7	7	7	HEART OF GOLD	6	35	36	NICKEL SONG	8	69	76	2	SUAVECITO	2	2
3	6	6	6	LION SLEEPS TONIGHT	11	36	37	YOU WANT IT, YOU GOT IT	10	70	75	6	CHEER	6	6
4	4	4	4	DOWN BY THE LAZY RIVER	8	37	41	NO ONE TO DEPEND ON	5	71	83	4	WAKING UP ALONE	4	4
5	5	5	5	EVERYTHING I OWN	7	38	42	CRAZY MAMA	7	72	72	8	GIMME SOME MORE	8	8
6	3	3	3	PRECIOUS & FEW	15	39	52	TAURUS	4	73	79	2	HEARTBROKEN BOPPER	2	2
7	20	20	20	A HORSE WITH NO NAME	4	40	43	UNTIL IT'S TIME FOR YOU TO GO	7	74	82	3	WHAT IT IS	3	3
8	2	2	2	HURTING EACH OTHER	9	41	46	COULD IT BE FOREVER	4	75	80	6	WHITE LIES	6	6
9	11	11	11	THE WAY OF LOVE	7	42	44	HANDBAGS AND GLADRAGS	5	76	84	2	LOUISIANA	2	2
10	10	10	10	BANG A GONG (Get It On)	11	43	45	GLORY BOUND	5	77	—	1	MONEY RUNNER	1	1
11	38	38	38	PUPPY LOVE	3	44	35	FOOTSTOMPIN' MUSIC	10	78	—	1	GIVE IRELAND BACK TO THE IRISH	1	1
12	14	14	14	MOTHER AND CHILD REUNION	6	45	55	EVERY DAY OF MY LIFE	7	79	81	3	LIVING WITHOUT YOU	3	3
13	9	9	9	SWEET SEASONS	7	46	47	LOVE ME, LOVE ME LOVE	7	80	99	2	SINCE I FELL FOR YOU	2	2
14	13	13	13	JOY	11	47	61	DAY I FOUND MYSELF	4	81	—	1	BE MY LOVER	1	1
15	19	19	19	JUNGLE FEVER	9	48	50	NOW RUN AND TELL THAT	6	82	—	1	EVERYDAY	1	1
16	17	17	17	FLOY JOY	10	49	53	DO YOUR THING	3	83	86	3	NICE TO BE WITH YOU	3	3
17	15	15	15	DON'T SAY YOU DON'T REMEMBER	13	50	62	TAKE A LOOK AROUND	2	84	88	3	UP IN HEAH	3	3
18	21	21	21	I GOTCHA	8	51	68	KING HEROIN	2	85	94	3	YOUR PRECIOUS LOVE	3	3
19	12	12	12	AMERICAN PIE	16	52	57	IRON MAN	7	86	87	4	(Love Me) LOVE THE LIFE I LEAD	4	4
20	8	8	8	LET'S STAY TOGETHER	15	53	28	BLACK DOG	12	87	90	2	ROCK ME ON THE WATER	2	2
21	23	23	23	ROCK AND ROLL LULLABY	5	54	63	SLIPPIN' INTO DARKNESS	8	88	93	3	KEEP ON DOIN' WHAT YOU'RE DOIN'	3	3
22	22	22	22	I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)	7	55	77	THE FIRST TIME EVER I SAW YOUR FACE	2	89	89	4	TELL 'EM WILLIE BOY'S A'COMIN'	4	4
23	16	16	16	MY WORLD	7	56	48	THE WITCH QUEEN OF NEW ORLEANS	17	90	—	2	IF WE ONLY HAVE LOVE	2	2
24	25	25	25	AIN'T UNDERSTANDING MELLOW	14	57	64	DIAMONDS ARE FOREVER	7	91	100	1	BRANDY	1	1
25	27	27	27	RUNNIN' AWAY	6	58	58	BRIAN'S SONG	7	92	—	1	SON OF MY FATHER	1	1
26	18	18	18	NEVER BEEN TO SPAIN	12	59	65	THAT'S WHAT LOVE WILL MAKE	5	93	98	3	YOU GOT ME WALKING	3	3
27	40	40	40	IN THE RAIN	3	60	73	AFRO STRUT	3	94	95	3	IT'S ALL UP TO YOU	3	3
28	31	31	31	WE'VE GOT TO GET IT ON AGAIN	8	61	69	GOIN' DOWN (On the Road to L.A.)	5	95	97	2	SWEET SIXTEEN	2	2
29	29	29	29	SOFTLY WHISPERING I LOVE YOU	8	62	78	SON OF MY FATHER	2	96	—	1	WILLPOWER WEAK, TEMPTATION STRONG	1	1
30	30	30	30	TALKING LOUD AND SAYING NOTHING	5	63	70	MR. PENGUIN Pt. 1	6	97	—	1	CANDY MAN	1	1
31	33	33	33	RING THE LIVING BELL	7	64	67	DO WHAT YOU SET OUT TO DO	3	98	—	1	YOU ARE THE ONE	1	1
32	39	39	39	ROUNDAABOUT	5	65	71	(Oh Lord Won't You Buy Me a) MERCEDES BENZ	7	99	—	1	JOSIE	1	1
33	59	59	59	A COWBOY'S WORK IS NEVER DONE	3	66	85	TINY DANCER	2	100	—	1	TAXI	1	1

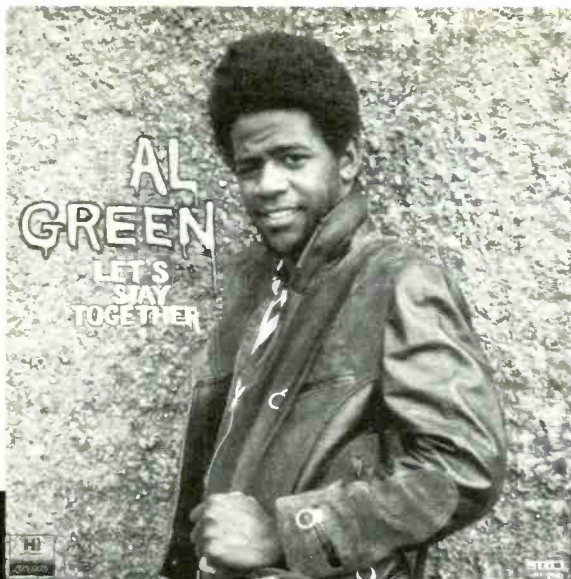
HOT 100 A-Z - (Publisher-Licensee)

Afro Strut (Dunbar, BMI) 60	Crazy Mama (Moss Rose, BMI) 38	Floy Joy (Jobete, BMI) 16	I Can't Help Myself (Sugar Pie, Honey Bunch) (Don, BMI) 47	I Gotcha (Tree, BMI) 18	If We Only Have Love (Will & Range, BMI) 72	In the Rain (Groovesville, BMI) 27	It's All Up to You (Butler, ASCAP) 78	Iron Man (Tro-Andover, ASCAP) 59	Josie (Resaca, BMI) 99	Keep On Doin' What You're Doin' (Dyanzone/Belinda, ASCAP) 73	King Heroin (Dyanzone/Belinda, ASCAP) 51	Let's Stay Together (Sec, BMI) 20	No One to Depend On (Petro, BMI) 37	Now Run and Tell That (Ordona/Bridgeport, BMI) 48	Oh Lord, Won't You Buy Me a) Mercedes Benz (Strong Arm, ASCAP) 65	Precious and Few (Caesar's Music Library/Emerald City, ASCAP) 6	Puppy Love (Spanka, BMI) 11	Ring the Living Bell (Neighborhood, ASCAP) 31	Rock and Roll Lullaby (Sumnerhill Songs/Screen Gems-Columbia, BMI) 21	Rock Me on the Water (Open Window, BMI) 87	Rockin' Robin (Recordia, ASCAP) 68	Roundabout (Cotillion, BMI) 32	Runnin' Away (Stone Flower, BMI) 25	Since I Fell for You (Warner Bros., ASCAP) 80	Slippin' Into Darkness (United Artists, ASCAP) 54	Softly Whispering I Love You (Maribus, BMI) 29	Son of My Father (Georgio) (Trousdale, BMI) 92	Sweet Seasons (Screen Gems-Columbia, BMI) 13	Sweet Sixteen (Modern Music, BMI) 95	Take a Look Around (Jobete, BMI) 50	Talking Loud and Saying Nothing (Dyanzone, BMI) 30	Taurus (Interior, BMI) 39	Taxi (Story Songs, ASCAP) 100	Tell 'Em Willie Boy's A'Comin' (Mandan, BMI) 89	That's What Love Will Make (Trice, BMI) 59	Tiny Dancer (James, BMI) 66	Until It's Time for You to Go (Gypsy Boy, ASCAP) 40	Up in Heah (Hub/Unart, BMI) 84	Waking Up Alone (Almo, ASCAP) 71	The Way of Love (Chappell, ASCAP) 9	We've Got to Get It on Again (Blackwood, BMI) 28	What It Is (Jobete, BMI) 74	White Lies (Nilmer, ASCAP) 75	Willpower Weak, Temptation Strong (MRC, BMI) 96	Without You (Apple, ASCAP) 1	You Are the One (Town Crier, BMI) 98	You Got Me Walking (Julia/Brian, BMI) 93	You Want It, You Got It (Bridgeport, BMI) 36	Your Precious Love (Conrad, BMI) 85
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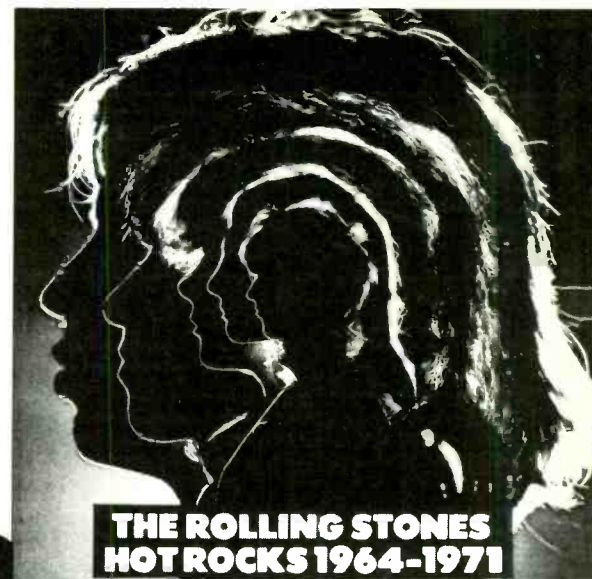
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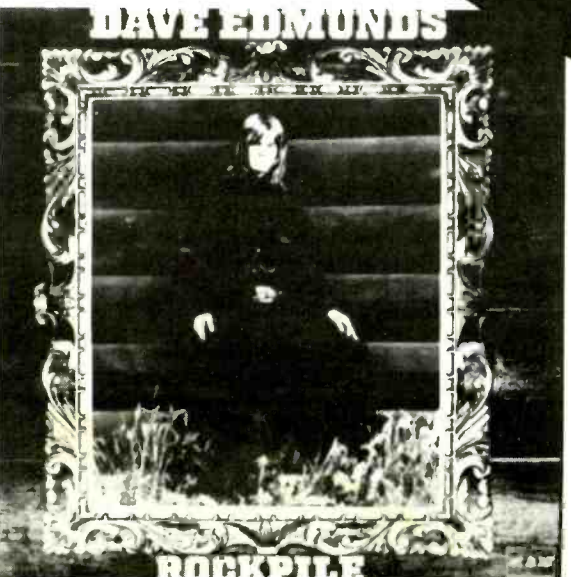
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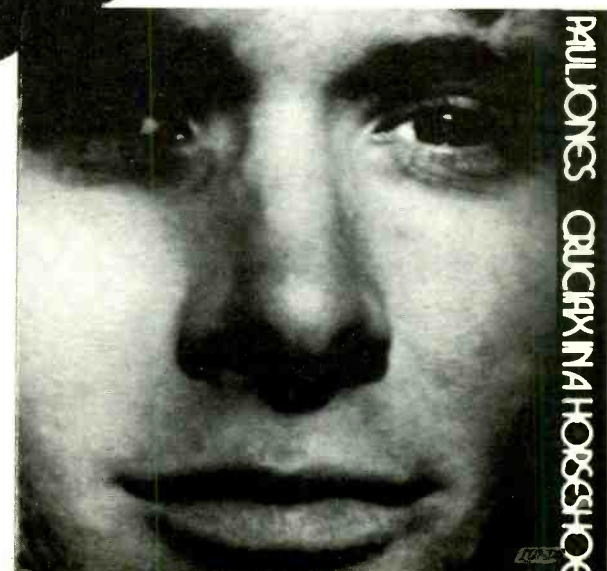
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TOP LP's & TAPE

POSITION
106-200

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		
				8-TRACK	CASSETTE	REEL TO REEL
106	106	15	LEON RUSSELL & MARC BENNO Asylum Choir II Shelter SW 8910 (Capitol)			NA
107	104	17	JONATHAN EDWARDS Capricorn SD 862 (Atco)			NA
108	112	11	ENGELBERT HUMPERDINCK Live at the Riviera, Las Vegas Parrot XPA5 71051 (London)			
109	100	12	LEONARD BERNSTEIN Mass Columbia M2 31008			
110	97	15	BOBBY WOMACK Communications United Artists UAS 5539			
111	113	5	DON McLEAN Tapestry United Artists UAS 5522			
112	108	17	MOM & DADS Rangers Waltz GNP Crescendo GNPS 2061			NA
113	114	5	RY COODER Into the Purple Valley Reprise MS 2052			
114	115	6	UNDISPUTED TRUTH Face to Face With the Truth Gordy G 959 L (Motown)			NA
115	105	12	LAURA NYRO Gonna Take a Miracle Columbia KC 30987			
116	120	30	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170			NA
★	142	2	CONWAY TWITTY & LORETTA LYNN Lead Me On Decca DL 75326 (MCA)			NA
118	118	6	KENNY ROGERS & THE FIRST EDITION Ballad of Calico Reprise 2XS 6476			
119	126	7	LAURA LEE Woman's Love Rights Hot Wax RA 708 (Buddah)			NA
120	122	3	ISAAC HAYES In the Beginning Atlantic SD 1599			NA
121	116	56	BLACK SABBATH Paranoid Warner Bros. WS 1887			
122	124	20	HERBIE MANN Push, Push Embryo SD 532 (Atlantic)			NA
★	—	1	BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170			
124	127	81	ROBERTA FLACK Chapter Two Atlantic SD 1569			NA
★	200	2	JIM CAPALDI Oh How We Danced Capitol SW 9314			NA
126	135	18	JERRY BUTLER Sagittarius Movement Mercury SR 61347			NA
127	117	78	CARPENTERS Close to You A&M SP 4271			
128	109	12	NEW SEEKERS We'd Like to Teach the World to Sing Elektra EKS 74018			NA
129	125	7	HENRY MANCINI Big Screen, Little Screen RCA LSP 4630			NA
130	128	148	CHICAGO TRANSIT AUTHORITY Columbia GP 8			NA
131	133	4	CAPTAIN BEEFHEART Spotlight Kid Reprise MS 2050			
132	134	3	BETTY WRIGHT I Love the Way You Love Alston SD 33-388 (Atlantic)			NA
133	136	15	JOHN DENVER Aerie RCA LSP 4607			NA
134	139	50	PARTRIDGE FAMILY Up to Date Bell 6059			
135	132	109	CHICAGO Columbia KGP 24			

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA Indicates not available

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
136	140	12	MILES DAVIS Live Evil Columbia G 30954			
137	131	10	HILLSIDE SINGERS I'd Like to Teach the World to Sing Metromedia KMD 1051			NA
138	141	55	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098			
139	144	11	ROD STEWART ALBUM Mercury SR 61327			NA
140	89	10	DIAMONDS ARE FOREVER Soundtrack United Artists UAS 5220			
141	146	71	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)			
142	121	26	BARBRA JOAN STREISAND Columbia KC 30792			
143	119	19	CURTIS MAYFIELD Roots Curton CRS 8009 (Buddah)			
144	145	5	LEO KOTTKE Greenhouse Capitol ST 11000			NA
145	147	3	MANFRED MANN'S EARTH BAND Polydor PD 5015			
★	160	5	RAY CONNIFF & THE SINGERS I'd Like to Teach the World to Sing Columbia KC 31220			
★	138	44	JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561			
148	156	6	DENISE LaSALLE Trapped By a Thing Called Love Westbound WB 2012 (Chess/Janus)			NA
149	149	12	PAUL WILLIAMS Just An Old Fashioned Love Song A&M SP 4327			NA
150	151	12	WILSON PICKETT Don't Knock My Love Atlantic SD 8300			NA
151	130	22	JACKSON 5/SOUNDTRACK Goin' Back to Indiana Motown M 742 L			NA
152	137	6	JOHNNY MATHIS In Person at Las Vegas Columbia KG 30979			
★	187	3	JO JO GUNNE Asylum SD 5053 (Atlantic)			NA
154	159	36	DONNY OSMOND ALBUM MGM SE 4782			NA
155	155	8	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			NA
156	143	25	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295			NA
157	123	10	CAT STEVENS Very Young & Early Songs Deram DES 18061 (London)			
158	152	13	RICHARD HARRIS My Boy Dunhill DSX 50116			NA
159	148	16	SONNY & CHER Best of Atco SD 33-219			NA
160	162	4	JAMES LAST Music From Across the Way Polydor PD 5505			NA
161	163	10	JESUS CHRIST, SUPERSTAR Original Broadway Cast Decca DL 1503 (MCA)			NA
162	150	24	BUDDY MILES LIVE Mercury SRM 2-7500			NA
163	164	5	LINDA RONSTADT Capitol SMAS 635			NA
164	167	15	URIAH HEEP Look at Yourself Mercury SBM 1-614			NA
165	168	15	COMMANDER CODY & HIS LOST PLANET AIRMEN Ozone Paramount PAS 6017			NA
166	166	10	CHER Superpak United Artists UXS 88			
167	169	3	CANNONBALL ADDERLY Black Messiah Capitol SW 80846			NA
168	174	24	GODSPELL Original Cast Bell 1102			
169	173	3	KEITH EMERSON WITH THE NICE Mercury SRM 26500			NA NA

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet).

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
170	172	6	CRAZY HORSE Loose Reprise MS 2059			
171	158	10	JR. WALKER & THE ALL STARS Moody, Jr. Soul S 733L (Motown)			NA
172	170	13	KINKS Muswell Hillbillies RCA LSP 4644			NA
173	181	4	SOUNDTRACK/QUINCY JONES \$ Reprise MS 2051			
174	176	2	CRUSADERS 1 Blue Thumb BTS 6001 (Famous)			NA
175	179	2	CANNED HEAT Historical Figures & Ancient Heads United Artists UAS 5557			NA
176	177	2	PETER YARROW Peter Warner Bros. BS 2599			
177	188	6	FAMILY Fearless United Artists UAS 5562			NA
178	180	4	POTLIQUOR Levee Blues Janus JLS 53033			NA
179	184	6	NITTY GRITTY DIRT BAND All the Good Times United Artists UAS 5553			
180	165	15	SEALS & CROFTS Year of Sunday Warner Bros. BS 2568			
181	175	9	LUTHER INGRAM I've Been Here All the Time Koko MOS 2201 (Stax/Volt)			
182	157	7	LIGHTHOUSE Thoughts of Movin' On Evolution 3010 (Stereo Dimension)			
183	154	3	JOHN PRINE Atlantic SD 8296			NA
184	129	25	ISLEY BROTHERS Givin' It Back T-Neck TNS 3008 (Buddah)			NA
185	190	2	OHIO PLAYERS Pain Westbound WB 2015 (Chess/Janus)			NA
186	192	3	LOU RAWLS Silk & Soul MGM SE 4809			NA
187	178	6	RAY STEVENS Turn Your Radio On Barnaby Z 30809 (CBS)			NA
188	182	4	TONY BENNETT Summer of '42 Columbia C 31219			NA NA NA
189	193	3	P G & E Columbia C 30362			NA
190	186	14	IT'S A BEAUTIFUL DAY Choice Quality Stuff/Anytime Columbia KC 30734			NA
191	195	2	QUINCY JONES Ndeda Mercury SRM 2-623			NA
192	197	4	COUNTRY JOE McDONALD Incredible! Live! Vanguard VSD 79316			NA
193	—	1	PERSUADERS Thin Line Between Love & Hate, Win Or Lose SD 330387 (Atlantic)			NA
194	198	6	GRIM 1 + 1 Spindizzy Z 31038 (CBS)			NA
195	171	7	FREE MOVEMENT I've Found Someone of My Own Columbia KC 31136			NA
196	196	3	ARTHUR FIEDLER Plays the Music of Paul Simon Polydor PD 5018			NA
197	191	4	HAMILTON, JOE FRANK & REYNOLDS Hallway Symphony ABC/Dunhill DSX 50113			NA
198	199	2	BOBBY SHORT LOVES COLE PORTER Atlantic SD 2-606			NA
199	194	7	MAHAVISHNU ORCH./JOHN McLAUGHLIN The Inner Mounting Flame Columbia KC 31067			NA NA
200	—	1	MICHEL LEGRAND "Brian's Song" Themes & Variations Bell 6071			NA

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Cannonball Adderley	167
Allman Brothers Band	91
America	9
Apollo 100	88
Badfinger	50
Tony Bennett	188
Leonard Bernstein	109
Black Oak Arkansas	105
Black Sabbath	78, 121
Blood, Sweat & Tears	123
Bread	7
James Brown	62
Jerry Butler	126
J.J. Cale	75
Canned Heat	175
Captain Beefheart	131
George Carlin	58
Jim Capaldi	125
Carpenters	43, 127
David Cassidy	15
Cheech & Chong	28
Cher	67, 166
Chicago	32, 130, 135
Chi-Lites	116
Dennis Coffey	74
Commander Cody	165
Ray Conniff	146

Ry Cooder	113
Alice Cooper	29
Country Joe McDonald	192
Crazy Horse	170
Papa John Creach	94
Crusaders	174
Miles Davis	136
John Denver	133
Detroit Emeralds	97
Neil Diamond	64
Doors	57
Dramatics	36
Bob Dylan	31
Earth, Wind & Fire	89
Jonathan Edwards	107
Keith Emerson	169
Emerson, Lake & Palmer	16
Faces	14
Family	177
Arthur Fielder	196
Firesign Theater	83
Roberta Flack	39, 124
Aretha Franklin	20, 156
Free Movement	195
Jerry Garcia	31
Marvin Gaye	99
Godspell	168
Grand Funk Railroad	26
Al Green	12, 84
Grin	194
Hamilton, Joe Frank & Reynolds	197

Richard Harris	158
George Harrison & Friends	3
Donny Hathaway	73
Isaac Hayes	33, 120
Jimi Hendrix	21
Hillside Singers	137
Honey Cone	80
Hudson & Landry	68
Humble Pie	81
Engelbert Humperdinck	108
Luther Ingram	181
Isley Brothers	184
It's a Beautiful Day	190
Michael Jackson	18
Jackson 5	27, 151
Jamming With Edward	45
Jesus Christ Superstar (Broadway Artists)	59
Jesús Christ Superstar (Broadway Cast)	161
Jethro Tull	76
Jo Jo Gunne	153
Elton John	22
Quincy Jones	101, 191
B.B. King	71
Carole King	5, 19
King Crimson	85
Kinks	172
Gladys Knight & The Pips	77
Leo Kottke	144
Led Zeppelin	13
Denise LaSalle	148

James Last	160
Laura Lee	119
Michele Legrand	200
John Lennon	92
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Don McLean	2, 111
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Malo	49
Henry Mancini	121
Herbie Mann	122
Manfred Mann's Earth Band	145
Mark-Almond	69
Dave Mason	152
Johnny Mathis	152
Curtis Mayfield	143
Melanie	162
Buddy Miles	111
Mom & Dads	112
Moody Blues	86
Van Morrison	100
Mountain	95
Peter Nero	53
New Seekers	128
Nilsson	6
Nitty Gritty Dirt Band	179
Laura Nyro	115
Ohio Players	185
Osibisa	66
Donny Osmond	55, 154
Osmonds	10
P. G. & E.	189
Partridge Family	79, 134

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Wilson Pickett	150
Potliquoer	178
Elvis Presley	44
Billy Preston	155
Charley Pride	46
John Prine	183
Rare Earth	47
Lou Rawls	186
Redbone	82
Kenny Rogers & The First Edition	118
Rolling Stones	11
Linda Ronstadt	163
Leon Russell & Marc Benno	106
Santana	38, 98
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Bobby Short	198
Carly Simon	30
Paul Simon	8
Sly & The Family Stone	37, 141
Sonny & Chher	35, 104, 159
Soundtracks:	
A Clockwork Orange	48
Diamonds Are Forever	140
\$\$\$	173
Fiddler On the Roof	63
Shaft	61
Summer of '42	103

Staple Singers	93
Cat Stevens	17, 60, 157
Ray Stevens	187
Rod Stewart	49, 139
Barbra Streisand	142
Stylistics	24
T. Rex	42
James Taylor	147
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Three Dog Night	40, 138
Traffic	23
TV Cast:	
All in the Family	70
TV Soundtrack:	
Goin' Back to Indiana	151
Conway Twitty and Loretta Lynn	117
Undisputed Truth	114
Uriah Heep	164
Jr. Walker and the Allstars	171
War	52
Dionne Warwick	54
Grover Washington Jr.	65
Who	87, 102
Paul Williams	149
Wings	51
Bobby Womack	110
Betty Wright	132
Peter Yarrow	176
Yes	4, 72
Neil Young	1

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• Continued from page 1

gories? What new concepts appear most likely to enjoy the widest market appeal?

A thorough analysis of each category's commercial recordings will be made by noted artists and producers in a special session devoted to the subject at the International Music Industry Conference to be held April 30-May 5 at the Acapulco Princess Hotel, Acapulco, Mexico.

The artists and producers will discuss and play trend-setting examples of recordings in each field. Registrants will participate in the discussions with comments, ques-

tions and answers in an effort to determine what is selling today in each category, what is going out of favor and what appears to be coming in as the new sound with the greatest sales potential.

Artists and producers participating in this session are now being lined up, and will be announced shortly, according to Coleman Finkel, Conference coordinator. Finkel is executive vice-president of James O. Rice Associates, Inc., the firm which specializes in staging business and management conferences, and produces the annual IMIC for the Billboard World Group of publications.

The session on "Sounds that Sell" will be one of a number of in-depth seminars devoted to the key issues facing the international music-record-tape industries. Other seminars will treat the international piracy problem, the youth market, an analysis of key world markets and how to derive the greatest profit potential in selling to each, among other sessions.

Those wishing to register for the Conference should address inquiries to IMIC, James O. Rice Associates, Inc., 9th Floor, 300 Madison Ave., New York, N.Y. 10017.

Bones Howe, Bell in Pact

NEW YORK—Bell Records has signed a long-term exclusive production agreement with Bones Howe. Currently producing the 5th Dimension for Bell, Howe will now be bringing new talent to the label via his Mr. Bones Productions, Inc.

Cap Canada, Mandala Tie

NEW YORK—Lou Lofredo and Bob Gallo of Soundview Studios, based in Kings Park, L.I., have signed a three-year agreement with Capitol Records of Canada, for distribution of the new label, Mandala Records Ltd. The first Mandala artists are Aesop's Fables and Ersel Hickey. The company's initial product includes an album written by Gallo, and performed by a studio group called New Place to Love.

Also, Lofredo and Gallo have signed an exclusive production deal with Frank Davies in Toronto for Daffodil Records to produce all of King Biscuit Boy's future product. A new King Biscuit LP is in progress. The artist's latest album, "Gooduns," has been awarded a gold record in Canada.

FM ACTION

Reporters: Ed Sciaky, WMMR-FM, Philadelphia; Dick Bozzi, WCBS-FM, New York; Ed Shane, WGLD-FM, Chicago; Harvey Holiday, WDAS-FM, Philadelphia; Ron Berger, WHCN-FM, Hartford; Rich Fitzgerald, KOL-FM, Seattle; Pete Larkin, WKTK-FM, Baltimore; Bob Cole, KSAN-FM, San Francisco; Mike Caldwell, WREK-FM, Atlanta; Steve Russell, KWFM-FM, Tucson; Dolye, WNCR-FM, Cleveland; Michael Dean, WBUS-FM, Miami Beach; Bruce Funkhouser, KINK-FM, Portland; Ken Wardell, KZAP-FM, Sacramento; Art Ortega, KJAE-FM, Denver; Tom Trunnell, KFML-FM, Denver; Richard Kimball, KMET-FM, Los Angeles; Steve Downes, WVUD-FM, Dayton; Denton Marr, WEBN-FM, Cincinnati. 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.

TOUCH STONE, "Tarot," UA
Cuts: Side One
Stations: WBUS-FM

JOE FARRELL, "Out Back," CTI
Cuts: "Bleeding Orchard."
Stations: WBUS-FM

KRIS KRISTOFFERSON, "Border Lord," Monument
Cuts: "Border Lord," "When She's Wrong," "Little Girl Lost," "Stagger Mountain Tragedy," "Somebody Nobody Knows," "Burden Of Freedom."
Stations: KWFM-FM, KZAP-FM, FINK-FM, KSAN-FM, WKTK-FM, KFML-FM, WCBS-FM

SHIRLEY COLLINS and the Albion Country Band, "No Roses," Import

Cuts: All
Stations: WBUS-FM

GENESIS, "Nursery Crymes," Chrisima
Cuts: All
Stations: WBUS-FM

BOBBY WHITLOCK, "Bobby Whitlock," Dunhill
Cuts: "Where There's A Will," "Back In My Life Again," "The Scenery Has Slowly Changed."
Stations: KSAN-FM, KOL-FM, KMET-FM

KING CURTIS, "Everybody's Talkin'," Atco
Cuts: "Groove Me," "Central Park."
Stations: KSAN-FM, KZAP-FM, KOL-FM, KFML-FM

EVERLY BROTHERS, "Stories We Could Tell," RCA
Cuts: "Del Rio Dan," "Ridin' High," "Stories We Could Tell."
Stations: KSAN-FM, KOL-FM, WCBS-FM

ALLMAN BROTHERS, "Eat A Peach," Capricorn
Cuts: "Trouble No More," "One Way Out," "Little Martha," "Stand Back," "Melissa," "Blue Sky," "Ain't Wastin' Time."
Stations: KSAN-FM, KINK-FM, KOL-FM, KFML-FM, WHCN-FM, WEBN-FM

SPIRIT, "Feed Back," Epic
Cuts: "Chelsea Girls," "Mellow Morning," "Right On Time," "Puesta Del Scam."
Stations: WKTK-FM, KWFM-FM, KINK-FM

CURTISS / MALDON, "Purple," Capitol
Cuts: "Man From Afghanistan," "Long Long Time," "You Make Me Happy," "Find A Little Peace," "I'm Waiting."
Stations: WBUS-FM

ALICE COLTRANE, "World Galaxy," Impulse
Cuts: "A Love Supreme," "My Favorite Things."
Stations: WKTK-FM, WREK-FM, KOL-FM

JESSE COLIN YOUNG, "Together," Warner Bros./Raccoon
Cuts: "Good Tunes," "6000 Miles," "Sweet Little 16," "6 Days On The Road," "Pastures of Plenty," "Sweet Little Child," "Peace Song," "Lovely Day."
Stations: WMMR-FM, KMET-FM

PETER YARROW, "Peter," Warner Bros.
Cuts: "Goodbye Josh," "Mary Beth," "Weave Me The Sunshine."
Stations: KINK-FM

WAYNE COCHRAN & THE C.C. RIDERS, "Wayne Cochran," Epic
Cuts: "Long, Long Day," "Circles," "We're Gonna Make It."
Stations: WKTK-FM, KINK-FM, KMET-FM

LITTLE FEAT, "Sailin' Shoes," Warner Bros.
Cuts: "Easy To Slip," "Willin'," "Cat Fever," "Trouble," "Cold, Cold Cold," "Texas Rose Cafe," "Sailin' Shoes," "Triple Face Boogie."
Stations: WBUS-FM, WMMR-FM

TIM ROSE, "Tim Rose," Playboy
Cuts: "It Takes a Little Longer," "If I Were A Carpenter," "Cotton Growing Man," "Boogie Boogie," "Cryin' Shame."
Stations: WKTK-FM, WEBN-FM

McKENDREE SPRING, "McKendree Spring," Decca
Cuts: "Down By The River," "Hobo Lady," "Oh In The Morning," "3"
Stations: WKTK-FM, WEBN-FM

GORDON LIGHTFOOT, "Don Quixote," Reprise
Cuts: "Ode To Big Blue," "Don Quixote," "Christian Island," "Ordinary Man."
Stations: KINK-FM, KOL-FM, KFML-FM

BERNARD PURDIE, "Shaft," Prestige
Cuts: "Way Back Home," "Shaft."
Stations: KSAN-FM

JACKIE LOMAX, "Three," Warner Bros.
Cuts: "Rock Salt," "Hellfire, Night-Crier," "Fever's Got Me Burning," "No Reason," "Roll On."
Stations: KWFM-FM, KZAP-FM, WHCN-FM, WGLD-FM

JOHNNY HAMMOND, "Rock Steady," Kudu
Cuts: "Rock Steady," "Wild Horses."
Stations: KSAN-FM, KOL-FM

JIMMY SPHEERIS, "Isle Of View," Columbia
Cuts: "I Saw The Light," "Black Maria," "It Takes Two To Tango," "Breathless," "Wouldn't Have Made Any Difference."
Stations: WMMR-FM, KZAP-FM, WHCN-FM

TINY ALICE, "Tiny Alice," Kama Sutra
Cuts: "A Word From Our Sponsor," "15 Cent Hamburger Mama."
Stations: WNCR-FM

HARRY CHAPIN, "Heads and Tales," Elektra
Cuts: "Greyhound," "Any Old Kind of Day," "Empty," "Dogtown," "Taxi."
Stations: WGLD-FM, WNCR-FM, WGLD-FM

FANNY, "Fanny Hill," Reprise
Cuts: "Think About The Children," "Knock On My Door," "The First Time," "Hey Bulldog," "Rockbottom Blues," "Wonderful Feeling," "Ain't That Peculiar."
Stations: KZAP-FM, WMMR-FM, WEBN-FM, WHCN-FM

DOCTOR HOOK, "Doctor Hook and The Medicine Show," Columbia

Cuts: "Sylvia's Mother."
Stations: WGLD-FM
RATCHELL, "Ratchell," Decca
Cuts: All
Stations: WVUD-FM

CLIMAX BLUES BAND, "Tightly Knit," Sire
Cuts: All
Stations: WVUD-FM, WNCR-FM

KENNY LOGGINS with JIM MESINA, "Sittin' In," Columbia
Cuts: "Danny's Song," "Vahevela," "Lovin' Me," "Back To Georgia."
Stations: WNCR-FM, WEBN-FM

50,000,000 BUFFALO, "Nevada Jukebox," Atco
Cuts: All
Stations: KFML-FM

DAVE MASON, "Headkeeper," Blue Thumb
Cuts: All
Stations: WNCR-FM, KINK-FM

MERL SAUNDERS, "Heavy Turbulence," Fantasy
Cuts: All
Stations: KZAP-FM, KFML-FM

HOT TUNA, "Burgers," Grunt Records
Cuts: "Keep On Truckin'," "True Religion," "Water Song," "Sea Child," "Ode for Billy Dean," "Highway Song."
Stations: KINK-FM, WNCR-FM, KSAN-FM, KFML-FM, WCBS-FM, WEBN-FM, KMET-FM

SAVOY BROWN, "Hell Bound Train," Parrott
Cuts: "Doin' Fine," "Lost and Lonely Child," "If I Could See An End," "Hell Bound Train."
Stations: WKTK-FM, WNCR-FM, KWFK-FM, KINK-FM, KZAP-FM, WMNR-FM, KOL-FM, KMET-FM

JUKIN BONE, "Whiskey Woman," RCA
Cuts: "Whiskey Woman," "Let Loose," "Jungle Fever."
Stations: WKTK-FM

RUPPERT HEINE and DAVID MACIVER, "Pick Up A Bone," Capitol
Cuts: All
Stations: WNCR-FM

JESSIE ED DAVIS, "Ululu," Atlantic
Cuts: All
Stations: KMET-FM

AUDIENCE, "Lunch," Charisma
Cuts: All
Stations: KMET-FM

CONCEPTION CORPORATION, "Conception Land And Other States Of Mind," Cotillion
Cuts: All
Stations: KMET-FM

LEE MICHAELS, "Lee Michaels," A&M
Cuts: All
Stations: KMET-FM

ROBBIE BASEO, "Song of the Stallion," Takoma
Cuts: All
Stations: KFML-FM

COMPOST, "Compost," Columbia
Cuts: "Take Off Your Body," "Thinkin'," "Happy Peace," "Country Song."
Stations: WMMR-FM

JEFFERY SHURTLEFF, "Jeffery Shurtleff," A&M
Cuts: All
Stations: KMET-FM

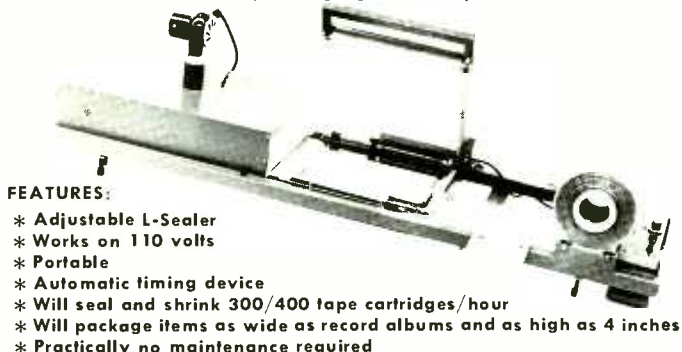
NIGHTLITERS, "Niteliters," RCA
Cuts: "Afro Strut."
Stations: WDAS-FM

JOE SIMON, "Drowning In The Sea Of Love," Spring
Cuts: All
Stations: WDAS-FM

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