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CARTRIDGE TV PAGE 43

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NAB's \$64 Query: Which 'Q' System?

By CLAUDE HALL

CHICAGO—The question of which quadrasonic broadcasting system to use—matrix or discrete aroused the most interest at the National Association of Broadcasters parley held April 9-12 at the Conrad Hilton Hotel. The dream of less governmental regulations of broadcasting also stirred the attendees.

Sample to MOA Via Artist Pact

By EARL PAIGE

KANSAS CITY, Mo.—A recording artist has gained a five-year contract with a record company which stipulates that samples of each single he records be sent to members of the Music Operators of America (MOA), the national organization of jukebox businessmen.

The focus on the jukebox singles market by locally-based country singer-songwriter Ben Wasson is one of more dramatic instances of labels becoming more interested in what is conservatively estimated a \$52 million annual business. MOA made the \$52 million estimate two years ago.

Wasson's contract with Im'press Records resulted from the artist's

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JVC to Bow 3 Cartridge Television Units in U.S.

By ELIOT TIEGEL

LOS ANGELES—JVC will introduce three ¾-inch videotape cartridge television units in the United States, this fall as adjuncts to its four ½-inch open reel recorders already in use by industrial companies.

The ¾-inch equipment will be sold through JVC's new industrial division which plans setting up its own audio/visual distributors network. JVC America will offer the three units through select Craig dealers who in the past have sold products manufactured for Craig by JVC. (Craig and JVC are no longer associated in any way.) Other JVC dealers will also be sought.

JVC is also investigating the development of ½-inch closed cartridge systems, explains George Hawthorne, head of the new divi-

Goodmans' Blues Step-Up

NEW YORK—Gene and Harry Goodman plan additional promotional activity and exploitation of their blues catalogs, ARC and Conrad. This is in keeping with the current worldwide demand for blues material, the Goodman brothers said. One facet of the heightened activity will be the publication of many new folios and orchestrations of the noted blues compositions in the ARC and Conrad repositories.

ARC, formed in the middle 1950's by Leonard and Phil Chess of Chicago, and the Goodmans, contains the songs of such key bluesmen as Willie Dixon, Chuck

In a sense, some of the topics at the NAB were rehashes of topics presented at the earlier Apr. 7-9 meeting of the National Association of FM Broadcasters (see story in Radio-TV Programming section) except that the NAB meeting was much larger. Some 6,000 broadcasters attended the NAB, plus more than 3,000 exhibitors. Special ceremonies included the awarding of the NAB's Distinguished Service Award to Dr. Billy Graham and an engineering award to John Sherman, WCCO, Minneapolis. The Voice of America received a certificate of recognition.

The discussion on quadrasonic broadcasting—and approval of a system is still pending before the Federal Communications Commission—was rampant with ploy and

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British Decca No. 1 in U.K.

By BRIAN MULLIGAN
 Staff Member, Music Week

LONDON—A feature of the British Market Research Bureau's U.K. market survey for the first three months of 1972 is the strong representation achieved by British Decca on albums and singles.

On singles, British Decca forged ahead to become the leading company during the year's first quarter, having taken second place in the three months to the end of December, and on full-price albums moved from fourth to second place.

In the singles survey, Decca won a 17.2 percent of the market, with EMI (last quarter leader) in second place with 16.6 percent and Polydor with 15.9 percent. Helping Decca's performance was Neil Reid's chart-topping single "Mother Of Mine," supported by three soul best-sellers "Have You Seen Her" by the Chi-Lites, "Let's Stay Together" by Al Green and "Where

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Exhibitor List at Mexico Meet Continues to Mount

NEW YORK—The list of exhibitors taking space at the fourth annual International Music Industry Conference at the Acapulco Princess Hotel, Acapulco, Mexico, April 30-May 6 is mounting. How-

ever, exhibit space is still available for record companies and hardware companies, record and tape products, record and tape accessories, professional and studio equipment, new systems like cartridge TV and quadrasonic sound, dealer fixtures and displays, album covers and music publishing firms.

Among the exhibitors already set are RCA, Panasonic, Motorola, Magtec, King Instrument, Sony, Nippon Gakki Co., Sansui Electric, and Cary Solter of Canada.

The exhibits will be open 1 p.m. to 5 p.m., May 1 through May 3. Each day a door prize will be given to a man and a woman who attend the exhibits.

IMIC 4, which is being staged by James O. Rice Associates, is sponsored by the Billboard Group of publications. Further information may be obtained from IMIC-4, 300 Madison Ave., Ninth Floor, New York, N.Y. 10017, (212) 687-5523.

tion. This equipment will allow users of current open reel videotape recorders to transfer tapes to closed cartridge equipment.

JVC sees the ¾-inch width—which Sony, 3M and RCA are also supporting with their own systems—as the medium for home entertainment. The ½-inch width, it feels, will have greater application in the business and educational markets.

Hawthorne feels ¾-inch tape, can hold full length feature films better than ½-inch tape, consequently the difference in market slants.

Units Described

The three new units are the CP 5-000 (\$1,000); CR-6000 (\$1,500-\$1,700) and the 7000 (\$3,000). The 5000 is a playback-

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Pact = Jobs: AFM - Terms Detailed

By PAUL ACKERMAN and ROBERT SOBEL

NEW YORK—The American Federation of Musicians' new contract with the record companies, which is being mailed to its members for ratification, represents innovations, changes and modifications, according to the view of AFM executives. A summary of the main terms negotiated with the industry was disclosed exclusively in Billboard April 8. The agreement was reached to "stimulate and

revitalize the employment opportunities for our members in the non-symphonic recording industry," a musicians' spokesman said.

In addition to the ballot, the members received a letter which stated "due to the many complexities of wage-price regulations, low employment and competition from increased foreign production, we were able to negotiate a short-term

(Continued on page 4)

Country Music's Fan Fair Draws 10,000

By BILL WILLIAMS

NASHVILLE—The country music industry hosted its first annual International Fan Fair here last week, a four-day gala geared solely for the consumer.

With special invitations to area students and military personnel and the regular enticements of the Friday and Saturday night "Grand Ole Opry" shows, the crowd was expected to swell to some 10,000 for all or part of the activities.

Co-sponsored by WSM and the Country Music Association, the event is expected to become an "institution," with the likelihood of a national television show emanating from the event next spring.

In an effort to popularize, or at least familiarize, country music with the young, special invitations were sent to youth groups, and they were responding.

Nine record labels, all dealing heavily in country product, took part in the event, providing a total of 105 top artists for a series of performances. In addition, 155 display booths were set up at the Municipal Auditorium, headquarters for the event this year.

There were nearly 3,000 pre-registrants from more than 40 states, many of them fan club leaders and members. They had sought recognition from the industry. Heretofore they had been

all but barred from the October industry gathering here, with emphasis there on the disk jockey and artist in a combined celebration of the "Grand Ole Opry" birthday and the CMA membership meeting.

The "Opry" birthday party be-

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Classical Radio Lower-Fee Bid

CHICAGO—A group of major classical music stations will seek lower ASCAP music fees. "We have no choice," said C.K. Patrick of WCLV-FM, Cleveland, and chairman of the executive committee of Concert Music Broadcasters, an organization of classical music radio stations.

"We are paying astronomical fees, especially when you consider the relatively small use of copyrighted material. Here I am, playing a small percent of copyrighted material, yet pay the same fee as the station down the street who uses all copyrighted material." He pointed out that ASCAP had al-

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Study Listens to Music's Heartbeat

DENTON, Tex.—The behavioral sciences may prove to be a godsend for both the radio and record industries and the old cliché about a record "having it in the grooves" is being tossed out the window by scientists such as Dr. Tom Turicchi at Texas Women's University here.

Turicchi's experiments, with overtones of "Brave New World" or "1984" by George Orwell, have culminated with the establishing of a new firm called Audiographics. PAMS, one of the leading creators of jingles for radio and TV stations, will be the marketing agent for the new study system which defines such extremely nebulous areas as tuneout factors on a radio station (one study showed that anytime the deejay came on, the audience immediately switched to another station) and not only whether a record will be a hit or not, but also the fatigue factor of hearing a hit much too often.

For example, one test case showed that "American Pie" created an immediate reaction, but that because the 20-year-old girl had heard the tune six times the previous day, her reaction response quickly ebbed. According to Dr. Turicchi, who pointed out that the record had been a hit for 15 weeks when the study was made, she felt, "Oh, boy!" when she first heard the

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IMIC-4, 1972's Music Industry Seminar, sponsored by the Billboard Group, is almost upon us. It could be the most important music conference of the year. You owe it to yourself and your business to attend. There is still time to register and attend IMIC-4 in Acapulco, Mexico. For further information, contact James O. Rice Associates, 300 Madison Avenue, New York, N.Y. 10017.

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RCA Records and Tapes

'Q' Hasseling Continues

LOS ANGELES—On one hand, the discrete quadrasonic album that RCA Records has just unveiled is called "the record of the future even if it is here today." And, on the other hand, Ovation Records president Dick Schory cries that he "purposely doesn't want 4-channel mono . . . if I were doing discrete quadrasonic, I'd have to crossfeed ambience."

The man hailing the discrete quadrasonic disk, however, is Jeffrey Berkowitz, assistant general manager of the merchandising division of Matsushita Electric Corp. which is unveiling a full line of hardware this summer for the discrete quadrasonic album.

"We looked at quadrasonic sound in the broad sense," he said. "It appeared that some immediate business might be found in matrix quadrasonic hardware, but the future of quadrasonic sound was in the discrete form."

Matrix-advocate Schory points out that in good stereo, you don't have discrete left and right channels, "you have a little bit in each. What matrix quadrasonic does is take the music and spread it between the speakers. The discrete disk is not only a long way off, but I don't see any need for it. I'm not convinced that RCA has a truly compatible disk, even if they solve the cartridge for the turntable and the compound for the disk problems."

Berkowitz Optimistic

Berkowitz said that all of those problems have been solved. He pointed out that the feeling of the entire music industry was that discrete was the way to go but that the discrete disk was a long way off. Through visits with Tom Lott and Lou Dorren at Quadracast Systems Inc., San Mateo, Calif., the facets concerning the disk development were speeded up. The

(Continued on page 54)

Chess/Janus Set 'Summit' Promo Meets

NEW YORK—Chess/Janus Records will hold a promotional "summit meeting" for its executives and promotion men on April 20-21 in Chicago, followed by regional sales meetings in New York, Atlanta, Chicago and Las Vegas the following week. The label's 13 album April releases will be unveiled with an audio presentation at each meeting.

The first Chicago meeting, to be held at the Playboy Club, will map promotion strategy on the new releases, featuring artists such as Chuck Berry, Aretha Franklin, Muddy Waters, the Dells, Bo Diddley and Harvey Mandel. The Dells, Chuck Berry and Harvey Mandel will be among the artists who will meet the promotion men on Thursday evening. Representing Chess/Janus will be Stan Hoffman, Esmond Edwards, Don Graham, Jerry Wagner, Jack Ross, Al Riley and King Bo.

Regional sales meetings are scheduled for New York on April 24, Atlanta (25), Chicago (26) and Las Vegas (27). At the New York meeting at the Americana Hotel, Marvin Schlachter, Stan Hoffman, Esmond Edwards, Al Riley, Howard Silvers and Jerry Wagner will attend. King Bo, Howard Silvers and Hoffman will conduct the Atlanta meeting and Hoffman and Don Graham will head the Chicago and Las Vegas functions.

MGM-Sounds Of Memphis Meef'g Held

MEMPHIS—New artists and new material were introduced at a regional meeting of promotion and sales representatives for MGM-Sounds of Memphis at a two-day meeting at Sounds of Memphis studios here.

Mike Curb, president of MGM, said Memphis was selected for the regional meeting because "of our connections with Sounds of Memphis and the new artists the label has signed for the company."

The new artists introduced were Lou Roberts, Barbara Brown, Dan Greer, Minits, Ovations and Renee Steed.

Those in attendance included Gene Lucchesi, president of Sounds of Memphis; Paul Bomarito, vice president; Bill Heffernan, president of Sweep Productions; and MGM-Sounds of Memphis officials Clive Fox, Abe Glazier, Stan Moress, all of Los Angeles; Larry King of Atlanta, Wayne Fogle of Charlotte, Gary Schaeffer of Miami, Ray Milenda of New Orleans, Mike Martin, B. J. McElwee and Tom MacEntee, all of Nashville, and Bill Browder of Memphis.

Piracy Test Goes to U.S. Panel

By MILDRED HALL

WASHINGTON — The first court test of the constitutionality of the new antipiracy law giving copyright protection to recordings, was scheduled for an oral hearing last week (14) in Federal District Court. A three-judge court was to hear arguments in the petition of Ronald Shaab to have the new law declared void, and enjoining defendants Acting Attorney General Kleindienst, and Librarian of Congress Mumford, from carrying out its term.

The line of argument has been forecast in an accelerating series of briefs filed in the case by the Attorney General's office, by the RIAA, which was permitted to file as intervenor, and by Shaab's

Washington attorney, James Fisk. The government and the RIAA brief have argued that the record copyright is valid under the constitution, and that Congress has rejected the concept of compulsory licensing for recordings, which the plaintiffs said is needed to prevent monopoly.

The 36-page brief of the Recording Industry Association of America quoted congressional committees at the Library of Congress to the effect that a compulsory license on recordings would produce only bare copying of hit records—unlike compulsory licensing for music, which fostered diversity of recordings.

The suit by Shaab, self-described

Louisiana composer, recorder and retailer, has attacked the new law as fostering monopoly, particularly citing CES. Shaab's attorney Fisk, who is also counsel for unlicensed duplicators in other actions, said the antipiracy law S.646, is ambiguous about ownership of the copyright, and so deprives songwriters of their rights in the new copyright granted recordings made on or after Feb. 15 (Billboard, 1/15/72).

Attack on Defense

The most recent of the Fisk filings (April 6) was an attack on the RIAA defense of the law and on the RIAA account of the drastic effect of piracy on creative and original recordings. The Fisk argument took a new twist. Fisk claimed the whole piracy issue has become moot, on both old and new records, partly because of the new copyright law outlawing all forms of unlicensed copying—and partly because of the recent San Francisco Federal Appeals Court ruling in the Duchess Music case. The court ruled that giving notice and paying two cents for compulsory license to use copyrighted music under the federal copyright law did not give duplicators the right to make and sell copies of original recordings (Billboard, 3/25/72).

The Fisk brief said that with the piracy aspect in effect dead, a law rushed through because of the piracy issue is no longer valid, and should be voided or changed to protect songwriters rights in a record copyright.

In spite of the government's claims that an antimonopoly issue belongs in an antitrust suit, and not in this copyright suit, Fisk has insisted that it does. (He also represents the unlicensed tape duplicators of ITMA in a \$45 million libel suit against CBS, to which the network has brought a \$250 million countersuit (Billboard, 3/25/72).

Fisk has accused the law of promoting monopoly because it denies (Continued on page 54)

Texas State Law On Piracy Upheld

NEW YORK—The constitutionality of the Texas State antipiracy law has been upheld by that state's attorney general, Crawford C. Martin. Martin's opinion in favor of the law, was delivered at the request of W. T. McDonald, Jr., the county attorney of Brazos county, Texas.

In finding the law to be constitutional, Martin held that it was neither in conflict with the Federal Copyright Law, nor with the decisions by the U.S. Supreme Court in the Sears and Compco cases.

The attorney general continued, "our research fails to reveal any case which makes the doctrine of the Sears and Compco cases applicable to the piracy of sound recordings. To the contrary, we find that the courts in California, Illinois, New York and North Carolina have specifically rejected this application in upholding state statutes prohibiting the piracy of sound recordings."

Martin further noted that a three-judge Federal court, in upholding the constitutionality of an antipiracy law in California, had clearly distinguished between imitation and appropriation.

In the California case, the court had noted that tape pirates were undoubtedly costing legitimate and authorized tape producers substantial amounts of money, and said that the state had properly and reasonably concluded that parasitic tape pirates must be controlled.

UA Distributes Abbott Records

LOS ANGELES—Abbott Records will be nationally distributed by UDC, the United Artists Records distributing arm. The label is operated by veteran record executive Mike Abbot and its first release is a Milt Mathews Inc. single, "Gonna Spend My Life Lovin' You."

BLACK NAMED TO THE FCC

NEW YORK — President Nixon has appointed the first black commissioner to the Federal Communication Commission (FCC). Benjamin L. Hooks, the new appointee, is an attorney and Baptist minister from Memphis, Tenn. He will serve a seven-year term on the commission beginning July 2.

Hooks, 47, a political independent, will succeed Democrat Robert T. Barkley in the \$38,000 a year post.

Farrell in Expansion

NEW YORK—The Wes Farrell Organization has formed Farrell Entertainment, a subsidiary of Coral Rock Productions. The new company will be involved in production, personal representation, publishing, and administration.

Wes Farrell, president of the Farrell complex of companies, said, "under the aegis of Farrell Entertainment, we will offer every service needed for the creator, from accounting and legal representation, to personal representation, placement of material or recordings with artists, whether they be in the record industry exclusively, or in splinter groups such as television commercials, film scores and similar outlets for their creativity."

Tony Camillo, veteran arranger-composer-producer, is the first to sign with Farrell Entertainment.

Talking Doll to Head Atlantic 'Flip' Campaign

NEW YORK—As part of the campaign for the Little David Records' release, "Geraldine—Don't Fight The Feeling" by Flip Wilson, Atlantic are distributing a talking doll in the likeness of the comic on one side, and his creation Geraldine on the other.

The doll, which utters 10 phrases recorded by Wilson, will be used in radio promotions and contests. It is manufactured by Shindana Toys, a division of Operation Boot-strap.

Additionally, Atlantic, who distribute Little David, are making available full size stand up cut outs

of Wilson, bumper stickers, buttons, window streamers and point of sale merchandising.

It will all be distributed during May, which has been named Flip Wilson Month at Atlantic.

Special disk jockey samplers have been sent to stations as well as station breaks and a national sales contest has also been started by the company.

The album, produced by Monte Kay and Jack Lewis, has guest appearances from Bing Crosby, Ruth Buzzi, Tim Conway, Phyllis Diller, Billy Eckstine, Tony Randall and Jim Brown.

Fantasy Gets Track to 'Fritz,' X-Rated Cartoon

SAN FRANCISCO — Fantasy Records has secured the soundtrack album of the first X-rated cartoon feature, "Fritz the Cat," which premiered at the Fox Theatre in Hollywood on April 12 before going into national distribution. Based on characters conceived by "underground" cartoonist Robert Crumb, the cartoon was created by animator Ralph Bakshi. Steve Krantz is the producer.

Featured on the Fantasy soundtrack album are singers Billie Holiday, Bo Diddley, Alice Stuart and Jim Post; organists Charles Earland and Merl Saunders, guitarist Melvin Sparks, vibist Cal Tjader, percussionists Bernard Purdie and Idris Muhammad, among other artists. The soundtrack recording was supervised by Fantasy staff producers Ed Bogas and Ray Shanklin, who also composed a significant portion of the music.

Fantasy has timed the release of the album to coincide with the opening of the cartoon feature nationally. An extensive promotion

campaign has been mapped for both the film and the album.

Fantasy is financially assisting in the production of the film. This is one of several diversification steps into the field of general entertainment being made by Saul Zaentz, president of Fantasy. They have previously penetrated TV.

Writers Choose Show's Theme

NEW YORK—The theme of the show for the second annual Songwriters Hall of Fame awards banquet, to be held in the Grand Ballroom of the Hotel Americana on May 15, will be great partnerships of popular music.

Oscar Brand will produce the show, which will reunite the partnership of Johnny Mercer, president of the Hall of Fame, and Hoagy Carmichael. The collaboration of Rudolph Friml and singer Alan Jones, who helped make Friml's "Donkey Serenade" one of the hits of its time, will also be celebrated. Betty Comden and Adolph Green with Jule Styne is another team to be reunited for this special production.

Noted contemporary songwriters will act as presenters of the awards to the newly elected Hall of Famers.

ASCAP Move Is Completed

NEW YORK — ASCAP's move to new quarters at One Lincoln Plaza, which is being called The ASCAP Building, has been completed. The Society's Personnel, Royalty, Index, Public Relations, Program, New York District Office, and Symphonic and Concert departments has taken over the fifth and seventh floors. The executive offices, which were moved last June, occupy the sixth floor.

More Late News
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Commodore Back Via Atlantic Deal

NEW YORK — Commodore Records is being revived under a licensing deal between the label's founder Milt Gabler and Atlantic Records.

Gabler expects to reissue two albums a month from the vaults of the jazz label. He is already preparing a reissue of Billie Holiday and Jelly Roll Morton material.

Said Gabler: "Although it will primarily be a reissue label, I may record new jazz acts, or jazz-rock acts that I like. We are also considering releasing some of the major Commodore sellers in the past as singles — such as Billie Holiday's 'Strange Fruit' and Eddie Heywood's 'Begin the Beguine.'"

The Commodore label—which was the first independent jazz label—has been unavailable in the U.S. and Canada for several years, since Gabler's three year agreement with Mainstream Records concluded.

Currently, Gabler is remastering the entire Commodore catalog—Gabler held his first live sessions for the label in 1938, for three years previously he concentrated on reissues. He stressed that where musically feasible alternate takes would be used.

For Gabler and Atlantic executives Ahmet and Nesuhi Ertegen and Jerry Wexler, the Commodore-Atlantic deal marks a reunion. They were associated as collectors and enthusiasts with Gabler when he ran the Commodore Music Shop in New York.

Arkansas OK's Antipiracy Laws

LITTLE ROCK, Ark.—This state joined the ranks of several states, which have passed antipiracy statutes, when the legislature voted in favor of Act #76 late in the 1971 session.

The Arkansas law provides for fines ranging from \$50 to \$250 for duplicating tapes or pressing records of performances without proper authorization or the selling thereof. In the case of a dealer, who is found selling unlicensed recorded performances, the law stipulates that such a retailer shall have 30 days in which to get rid of such product before he is guilty of a violation.

Mantovani Gets London May Promotion Salute

NEW YORK—"May Is Mantovani Month" at London Records, as the label has completed preparations for its 21st annual promotion of the veteran conductor. The annual campaign for the British maestro is the longest-standing individual artist promotion in the history of the record business.

As in the past, the drive's focus is a new album, this time titled, "Annunzio Paolo Mantovani." Title reveals the conductor's full real name for the first time. The LP includes an eight-page, bound-in booklet, containing photos and a biography and complete discography of the artist. In addition, the

inner sleeve includes Mantovani's full London discography.

The promotion will plug all 47 Mantovani albums which continue in the label's active catalog, via an accordion-fold type catalog listing which is being made available to dealers in heavy quantities for mailing purposes. Dealers are also receiving, in quantity, specially designed eight inch cube mobiles, empty covers, streamers and other in-store and window display materials.

Col to Handle Shain, Gruber New Label

NEW YORK — Columbia Records will distribute the newly-formed Great Western Gramophone Co. Principals in the label are Don Shain and Mike Gruber, who were assisted in the negotiations with Columbia by Jerry Heller, president of the Heller-Fischel Agency.

Shain and Gruber intend GWG to be a highly diversified label, involved in all facets of contemporary music. Their first release on GWG, due this week, is "Can You Hear Me Lord" by the Masters Children.

The announcement of the deal with GWG was made by Ron Alexenburg, vice president, Columbia Custom Labels and Epic.

Shain, a former songwriter, has been with the Tetragrammaton, Capitol and Decca labels. The association between Shain and Gruber came about when Gruber's Just Us Productions brought artists to Decca.

2 New SQ Licensees

NEW YORK—Pioneer Electronics and Major Electronics have become the latest SQ licensees. This brings the total to 18.

Among the other hardware manufacturers who have chosen SQ are Harman-Kardon, Kenwood, Lafayette Radio, Pacific Electronics, Radio Shack, Soundesign, Masterwork and Sony.

A number of SQ licensees will preview their SQ lines at the Chicago Consumer Electronics show in June.

Miss. Antipiracy Proposal Balked

JACKSON, Miss. — The antipiracy statute, introduced in the House of the state legislature last month by Representative John Neill, has been sidelined until Jan., 1973.

The proposal, which called for a \$25 fine for selling or duplicating of unlicensed tape in the state on first offense and a maximum fine of \$250 for further offenses, passed the house judiciary committee, but died temporarily when it failed to pass by the 1971 deadline.

Neill said he will introduce the bill early next year.

As in the past, the drive's focus is a new album, this time titled, "Annunzio Paolo Mantovani." Title reveals the conductor's full real name for the first time. The LP includes an eight-page, bound-in booklet, containing photos and a biography and complete discography of the artist. In addition, the

Pact Means More Jobs: AFM

• Continued from page 1

agreement which holds the line on basic session wage rates. Adjustments were made in the amount of finished product which can be taken from a basic three-hour session and a new category has been created, both of which we are confident will represent new job opportunities.

"A new 1½-hour Special Session will be limited to the production of two record sides and more than 7½ minutes of finished product within that session. However, a Special Session may not be called for sweetening which still requires a three-hour session.

"We have also established on a 12-month trial basis a special wage rate for Canadian musicians, producing in Canada phonograph records for distribution solely in Canada. This wage structure, \$75 for a three-hour session, will have necessary safeguards to prevent unfair competition with records produced at full scale in the United States and Canada."

The letter also stated that "important gains were made in protecting both instrumental musicians and members engaged in music preparation against unauthorized use of their product in other media.

Classical

"In the area of symphonic and classical recordings we were prepared to make alterations and modifications in our present agreement if we could obtain guarantees of increased U.S. and Canadian production. Such guarantees were unobtainable and therefore we held the line on this type of production for the length of the contract."

The letter, signed by Hal C. Davis, AFM president, also said that "it should be pointed out that along with the 'make work' changes

there were increases obtained in pension and health and welfare contributions, new instruments subject to doubling payments, new instruments and increased amounts to cartage, and substantial improvements in the premium and overtime rates."

Highlights

Highlights of the past also sent to the members are as follows: **Term of Contract:** 16 months, retroactive to April 1, 1972. Previous pact was for three years. **Scale Wages:** \$90 for three-hour

AFM TO POLICE NEW PACT

NEW YORK—Pending ratification of the new AFM-recording industry contract (see separate story), the Federation is planning to set up a watchdog committee to police all terms and conditions, it was stated by an AFM executive.

He added that special surveillance would be given to regulations dealing with foreign work; and that stiff fines and even expulsion could be the penalties for violations.

session; 1½-hour special session: \$60. (See letter.) **Basic Overtime** on regular 3-hour session now \$30 per half hour. Previously \$25.07 per half hour. **Special session**, limited to ½ hour, \$20. **Pension Contribution** up from 8 percent to 9 percent. **Local Union Health & Welfare Contribution:** Now \$2 each original service. Was \$1. **Doubling:** Now based on session wage scale (\$90). Instruments added as doubles are organ and celeste (when furnished); saxophone family and chimes. Doubling on Special Session based on full scale wage. **Cartage:** \$18 for Harp. Was \$14; other instruments, up \$1, from \$3 to \$4. Contra bassoon and contra bass clarinet have been added to instruments requiring cartage payments. **Premium Rates:** (Non-Symphonic). \$135 per three (3) hour session. Was \$127.60. All work after midnight subject to Premium Time. (Time and one-half.) Premium Time will apply only after 6 p.m. on Saturdays. Symphonic: Premium Rates apply on orchestras' regular day or days off: not to apply on Saturday or Sunday unless this is the regular or normal day off.

Rest Period

Also, a 30-minute rest period must be allowed between a basic session and a subsequent session provided the musicians consent to such session; no postponement, cancellation or change to another time of day without 7 days' notice or Federation approval. Late payment penalties remain the same except there is no a 50 percent penalty after 60 days and an additional 10 percent for each 30 days thereafter in which payment is not made. The new pact prohibits the company from releasing music tracks minus the vocal part without consent of the Federation. The following language was added to

Mangione To PBS/Montreaux

CHICAGO — Musician/composer Chuck Mangione will be spotlighted in three new LP's on Mercury with two of them growing out of his upcoming Public Broadcasting Service television special appearance and his performance at the Montreaux Jazz Festival in June.

The PBS special concert with the Rochester Philharmonic will feature Mangione's "Together," also the name of the LP. Others in the show are folk duo McGrath and Potter, classical guitarist Stanley Watson and Chuck Mangione Quartet members Gary Niewood and Gap Mangione.

Other members of the quartet, set for a May LP release, are Ron Davis and Joel di Bartolo. The quartet's Montreaux performance will be the subject of the third LP.

Mktng. Firm Sues Diskery

LOS ANGELES — Words and Pictures Associates, a record marketing-advertising company headed by Jack Levy, has filed suit in Superior Court here against Lone Star Records seeking \$1,578,379. Ray Ruff's Lone Star label released the "Truth of Truths" Bible rock set on its own imprint.

The suit charges that Lone Star Records failed to pay for \$28,379 in merchandising services from Levy's company this January and

renege on an agreement to buy Words and Pictures Associates stock, acquiring the company as a subsidiary. Levy claims he moved his firm into the Lone Star office suite on Dec. 13 and was ordered to vacate four days later when the deal fell through.

He alleged that Ray Ruff told executives of Jack Kadel Inc. that Words and Pictures Associates was "on the take" in work they did for Lone Star.

GSF Names New Label

NEW YORK—The new record label formed by GSP Inc., an entertainment complex and motion picture organization, has been named Friar Records.

Logo artwork is being prepared in order to be ready for the initial disk releases. The first product is due about June 1.

Larry Newton, president of GSF Inc., revealed that two new music publishing firms have been formed in affiliation with Friar. These are Erstwhile Musc Corp. (ASCAP) and Access Music Corp. (BMI). All three of the newly formed companies are wholly owned GSF subsidiaries.

Push on New Coleman Single

NEW YORK—London Records has launched a new drive on the Cy Coleman single, "Theme From the Garden of the Finzi Continis." The drive, which includes reseriving in all major markets, was sparked by the Oscar award last week to "The Garden of the Finzi Continis" as "Best Foreign Language Film."

The song was composed by Manuel de Sica. Coleman will guest on the David Frost Show on Friday (21) during which he will perform the tune. The disk was initially released about six weeks ago.

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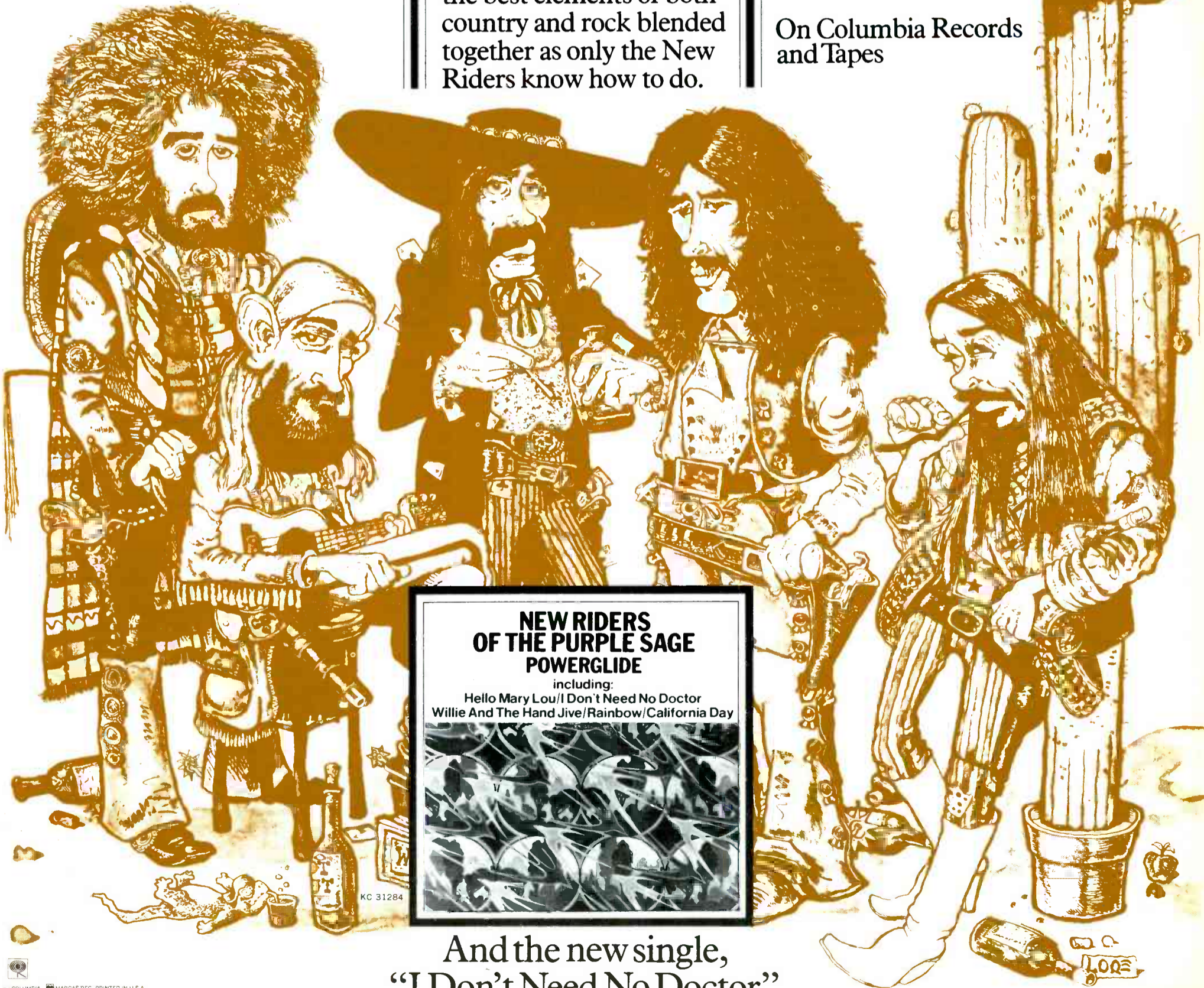
Of particular interest are brilliant versions of "Willie And The Hand Jive," "Hello Mary Lou" and the Riders' new single, "I Don't Need No Doctor."



Yup, folks, them New Riders sure know how to make music that makes friends.



On Columbia Records and Tapes



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And the new single, "I Don't Need No Doctor."



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Executive Turntable

Mel Ilberman appointed division vice president, business and talent affairs, RCA Records, to coordinate business and talent affairs throughout the world. He is a former director, business and talent affairs for the company which he joined in 1952. David Franco named to the newly created position of manager, international a&r, RCA, based in New York. He was previously international professional manager of Columbia Records publishing department.

Arnold Maxin, former president, MGM Records, named consultant to Folio One Productions on its music and recording operations. He is currently arranged for the soundtrack of the full length animated and live action film, based on Dante's "The Divine Comedy."

Richard Mantel named art director, packaging, Atlantic Records and will supervise all album jacket designs. He was previously an art director at Columbia Records. Susan Poyneer named assistant to Mantel. A free lance artist, she worked as assistant designer at Design Studios.



ILBERMAN



FRANCO



MANTEL



BARTON

Linda Barton appointed director, advertising planning Columbia Records. She was formerly with Wunderman Ricotta and Kline Advertising as account executive on the Columbia and Epic account. Joan Yonkler named print media buyer. She was recently print media buyer on the Columbia/Epic account at the same agency. Peggy Mulhall named media coordinator and was previously assistant account executive with Wunderman, Ricotta and Kline. . . . Paul Windlish named album buyer for Musical Isles, Northern California rack jobber. . . . Jim Schwicke, from RCA's recording services department, named production supervisor, Mercury-New York engineering division.

Richard Martin appointed vice president, comptroller, Merco Enterprises, replacing Barry Brunstein, who has resigned. He was formerly assistant comptroller, S. Klein department stores.



YONKLER



MULHALL



FOGEL



MURPHY

Larry Fogel named general professional manager, Bourne Co. and subsidiaries. Previously he was in charge of professional activities for Koppelman and Rubin.

BASF Systems Inc. has named Robert K. Murphy as product manager for the company's recently introduced line of cassette recorders. He was formerly sales promotion manager for Cool-Ray Inc. . . . Ron Lipe Brothers appointed general manager of Charisma Music Corp.'s Key Charisma recording studio division, Milwaukee. Brothers has been a radio personality in the St. Louis area for 20 years.

Frederick Seger, formerly western region sales manager of Ampex's consumer equipment division, was appointed marketing manager of Lear Jet Stereo. . . . Mayer Greenberg has been elected chairman and chief executive officer of Telecor. He succeeds Louis W. Corwin, who was named chairman of the firm's executive committee and honorary board chairman. Harold A. Haytin, formerly executive vice president, was named to succeed Greenberg as president. . . . George Sayles has been named to the board of CTI (nee Cartapes). He continues as executive vice president and general manager. . . . Howard Sayre has been appointed manager of the Gibbs Sound Products plant in Janesville, Wis. James Borriello Jr. has named eastern regional marketing director of Gibbs.

Philip A. Costanzo has been appointed national field sales manager of Motorola's automotive sound products. Succeeding Costanzo as western regional sales manager of automotive sound products is Thomas R. Sutka. . . . Marvin Beisel, formerly national sales manager, has been promoted to sales vice president of Capitol Records. Al Coury, formerly executive producer, artists & repertoire, has been named Capitol's promotion vice president.

Paul Kenner joins Fidelity Recording Studio in Los Angeles as vice president, general manager of its Talent Development Associates, Filmtown Records and music publishing firms. He was formerly with Four Star International and Screen Gems-Columbia Music. . . . Paul Ellis has been appointed western promotion director for Stereo Dimension/Evolution Records and will be headquartered in the label's new Los Angeles branch.

NARAS Spurs Soul Activity

NEW YORK—In a move to reinforce its involvement in the contemporary soul field, the New York board of governors of NARAS has elected Neil Bogart, Michael Cuscuna, Horace Ott and Buzzy Willis to fill four vacancies in its governing group.

The board also elected Brooks Arthur to replace Johnny Pate, who had resigned, as a national trustee, and selected Marilyn Jackson to fill Arthur's spot as alternate trustee.

Bogart, president of Buddah Records; Cuscuna, former program director for WPLJ-FM, New York, and a producer for Atlantic Records; Ott, producer-composer-arranger, and Willis, head of RCA Records' rhythm and blues department, will contribute to the chapter's summer seminars. The seminars will be produced in conjunction with the NARAS Institute, the Academy's developing education wing.

SG-Col Pub Releases Three New Books

NEW YORK — Screen Gems-Columbia Publications has released three new songbooks, "Hit Paraders No. 2" and two easy guitar songbooks by Dan Fox.

"Hit Paraders" contains 39 songs, including such top sellers as "I Gotcha," "Mr. Penguin," "You Want It? You Got It," "Now Run and Tell That," "Everything I Own" and "Rock and Roll Lullaby." Mac Davis is represented with "I Believe in Music" and "Poem for My Little Lady." Also featured in the songbook are Carole King's "Sweet Season," "Pocket Money" and "Will You Love Me Tomorrow?"

The Dan Fox songbooks are "Fox Like it Is Today No. 2" and "Guitar Country." "Today" is a collection of 10 arrangements, including Carole King's "You Got a Friend" and "It's Too Late," and top tunes like "Let's Stay Together," "Joy to the World" and "Everything I Own."

"Guitar Country" consists of country songs arranged by Fox. The folio includes "Easy Loving," "Coat of Many Colors," "Put Your Hand in the Hand," "Burning the Midnight Oil," "Here Comes Honey Again," "She's All I Got," "Dis-satisfied," "Ruby, You're Warm," "When You're Hot, You're Hot" and 16 others.

'Women' Score To CAM-USA

NEW YORK — C.A.M.-U.S.A. has acquired the publishing rights to the Ennio Morricone score of "Three Women," a three-part television special with projected theatrical release. Anna Magnani stars in the special. The C.A.M. Organization also owns the publishing rights to Morricone's score for the new MGM feature film, "Black Belly Tarantula." Morricone scored the films "Fist Full of Dollars" and "The Good, the Bad, and the Ugly."

C.A.M. has also acquired the rights to publish the score of "The Adventures of Pinocchio," a six-part TV special, starring Gina Lollobrigida and Vittorio De Sica, director of "The Garden of the Finzi-Continis," which won an Oscar for Best Foreign Film of 1971. "Pinocchio" airs in Europe this month.

Billy Preston's "Outa-Space": Nobody's singing it but everybody's playing it.

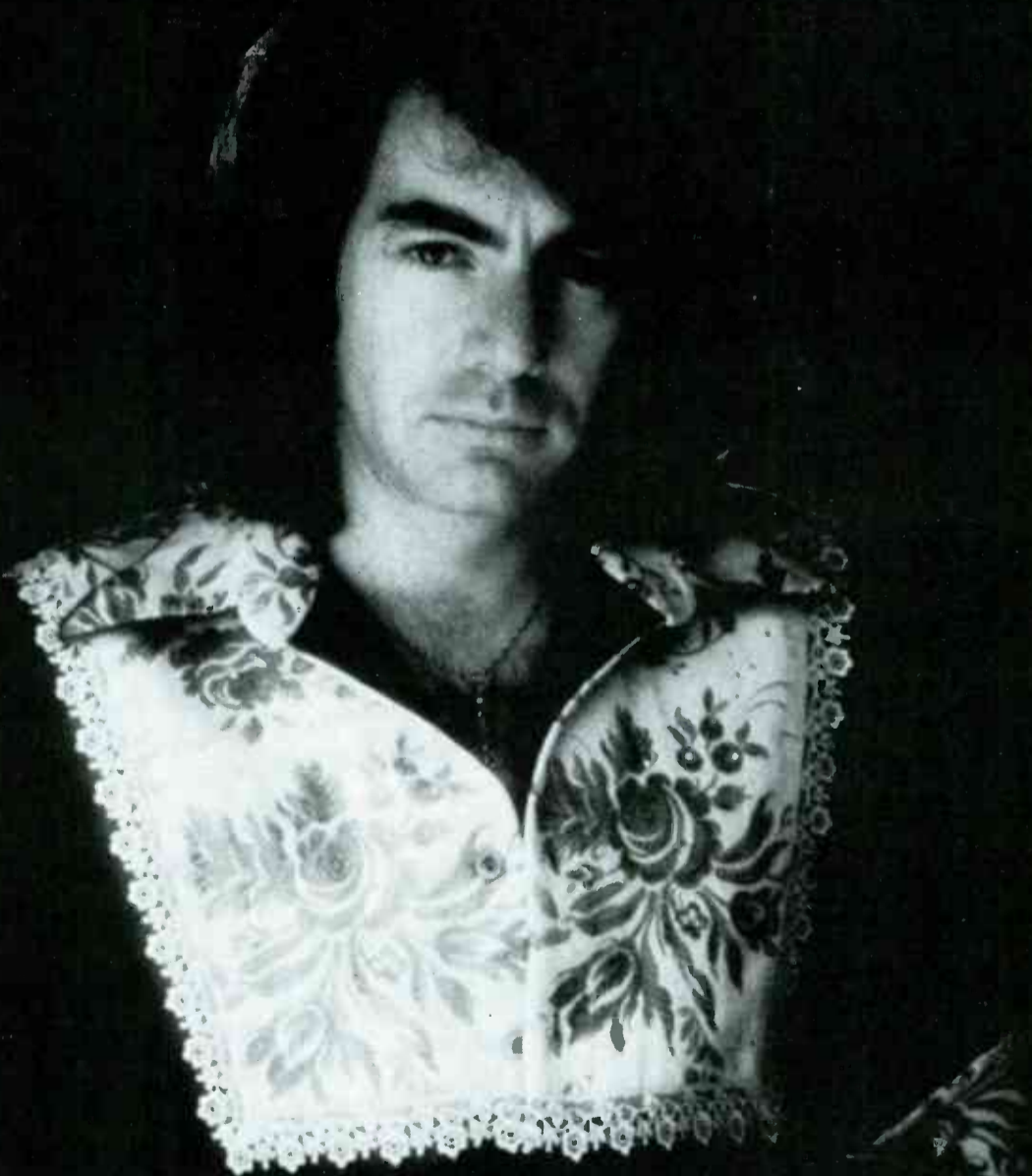
It's Billy's new single and the only instrumental from his latest album. And from the airplay that it's getting all over the country, one thing is for sure: "Outa-Space" is outa-sight.

"Outa-Space" (AM1320)
From "I Wrote A Simple Song"
On A&M Records (SP3507)



("Outa-Space" has now sold
over 200,000 copies.)

en·er·gy \ˈen-ər-jē\ *n* [LL *energia*, fr. Gk. *energeia* activity, fr. *energōs* active, fr. *en* in + *ergon* work] **1:** vitality of expression **2:** the capacity of acting **3:** power forcefully exerted
syn see **song sung blue***



song·sung·blue \sɒŋ-

'sɑŋ-'blü\ *n* **1:** new Uni sin-

gle #55326 **2:** song written

and performed by Neil

Diamond

3: power forcefully exerted

4: three minutes and fifteen

seconds of sheer magic.

syn see HIT!

Kenton, London in Deal

NEW YORK—Bandleader Stan Kenton, previously distributing his product through his own mail-order service, has signed a one-shot deal with London Records to release a live recording of his orchestra made in the U.K.

Said Sam Trophy, director of branch operations, "Stan Kenton will still distribute through his Creative World of Stan Kenton company out of Los Angeles but

we hope to do more work with him in future."

Kenton's two album set will be released through London's Phase Four series at a "bonus price" of \$7.98. The list price of Phase Four two album sets is usually \$11.98 and will include a four-page booklet and possibly a poster.

London will gear advertising at the college and youth market. Trophy feels there is a "strong resurgence" towards jazz in this market—"Kenton himself lives at the college level," he added.

The album was recorded during a six-week, 10-country, 28-city tour of Europe made earlier this year by the Kenton band. The tour included three TV spectacles in Denmark, Holland and the U.K. The album was recorded on 16 tracks and the tape version will be quadraphonic.

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Studio Track

By SAM SUTHERLAND

"Some people would like to see me be just a guitar player. And others would like to see me be just a balladeer, or a producer, I'd like to do all these things, because I have a broader commitment to music." Thus spake **Todd Rundgren**, still in his early 20's and actively involved in becoming the compleat modern musician. For Rundgren, handling the recording medium has forced him to become an engineer and producer, as well as a writer, vocalist, and instrumentalist.

After forming **Nazz**, Philadelphia's first heavy-duty hard rock band, Rundgren moved on to engineer the **Rand's** third album, having picked up broad experience with engineer **James Lowe** during **Nazz** sessions at **I. D. Sound** in Hollywood. Rundgren's decision to work as an engineer was, he feels, simple logic: "It wasn't necessarily a goal in itself. As a means to controlling production, it was a simple case in which the more I knew, the better."

Expansion
From engineering, he expanded his studio activities to encompass producing albums for the **American Dream**, **Ian and Sylvia**, **James Cotton**, **Paul Butterfield**, and, most recently **Badfinger**, as well as engineering on the **Jesse Winchester** album. During this period, he also managed to produce two **Bearsville** albums of his own, receiving strong critical acclaim for his efforts and one moderate single success. Recorded at **I. D. Sound**, with **Lowe** engineering, Rundgren played most of the instruments on those two records, wrote all the songs, and handled the remixing.

Continuity
Continuity is also of vital importance. "I'm thinking of their first record, and their second record as well. There has to be a credibility to what they're doing." In working with **Badfinger**, for example, he was forced to work from existing tapes. "I had to formulate a sound," he stated, "because there were tapes from six different sessions with **George Harrison** and **Geoff Emerick**." Mixed in one week at **Bearsville Studios**, the album was, for Rundgren, successful in creating the necessary sense of style.

As a major force at **Bearsville Records** and a consultant in the design of their studio, Rundgren finds himself doing most of his mixing there, but he has also managed to work at **The Hit Factory**, **AdVantage Studios**, and the **Record Plant** in New York. In choosing a studio, he cites a combination of console, control room sound, and working atmosphere as the goal and, for mixing, **Bearsville** remains his ideal.

During the last year, while producing records for other artists during the day, Rundgren began working on his third album, a two-record release aptly titled "Something/Anything?" His **Nichols Canyon** living room became **Runt Records**, and, working at **I. D. Sound**, he assembled four sides of his own music.

Major Elect. AM-SQ Licensee

NEW YORK—Columbia Records has added Major Electronics to its roster of SQ licensees.

Based in Brooklyn, Major Electronics is a publicly owned company which is over 25 years old. The firm specializes in the manufacture and distribution of popular priced audio home entertainment products, including stereo multiplex systems, phonographs and tape players. There are over 50 audio items in the company's line. These products are sold to national mass merchandising retailers and to direct mail accounts under the "Major" brand name. Major Electronics also manufactures private label audio equipment.

Mark-Almond Pact In Controversy

LOS ANGELES — Mark Almond, British jazz-rock group, has served written notice on their U.S. label, **Blue Thumb**, to terminate their contract with four years left to go.

The notice charges that **Blue Thumb** breached of the contract because of improper accounting, failure to release the required number of recordings and inadequate promotion, according to **Mark Almond's** attorney **Michael Rosenfeld**.

Blue Thumb spokesman **Sal Licata** would not comment.

appreciate his "so-called cartoon style of production."

As in his music, Rundgren's production style reflects the work of many producers and engineers, yet, in the final analysis, it is difficult to pin down any single strong influence. He cites **James Lowe** as his major engineering influence, distinguishing **Lowe** as "one of the few engineers who really knows something about music and can relate it to engineering at a practical level." **Glyn Johns**, **Roy Halce** and **Eddie Offord** have also impressed Rundgren, yet he finds it difficult to measure their impact on his own work.

In producing other artists, Rundgren strives for an emphasis on those qualities that he feels define the artist. Artists use him, he feels, because "they like the sound of my records," yet he consciously avoids any basic style of recording for all productions. "I'm not selling the record, the artist is," he noted, and his contribution is to accentuate the strong points of the act and build from there.

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The interview with **Todd Rundgren** will be concluded in next week's column and will discuss the artist's approach to producing his last album.

At **Ultra-Sonic Recording Studios** in **Hempstead, N. Y.**, a weekly live concert series presented by the studio and broadcast over **WLIR-FM**, **Garden City**, has resulted in television exposure. **WCBS-TV News**, **New York**, has filmed **Ultra-Sonic's** presentation of **Alex Taylor with Friends & Neighbors**, and a clip of the band, playing to a 70 member studio audience, will be televised on **April 14**.

Production director for the series is **Mike Colchamiro** and engineering is handled by **Steve Ooetz**, **John Bradley**, and **Jeff Kracke**. Since its inception in October, the series has offered **J. F. Murphy & Salt**, **Jake Holmes**, **Fairport Convention**, **Jackie Lomax**, **Genya Ravan & Baby**, **Tracy Nelson**, **Brewer & Shipley**, **Mimi Farina & Tom Jans**, **Buzzy Linhart**, and **McKendree Spring**, among others.

Upcoming concerts are scheduled to include **Janis Ian** and **Dreams**.

Carl Strube of **EAB Recording Studios** in **Lewiston, Maine** has offered a glimpse of recent activity there. What really distinguishes **EAB** at present is a surprising up-

surge in Gospel sessions, with 15 gospel albums cut there to date. Acts have included the **Teen Gospelettes**, produced by **Don Storm** for **Majestic Records**; the **Ambassadors**; the **TNT Singers**; the **Campbell Family**; the **Gospelaire**s of **Frederickton, New Brunswick**; and the **Keynotes** of **Halifax, Nova Scotia**.

EAB's inhouse activities have included **Jonathan Cloud** for **Vigor Records**, the studio's label; **Near**; **Jeff Joseph** and **High Button**.

Strube feels the 16-track studio is notable for, among other things, the opportunity to "relax beside a cool lake or the ocean and eat lobster and drink beer." After the sessions, of course.

West Coast Notes: At **Gold Star** in **Hollywood**, **The Vikings**, featuring **Elliott Fisher** on electronic violin, are producing their first single for **Gold Star Productions Music Recorders**, also in **Hollywood**, is hosting **Bob Alcivar** for "Butterflies are Free," while **George Shearing** is working on his fifth album for **Sheba**. **Honey Cone** has been in, as have **Anthony Newley** for **Playboy Records**, and **Dave Barry**, working on a **Howard Hughes** comedy album. **Gary Ullmer** engineered all dates. . . . At **Wally Heider's** **San Francisco** studio, **Grunt Records** has been busy in recent months. **Jack Bonus** produced his album there, with **Ken Hopkins** engineering, while **Peter Kaukonen** has been working on his forthcoming album as well. Also in **Heider's**, **Jefferson Airplane** are working on their next release.

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Transcon Files Shares Aud Aids Working \$

LOS ANGELES—Omega-Alpha Inc., parent company of Transcontinental Music Corp., initiated two financial transactions this week.

First, it registered with the Securities and Exchange Commission 9,094,065 common shares and \$11,047,000 of convertible debentures.

Second, Transcontinental Music received \$7.5 million of a planned financing program designed to subsequently add \$20 million to its working capital, said Louis A. Kwicker, Transcontinental chairman.

The music company, part of Transcontinental Investing Corp., acquired by Omega-Alpha this year, has lost \$22 million over the past two years. James Ling's Omega-Alpha plans to sell off

some Transcontinental assets to pay off \$30 million in debt.

Of the funds received from the financing program, \$4 million was derived from private placement of units of securities with investors, \$2 million was contributed by Omega-Alpha of an anticipated \$10 million to be received, and \$1.5 million was generated from the sale of units to Omega-Alpha stockholders, according to Kwicker.

In addition, Transcontinental plans to register with the SEC a proposed rights offering of units to be made to Omega-Alpha stockholders.

Terms of the financing weren't disclosed. The company said, however, that based on unaudited financial statements, unreconciled differences in accounts due vendors could total as much as \$5 million in excess of the amounts recorded on its books. The difference, when determined, will result in a "further increase in the company's negative equity" as of December, 1971, Kwicker said.

In Omega-Alpha's registration, of the total 9,094,065 registered common shares, 5,891,742 will be publicly offered from time to time by current stockholders. An additional 1,232,428 shares are owned by 14 current stockholders, and are pledged as collateral for loans, said Richard L. Thomas, vice president.

In addition, 1,201,509 shares will be issuable upon conversion of outstanding debentures and 378,386 shares may be issued on the exercise of employee stock options. An additional 390,000 shares will be issued on exercise of outstanding warrants. Currently, there are 27,205,067 shares outstanding.

TOP YEAR IS PICKWICK AIM

NEW YORK—In all probability, Pickwick International's string of successful earnings reports will continue.

The company expects fiscal 1972, ending April 30, to be "a record year in sales and earnings," said Sy Leslie, chairman. The firm also expects its fourth quarter to lead the previous period. If Leslie's prediction is true, Pickwick, in the 76 quarters of its existence—19 years—will have established a pattern in which each of its quarters topped the year-earlier period.

In fiscal 1971, Pickwick, traded since last December on the New York Stock Exchange, earned \$4.9 million, or \$1.22 a share, on sales of \$105.7 million.

Off The Ticker

RCA Records increased sales and profits during the first quarter, according to the company. Sizable sales and earnings at Columbia Broadcasting System's record division contributed to the parent company's healthy first quarter, said William S. Paley, chairman. Helping the quarter report was the elimination of losses due to phasing out of Electronic Video Recording cassette processing operations. . . . ABC's record division has gained in earnings. In five years, the disk division's total contribution to the company was earnings of \$22,329,000 on sales of \$318,585,000. In 1971, sales were \$87,345,000 and earnings of \$6,418,000. . . . Mega Records and Tapes, Nashville, reported a profit of \$76,520 in 1971, said Brad McCuen, president.

Earnings Reports

DATA PACKAGING CORP.

1st qtr. to	1972	1971
Feb. 26		
Net sales	\$ 2,925,707	\$ 2,337,494
Net income (loss)	456	(123,035)

INFONICS INC.

Year to	1971	1970
Dec. 31		
Net sales	\$ 1,372,525	\$ 1,005,361
Net loss	(21,834)	(369,261)
Net loss per share	(.02)	(.46)

RCA CORP.

Qtr. to	1972	1971
Mar. 31		
Revenue	\$924,900,000	c\$839,400,000
Net cnt. op.	36,300,000	a33,000,000
Loss disc. op.		b9,200,000
Net income	36,300,000	23,800,000
Per share	.47	.30

a—Equal to 42 cents a share. b—Related to discontinued computer operations. c—From continuing operations.

CBS

1st qtr. to	1972	1971
Mar. 31		
Net sales	\$319,500,000	\$281,400,000
Net income	12,100,000	6,400,000
Per share	.42	.21

Delaney Sues Show Promo.

LOS ANGELES — Delaney Bramlett has filed suit against Christopher Fritz of Peripheral Productions in Superior Court here, charging that the promoter owes \$3,750 for a Delaney & Bonnie show at Hollywood Palladium Nov. 24, 1971.

A trial board at Local 27 of the American Federation of Musicians upheld Delaney & Bonnie's right to the fee a week after the concert. The suit charges that Fritz told the artists Peripheral Productions didn't have sufficient funds to pay them.

Market Quotations

As of closing, Thursday, April 13, 1972

NAME	1971		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	27	8	370	25	22 3/4	23	- 2 1/8
A&E Plastic Pak Co.	12 7/8	3 3/8	428	6 5/8	5 1/4	6 5/8	+ 1 1/8
American Auto Vending	15 3/8	6 7/8	93	13 7/8	13	13 7/8	+ 1/2
ABC	76 1/4	25	1634	76 1/4	68 1/2	74 7/8	+ 4 3/4
Ampex	25 3/8	7	4416	9 7/8	7 3/4	8 7/8	+ 1
Automatic Radio	14 1/4	5	90	7 3/8	6 5/8	7 3/8	- 1/8
ARA	17 1/2	11 1/2	114	17 1/2	17 1/2	17 1/2	+ 4 3/4
Avco Corp.	20 3/8	12 1/2	811	19 3/8	18 3/8	18 1/2	+ 5/8
Avnet	15 3/8	8 1/4	1887	14 3/4	13 3/8	14 1/2	+ 2 1/2
Bell & Howell	68 1/4	32 1/8	486	68 1/4	64 7/8	68	+ 1/4
Capitol Ind.	21 7/8	8	238	11 3/8	10 3/4	11 1/4	+ 1/4
Certron	8 3/8	2 1/8	249	4 7/8	4 1/8	4 1/4	- 1/2
CBS	57 7/8	30 1/8	2264	57 7/8	53 3/4	57 1/4	+ 3 3/8
Columbia Pictures	17 3/8	6 3/8	867	14 3/8	12 1/2	13 1/4	+ 3/8
Craig Corp.	9	2 3/8	270	5 1/8	4 3/8	5 1/8	Unch.
Creative Management	17 3/4	7 3/8	571	15 1/4	13 1/2	14 1/2	+ 7/8
Disney, Walt	169 1/2	77	1020	161 1/2	155 3/4	161 1/2	+ 1/4
EMI	6	3	316	5 3/4	5 1/2	5 1/2	- 1/8
General Electric	70 1/8	52 7/8	2903	70 1/8	68 1/4	69 1/2	- 1/2
Gulf + Western	44 3/4	19	3196	44 1/4	42 1/2	42 3/4	- 1 1/8
Hammond Corp.	13 7/8	8 1/2	251	10 3/4	10 1/8	10 3/4	+ 1/4
Handleman	47	29 1/2	933	31 7/8	31	31 3/8	+ 3/8
Harvey Group	8 7/8	3 1/8	79	4 7/8	4 3/8	4 3/4	- 1/8
Instruments Systems Corp.	12	4 5/8	634	6 1/4	5 7/8	5 7/8	- 1/4
ITT	67 3/8	45 7/8	5275	58	55 1/4	55 1/4	- 3
Interstate United	13 1/2	6	700	9 7/8	8 5/8	8 3/4	- 7/8
Macke	16 1/2	8 3/8	128	15 3/4	14 7/8	15 5/8	+ 5/8
Matsushita Electric Ind.	28 3/8	16 1/4	1763	27 1/2	26	27 1/8	+ 1 1/8
Mattel Inc.	52 1/4	18 3/8	981	27 7/8	25 1/2	25 1/2	- 2 1/4
MCA	35 3/4	17 3/4	2660	35 3/4	32 3/4	35	+ 1 1/2
Memorex	79 1/2	19 1/4	2380	33 3/8	29 1/2	30 5/8	+ 5/8
MGM	26 7/8	15 1/2	104	19 3/8	18 5/8	19 1/8	- 1/2
Metromedia	38 7/8	17 3/4	293	37 1/8	34 3/8	34 3/4	- 1/2
3M	149 3/8	95 1/8	771	148 1/2	145	148	+ 1 1/2
Motorola	103	51 1/2	1510	103	95 1/8	101 5/8	+ 5 3/8
No. American Philips	37 3/4	21 7/8	224	37	35 1/4	37	+ 5/8
Pickwick International	48	32	396	48	47 1/8	47 7/8	+ 1/8
Playboy Enterprises	25	16 3/4	528	23 3/8	22 3/8	23 1/4	- 5/8
RCA	45	26	3037	40 3/4	38 7/8	39 1/2	- 1/4
Servmat	40 1/4	25 1/2	279	34	33 1/4	33 1/4	- 1/4
Sony Corp.	39 3/8	14 1/4	2298	39 3/8	35 3/8	37 3/8	+ 1 3/8
Superscope	32 3/8	9 1/8	813	17 3/4	16 1/4	17 1/8	+ 7/8
Tandy Corp.	49	30 3/8	815	48 1/8	45 3/4	46 3/8	- 1 3/4
Telex	22 3/8	7 3/4	4185	12	10 3/4	11 1/2	+ 1/4
Tenna Corp.	11 1/2	4 1/4	1167	10 3/8	8 3/4	10 3/8	+ 1
Transamerica	23 1/2	14 3/8	1514	23	21 1/2	22 1/2	+ 3/4
Triangle	22 3/4	14 3/8	124	20	17 5/8	19 1/4	+ 1 3/4
20th Century Fox	17	7 5/8	1581	15 3/4	14 3/4	14 3/4	- 3/8
Vendo	17 1/2	9 7/8	244	15 3/8	13 3/4	14 7/8	+ 7/8
Viewlex	12 7/8	5 3/8	1049	11 7/8	10 3/8	10 3/4	+ 1/4
Warner Communications	47 3/8	25 7/8	1760	44 3/8	42 5/8	43 3/8	+ 1/8
Wurlitzer	20 1/4	10 1/8	139	18	17 1/4	17 5/8	+ 3/8
Zenith	54 7/8	36 3/8	522	50	47 1/8	47 1/8	- 2 3/4

As of closing, Thursday, April 13, 1972

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	5	4 1/4	4 1/4	Magnetic Tape Eng.	9 1/2	8 1/8	8 1/8
Audio Phonics	5 1/8	3 3/8	3 1/2	M. Josephson Assoc.	16 7/8	14 1/2	16 7/8
Bally Mfg. Corp.	47 1/4	46 7/8	47 1/4	Mills Music	15 3/8	13	13
Cartridge TV	38 3/4	35 3/4	37 3/4	NMC	12 1/4	11 3/4	12 1/4
Data Packaging	8 3/4	8 3/8	8 3/4	Perception Ventures	3 3/4	3 1/8	3 1/2
GRT Corp.	5	4 3/8	4 7/8	Recoton	4 1/2	4 3/8	4 1/2
Goody, Sam	9 5/8	7 3/4	7 3/4	Schwartz Bros.	13 7/8	13 1/2	13 3/4
Integrity Entertain.	12 1/2	11 1/8	12 1/2	Telecor, Inc.	36	34 3/8	36
Kirshner Entertain.	3 5/8	3	3 5/8	Teletronics Int.	13 1/4	12 5/8	13 1/4
Koss Electronics	12 1/8	11 5/8	12 1/8	United Record & Tape	3 3/4	3 1/8	3 3/4

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

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

S.C. Company Opens In M.C.

NASHVILLE—Custom Recording Company of North Augusta, S.C., has opened offices here as part of an expansion move.

Charles Schafer, president of the firm, said the company has absorbed eight publishing companies previously owned by the individual corporate members, and is now negotiating with artists presently not on a label.

Billy Carr, who will act as executive producer, has done his first session here, with "Screamin" Jay Hawkins at Woodland Sound Studio. Hawkins is presently doing a pilot TV show for ABC as a modern-day, black "Count Dracula" for possible showing in the fall.

Jim Sarsfield will be office manager of Custom here.



JEFF FENHOLD, star of the Broadway production of "Jesus Christ Superstar," recently spent an afternoon autographing copies of the Decca original Broadway cast album at one of the Mays department stores in New York. Lyricist Tim Rice, standing to the left of Fenhold, joined in the promotional activities.

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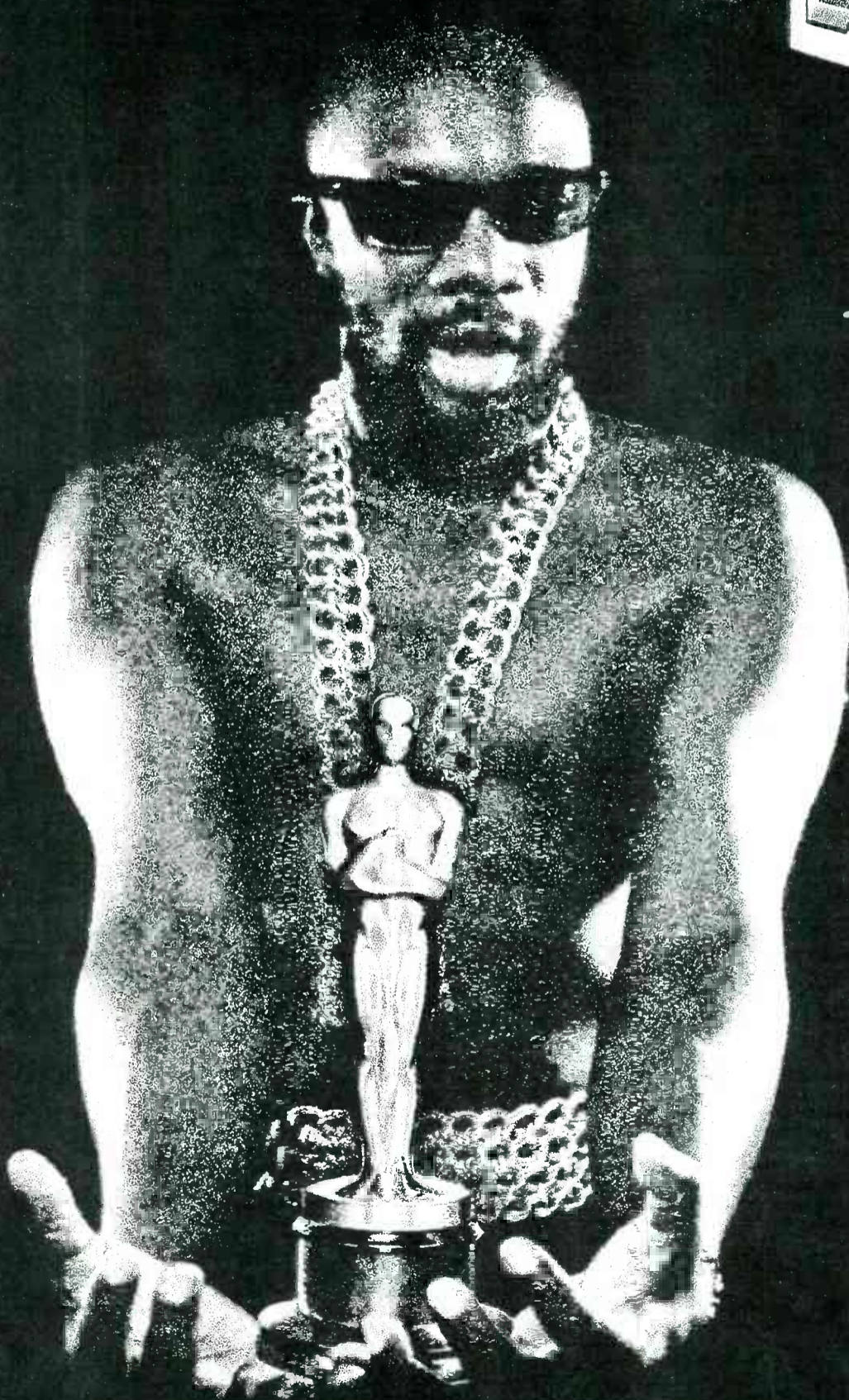
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*Courtesy of Nielsen Television Index



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Enterprise Records, A Division of the Stax Organization, 98 North Avalon, Memphis, U.S.A.

Radio-TV programming

NAB's \$64 Query: Which Quadrasonic System to Use?

• Continued from page 1

counterplay. KIOI-FM in San Francisco, owned by James Gabbert, had filed for a declaratory ruling just a couple of days prior to the NAB meeting. His argument basically revolved around the fact that matrix people were gaining ground while the Lou Dorren discrete system that he'd filed a petition on was still sitting on the shelf. Then, shortly before the NAB meeting, General Electric filed a report with the FCC based on their experiments with a second

discrete system (see story in Radio section). Besides the meeting Tuesday morning in the Pick Congress Hotel, advocates of matrix and advocates of discrete were both operational with demonstrations of the two systems in various suites.

Torick Boosts SQ

Although panelists had been urged to keep the Tuesday morning discussion dignified (the earlier NAFMB meeting had been tart and carousing), Emil Torick of CBS Laboratories, Stamford, Conn., did get in a few licks against discrete and in favor of the SQ matrix system of CBS Records. He said that CBS Labs had made the only discrete records ever made in the U.S. and "discarded them," that he'd heard a lot about the discrete disk, but it had not arrived yet from Japan. He stated that there was only 15-minutes playing time on the discrete record and that it was still a lab curiosity. "If a radio station wants to broadcast in discrete sound, the best way to go is tape." He said that there's no loss of signal via matrix disk and that CBS Records has 50-plus disks in release. Then he advised broadcasters to listen to matrix in their stations and make up their own minds.

Lou Dorren, director of research for Quadcast Systems, San Mateo, Calif., and developer of the discrete broadcasting system pending before the FCC (GE, thus far, has not filed a petition for a ruling on their system), countered Torick's statements with the comment that

"RCA Records had the foresight to wait until it had a technically viable system" before releasing a discrete disk, then held up copies of a discrete album to prove that it was now a lab curiosity.

"There's going to be a major release of RCA disks at the annual International Music Industry Conference in Acapulco the end of April," he said. And he added that RCA's system would require only a single inventory while CBS Records required dealers to stock both stereo and the matrix albums and charged a dollar more for the matrix product. The playing time of a discrete disk is now 30 minutes, Dorren said. He pointed to records in the SQ system, notably records featuring "Switched on Bach," Paul Revere, and Barbra Streisand where part of the music disappeared when the records were played in monaural.

Gabbert of KIOI-FM, the first station to broadcast in discrete quadrasonic sound, earlier stated that 70 percent of the people who listen to FM radio listen on monaural receivers and that matrix was not compatible. He said, however, that the longer the FCC delays in making a decision on his petition to broadcast in the discrete Dorren system, the more they help the matrix system. "It's a Catch 22." One of the things he stated in his speech was that the Dorren quadrasonic broadcasting system helps in-car listening.

Kassens Plays 'Pontius'

Harold Kassens, FCC Broadcast Bureau, had stated in his part of the discussion that the FCC doesn't get involved in "before mike" stages of broadcasting and that this was one reason why matrix was not of great concern to the commission. The Electronics Industries Association committee on stereo led to criteria for stereo broadcasting and that a similar committee for quadrasonic would help lead to criteria for quadrasonic broadcasting.

Ron Turnpenny, CHFI-FM, Toronto, told of successful experiments in discrete quadrasonic broadcasting in Canada with the Dorren system. Albin Hillstrom, KOOL-FM, Phoenix, came out in favor of matrix broadcasting. Sidney Silver, Sansui, said he'd like to suggest that matrix is more than just a bridge to discrete and spoke of a new blend switching system for matrix exhibited three weeks ago in Munich, Germany, which obtained better than 15 db separate between any two points in quadrasonic sound. . . there was no loss in stereo playback and while there was some loss in monaural playback, it was relatively unimportant. He pointed out that Alto Fonic Programming services used the Sansui system, as did WFMT-FM in Chicago. In the question and answer period, the question came up about signal loss via discrete broadcasting. Dorren denied any loss. Kassens said the loss had to be higher than that lost when FM monaural went to stereo.

Clay T. Whitehead, chief of President Nixon's Office of Telecommunications Policy spoke of less regulations for broadcasters. Kassen had earlier broken the news about a special Task Force to study regulations of rules for broadcasting at the NAFMB convention at the Palmer House, Chicago.

Local Programmers Defend 'Relevancy'

CHICAGO — The time-honored debate between proponents of locally programmed shows arguing they achieve "relevancy" and syndicated programmers countering the packaged shows offer more "controls," was hardly resolved at the FM broadcasters convention.

Alternating between proponents of one side and then the other, moderator Ray Nordstand (WFMT, Chicago) finally had to close off delegates' questions in the behind-schedule seminar.

A few of the more earnest questions included one query about low "dollar-per-holler" rates of syndicated stations, another on whether FM plays down the value of the air personality and one seeking to know why announcers' monaural voices even have to intrude when listeners really want stereo and four-channel sound.

There were some areas of agreement among panelists. Jim Gabbert (KIOI, San Francisco) agreed that all broadcasters are after more control, a point stressed by Joe Cuff, executive vice president, American Independent Radio.

There was some confusion as to whether syndicated verse live is an either-or proposition and one delegate suggested that people confuse syndicated with automated. Panelist Tom Holter (WLVE, Baraboo, Wis.) said his station combines automated techniques with live personnel.

None of the syndicated boosters suggested that packaged shows would work well in contemporary or rock formats and one received no challenge when he said syndicated programming works best with beautiful music stations.

Gabbert and an unidentified broadcaster stressed the relevancy factor and after Gabbert noted that packaged shows are fine for adult, wall-to-wall and elevator music. Panelist Jack Siegel (KJOL, Los Angeles) took issue with the latter term.

He said KJOI listener response to a three-a-day, one-week announcement welcoming letters (2,000 wrote) disproved the elevator music label although one panel-

(Continued on page 28)

FCC Suggests FMers Analyze Themselves

CHICAGO — FM broadcasters, who feel programming is restricted or have other complaints or comments about government regulations, were urged to contact Washington directly during the convention here. Such feedback will be studied in a proposed overhaul of radio regulations.

National Assn. of FM Broadcasters (NAFMB) delegates applauded the comments of Harold Kassens, assistant chief, broadcast bureau, Federal Communications Commission, asking for candid comments.

Urging station management to say what's on their minds and not consult with their lawyers before writing, he said: "We may be conducting the survey in a quote-unquote illegal manner, but we want to avoid the lawyers."

Kassens said a Task Force is studying all regulations pertaining to radio in FCC rule No. 73. Station personnel are to write to the Task Force, Room 314, FCC Building, Washington, D.C. 20554.

Just minutes before Kassens spoke, NAFMB awards luncheon delegates applauded Clay T. Whitehead, director of the Office of Telecommunications Policy, execu-

tive office of the President, when he announced the government is seeking more realistic regulatory procedures.

Whitehead said the greatest advances in FM were derived from free competition and proposed that NAFMB and the FCC work together in setting up experimental FM stations as models to study in regard to adopting new regulatory procedures.

He warned, however, that it would be "counter-productive" if such experimental formats would end up as copies of top 40 instead of being truly innovative.

Kassens touched on a number of what he said were vital areas, including joint ownership of AM/FM outlets, duplicate programming of AM/FM stations and advertising rate structures.

He said decisions are yet to be made on joint ownership. He urged FM broadcasters to stop fighting internally about duplicate programming and rates where some have charged spot "give-aways." He also said the FCC will participate in studies regarding four-channel broadcasting.

Wolfman Jack To KDAY; Sets New Syndie Network

LOS ANGELES—Wolfman Jack is disposing of his remaining interests in XPRS and moves his show to KDAY Monday (16). He will be heard in the Los Angeles area live from 7 p.m. to midnight every evening but Sunday.

Wolfman also retains full syndication rights to the show and will be heard in 28 other markets six times a week in a three-hour format abbreviated from his KDAY stint.

Don Kelly, Wolfman's manager, said. "A real advantage of basing the show at a strong local rock station like KDAY is that now we can syndicate throughout the West Coast. These markets had been covered before by the long-range XPRS signal up from Tijuana. We've already added KSTN, Stockton; KJAY, Sacramento; and KTAC, Seattle-Tacoma."

Wolfman Jack first came to prominence at two high-powered Mexican stations beaming into the U.S. from just across the border; XERF, in Villa Acuna, which covered Texas and the Midwest; and Tijuana's XPRS, called XERB until last year.

XPRS will now be owned and operated by Radio House, a Los Angeles company run by John Herklotz and Jesse Miller.

"This move gives Wolfman more scope than ever," said Kelly. "It is really the first time he has ever done a live show, taking calls from the audience that relate to what is actually happening on the air. We're going to set up a regular schedule of phone remotes to all his syndicated markets. And Wolfman will be making lots of personal appearances everywhere he's heard."

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More
Radio-TV Programming
On Page 27

The backwoods is the place to find peace and quiet and Dianne Davidson

Dianne Davidson is a healthy child of the Earth who lives in the country;
writes bittersweet songs full of woodsmoke and soul

and sings with a voice that's big and clear and unnervingly funky.

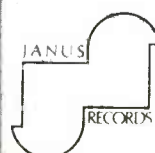
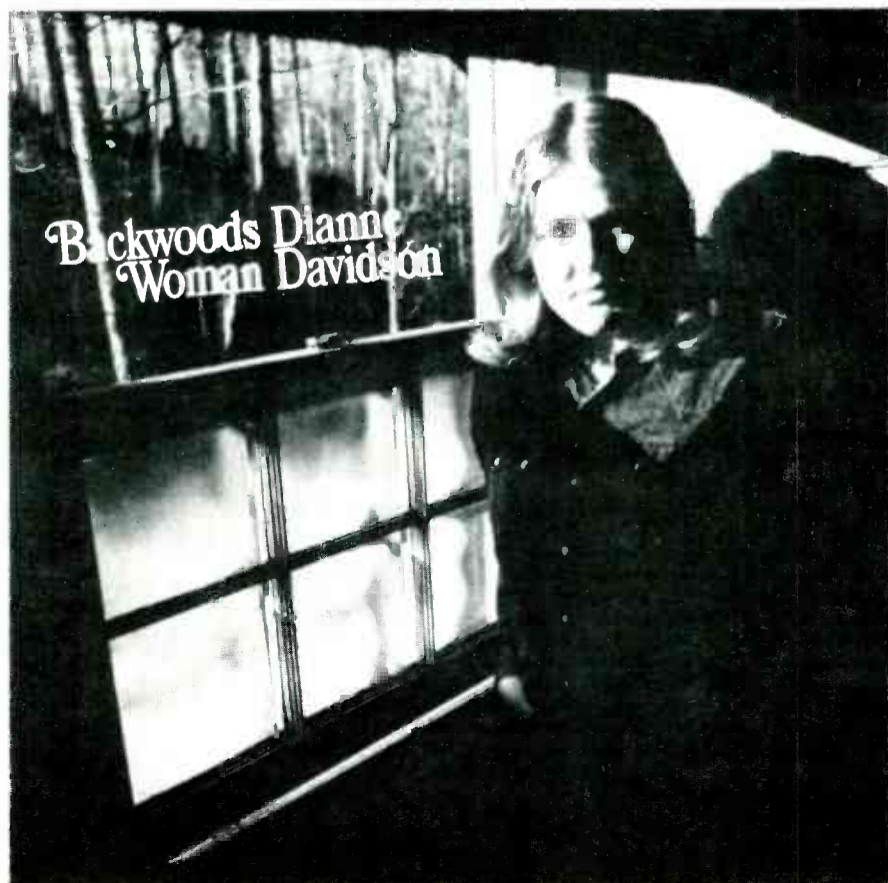
Her album includes songs by Cat Stevens and Elton John,
with the likes of Tracy Nelson, Weldon Myrick, Buddy Spicher and Charlie McCoy
lending a hand with the music.



Give her an ear. Because if you ain't heard Dianne,
you ain't heard nothin' yet.

And since you ain't heard nothin' yet anyway,
you might start by listening to the singles release from the album:

Delta Dawn J-187 b/w Sympathy

Backwoods Woman JLS-3043 Dianne Davidson



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Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

My appreciation is hereby expressed to all of the people who dropped by the Billboard suite during the National Association of Broadcasters convention at the Conrad Hilton a week ago in Chicago just to help me down a few bottles of beer. We didn't drink the local beer distributor dry, but we put a serious dent in his stock and crews at three U.S. breweries. I understand, are now working overtime trying to catch up. Among those who came by were **Jonathan Green**, WTMJ, Milwaukee, who complained that because he'd worked at one station all of the time I'd never put his name in Vox Jox. I told him that if he'd say something funny, I'd thus have something to write about. **Rick Sklar**, program director, WABC, New York, came up with an idea of autographing the sign on the door of the suite. About a

hundred people had already been by, but from there-on-out the sign was autographed by nearly everyone—**Mike McCormick**, **Lee Davis**, **Dick Starr**, **Paul Drew**, **John Lund**, **Dan McKinnon**, **Paul Gallis**, **Jerry Glaser**, **Tom Lott**, **Tex Meyer**, **Bob Holliday**, **Jim Byrant**, **Jeff Avon**, **Ric Libby**, **Bruce Wexler**, **Bob Mooney**, **Ray Potter**, **Bob Badger**, **Jim Gabbert**, **Dan Chandler**, **Rick Shaw**, **Mike Lincoln**, **Burt Burdeen**, **Gary Granger**, **Wayne Richards**, **Dick Smith**, **Greg Wise**, **Cal Young**, **Ron Harris**, **Rick D'Amico**, **Roshon Vance**, **Tony Rugero**, **Jim Lewis**, **Gianni Nichols**, **Ron Nichols**, **Dean Wallace**, **Thom Brown**, and on and on and on. It was like a continuous convention. I really enjoyed myself. Oh, yeah. I forgot to mention that one gentleman from ARB was up and, from the immediate knowledge he was imparting. I feel sorry for radio. **Tom Cox**, new head of Hooper, on the other hand also came by and I was very impressed with his sincerity. He's young, he's aggressive, and I got the impression he intends to put a lot of pep and impact into Hooper.

★ ★ ★
Sean Casey from WPLJ-FM, New York, to WWDI, same city. **Wolfman Jack** is going live (he's taped everywhere else) on KDAY, Los Angeles, and **China Smith**, 213-399-1306, a veteran Top 40 air personality, needs a gig. **Bob Beasley** is out at WMAQ, Chicago. Call the station if you need an experienced MOR air personality; he would prefer doing a morning show. **Howard Miller** is going into the 6-10 a.m. slot at WMAQ and the other air shifts have been shifted around. **Bruce Nelson** is now at KENR, Houston country music station seeking to push KIKK out of the top spot. **Ric Libby** is operation manager of KENR.

★ ★ ★
Bobby Rich is reported to be leaving KSTT, Davenport, Iowa. He'd been program director of the station a ton of years. **David Moorhead**, general manager about now of KMET-FM, Los Angeles, feels that we should get together and honor **Arthur Godfrey** in some manner. Moorhead points out, quite rightly, that Godfrey is one of the greatest radio personalities of all time and that his efforts have made it possible for there to be a radio personality.

★ ★ ★
Chuck Knapp to WLS, Chicago. **Phil Gardner**, WYSL, Akron, will be **Joel Clayton** on KITY-FM, new San Antonio country music station. So, that leaves a position

open in Akron. . . . **Mike Button** is out at KNAR, San Francisco. . . . I'll be announcing site and dates on the annual Billboard Radio Programming Forum in the next issue or two, plus the annual air personality contest and rules on entering. This year, we're also going to present awards to record promotion men as voted by radio personnel and record company executives. More details will be forthcoming on that competition, too.

★ ★ ★
Robert E. Eastman, head of one of the major national advertising representative firms, has been writing form-type letters out in some kind of campaign (I haven't figured out the purpose yet) and this last letter is just too good to keep to myself. To wit: "Remember how the pundits of prognosticating sealed the doom of the recording and phonograph business early in the bloom of radio broadcasting? Our Dallas vice president, **Ed Carrell**, a very creative man, has called to my attention that: 'In 1970, sales of phonograph records totaled 1.3 billion dollars. Music is an integral part of people's lives. Music hath charm and it sells, as evidenced by many outstanding audio trademarks currently on the air. Ed goes on to say: 'All of the music and the artists reproduced on all those records had one thing in common—they were made popular by Radio.' That says a lot about localized spot radio because it is music programmed by the local radio stations to local tastes that sells. This local tailoring of the medium, in music and information, puts spot radio on target for each market individually and for highly accurate selectivity of the right market-by-market best prospects for a given product message. Say it with music."

★ ★ ★
Don W. Webb, program director of WFIC, Collinsville, Va. 24078, writes that he needs better Top 40 record service. Says markets is 75,000-plus. And, by the way, Don, you can write **Charlie Tuna** care of KCBQ, San Diego. . . . **Hal Martin**
(Continued on page 32)

KFIG Wins Top Award

CHICAGO—Two rock FM stations garnered promotion awards at the FM broadcasters convention and the spokesmen for both emphasized programming as vital to their success and important in plugging sales.

Taking top honors in the National Assn. of FM Broadcasters first annual contest, Roger Turnbaugh of KFIG, Fresno said a play list is an important promotion tool.

To counter competitors who hinted darkly that all KFIG people "were hippies," the station ran newspaper ads of salesmen showing they were average-looking businessmen.

The most valuable promotion, he said, are vinyl bumper stickers (KFIG Loves You). They cost 15-cents each but peel off easily and do not wrinkle from moisture as most bumper stickers do, he said. Moreover, they are mailed out as is carrying an 8-cent stamp and the address inked on the back.

John Catlett of WBBM-FM, the runnerup station, told how programming was stressed in a major advertising campaign. "Our message told how we play soft rock, hard rock, known stars, unknown stars, rock of today and rock of yesterday and with commercials that don't sound like the Four Freshmen wrestling Sly and the Family Stone."

KING, a Seattle classical station, finished third.

KBCA's Jazz Blending Holds Listeners Together

LOS ANGELES—Programming jazz can be a disastrous experience. But for KBCA-FM, not falling into any one groove has been the answer to its 13 years of service to the community.

The 24-hour stereo voice airs all forms of jazz except dixieland. Each of its personalities maintains his own boundaries and owner Levine is always listening to see that they don't stretch these boundaries to make their shows too segmented.

The fact that jazz is so fragmented itself, with electronic jazz, rock jazz, mainstream modern, bebop, swing, provides a built-in audience tune out factor. If one disk jockey leans too heavily on music of the 40's he faces the possibility of losing those listeners who might want to hear the now Miles Davis sound.

"The problem is how do you fit it all together?" Levine asks. "The answer I feel, is to maintain a full perspective and not get pulled into playing one facet of the music."

There are some disk jockeys on the staff who only want to play electronic music, Levine admits. "You have to be able to resist the temptation to avoid falling into a fad sound."

Levine is adamant in not allowing "any a&r man or record company to program the station." He insists on a broad representation of jazz and has gone back to having an artist of the week feature in which he selects someone who is not receiving enough airplay exposure and every disk jockey is supposed to play cuts by that artist on his show.

Shirley Bassey is the first artist of the week, Levine feels this kind

of exposure will tend to generate interest in artists with a similar flavor.

There are 15 voices heard on the station, including such guests like **Leonard Feather**, **Gerald Wilson**, **Kogi Sayama** and **Richard Leos**, who all program different brands of jazz.

Regulars on the air include **Jim Herron**, **Jim Gosa**, **Gary Bell**, **Tollie Strode**, **Chuck Niles**, **Rick Holmes**, **Dennis Smith** and **Jai Rich**.

"We blend a lot of jazz together," Levine says. "I feel you cannot format jazz, but we are not free form." There is a limit of 10 commercial units per hour which do not exceed a total of 10 minutes. Since so many of the LP tracks are six to seven minutes long, it becomes a balancing act to get 10 commercials and long tracks all in within one hour.

An experienced DJ can blend in sounds without being too glaring. Levine wants transition from his people. He doesn't want them to go from a 1922 blues to 1972 electronic music without a way station in between.

There is also a problem in programming vocals. "There are so few true jazz vocalists so the tendency is to get on a few vocalists and it gets monotonous. We went through a **Roberta Flack** and **Isaac Hayes** kick."

The station welcomes drop-in guests and musicians are aware of the potency of the station which always comes in within the top 10 in Pulse ratings.

Levine says he starved for the first five years but now the station has shown its consistency and draws sponsors. The station's top DJ earned \$18,000 last year.

Letters To The Editor

Dear Editor:

It's very obvious that **Gene Taylor** and **WLS** have totally different views of how a radio station should operate. The recent article in Billboard on the big change at **WLS** shows that they are trying to bombard the audience with "more music," while **Taylor** is trying to put more fun into radio. On this controversial subject I will have to go along with **Mr. Taylor**. The more music format has run its course.

Today we are going to have to give the audience more than music, music, music. A "more fun" format would be a refreshing change to the dull, automated sound of most major market contemporary stations. Actually, I believe everyone is listening to major stations and copy them, because they feel this is what everyone, everywhere wants to hear. This even goes for the music a station chooses to add to its playlist. This type of follow-the-so-called-leader is destroying good entertaining radio.

The days of **Dick Biondi** on **WLS** were the most entertaining times on radio. Someday we're going to wake up and find that people aren't smiling and laughing anywhere, and we'll wonder why this terrible thing has happened. It's up to us to see that people (our audience) keeps on smiling and laughing. Some people may not agree, but a jock can actually cause a listener to fall into a certain mood. That's a lot of power to have when you consider how dead-beat and unhappy a lot of jocks sound on the air. Laugh and the world laughs with you; frown and . . .

Van Gable
WHUZ
Talladega, Ala.

Dear Editor:

On Saturday, March 25, **WCBT**, the **Roanoke Rapids Jaycees** and the **Halifax County Board of Elections** appeared at two different locations in **Roanoke Rapids** to register young voters. Although **Al Haskins** and **Allen West** of **WCBT** were on the scene a total of just four hours, we registered 260 young potential voters. **WCBT** is now conducting a "Register to Vote" campaign. I took on the task of trying to find all the answers to questions most likely to be asked and posted a list of these questions and answers in just about every room in the station. Much to my surprise, no one has asked a question yet that someone at the station didn't have the answer to.

Dan Vallie
WCBT
Roanoke Rapids, N.C.

Dear Editor:

I've been reading with great interest your articles on **Charlie Tuna**, and, especially **Gene Taylor**. I've met **Charlie Tuna** just one time, but I know **Gene** rather well, and, above all, respect him much.

He is so right, in his judgment, that **Top 40** radio is giving reasons not to listen. As I said, he is so right. **Top 40** is a lot less exciting in most markets, than it was years ago. Everything is slanted towards the music, and, nothing towards the listener. No air personalities!

He is also right in maintaining his good jocks, and, damn it, paying them what they're worth. As he says, what's an extra thousand a year if the man is good? People want to be associated with listening to a fun station. People want to

(Continued on page 33)

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Radio-TV Mart

See Page 28

Mercury hits a 1-2 combination.

#1—Hot Country Singles

Jerry Lee Lewis' "Chantilly Lace"
(73273) featured in his just released rock album,
"The Killer Rocks On".



SRM-1-637 Musicassette MCR4-1-637 8-Track MC8-1-637

#2—Hot Country Singles

The Statler Brothers' "Do You Remember
These" (73275) featured in their just released
pop & country album, "Innerview".



SF-61358 Musicassette MCR4-61358 8-Track MC8-61358

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Billboard FM ACTION

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

Representing more than 30 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically, and the markets researched include: NEW YORK: Dick Bozzi, WCBS-FM; Denis Elsis, WNEW-FM; WASHINGTON, D.C.: Phil de Marne, WMAL-FM; HARTFORD: Ron Berger, WHCN-FM; LONG BEACH: Ron McCoy, KNAC-FM; SAN DIEGO: Dana Jones, KPRI-FM; PHILADELPHIA: Ed Sciaky, WMMR-FM; SAN FRANCISCO: Bob Cole, KSAN-FM; BALTIMORE: Pete Larkin, WKTK-FM; SEATTLE: Rich Fitzgerald, KOL-FM; SACRAMENTO: Ken Wardell, KZAP-FM; EUGENE: Matt McCormick, KZEL-FM; VALDOSTA, GA.: Bill Tullis, WVVS-FM; AUSTIN: Bill Dante, KRMH-FM; BOSTON: Bill Heizer, WVBF-FM; PORTLAND: Bruce Funkhouser, KINK-FM; NEW ORLEANS: Bill Burkett, WRNO-FM; PROVIDENCE: John Rodman, WBRU-FM; CLEVELAND: Seth Mason, WUCR-FM; HOUSTON: Susie Hines, KLOL-FM; SAN JOSE: Doug Droese, KSJO-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; FRESNO: Mark Sherry, KPIG-FM; TUCSON: Steve Russell, KWFM-FM; EUREKA, CA.: Ted Alvy, KFMI-FM.

DUANE AND GREG ALLMAN, "Duane and Greg," Bold
Cuts: All
Stations: KHAC-FM, WHEW-FM

BRIAN AUGER THE OBLIVION EXPRESS, "Second Wind," RCA
Cuts: "Truth," "Just You, Just Me," "Somebody Help Us"
Stations: KZAP-FM, KLOL-FM, WVVS-FM, KFIG-FM, WHCN-FM, WNCR-FM

JOHN BALDRY, "Everything Stops For Tea," Warner Bros.
Cuts: "Lord Remember Me," "Jubilee Cloud," "Seventh Son."

PAUL BUTTERFIELD, "Golden Butter," Elektra
Cuts: All
Stations: KOL-FM

JACK BONUS, "Jack Bonus," Grunt
Cuts: "Aquelyn"
Stations: WHEW-FM, KRMH-FM, KNAC-FM, KPRI-FM

CHESTER BURNETT, "Howlin' Wolf," Chess
Cuts: All
Stations: KLOL-FM, WMMR-FM

DONALD BYRD, "Ethiopian Knights," Blue Note
Cuts: All
Stations: KWFM-FM

CAT MOTHER, "Cat Mother," Polydor
Cuts: "Love Until Your Heart Breaks"
Stations: WNEW-FM, KZAP-FM, KFIG-FM, WBRY-FM, KFMI-FM

EL CHICANO, "Celebration," Kapp
Cuts: "Brown Eyed Girl," "Senior Blues," "I Feel Free"
Stations: KZAP-FM, WMAL-FM

CONGRESS OF WONDERS, "Sophomoric," Fantasy
Cuts: All
Stations: KSAN-FM

ROGER COOK, "Meanwhile Back At The World," Kama Sutra
Cuts: "Meanwhile Back At The World"
Stations: KNAC-FM

RAY CHARLES, "Message From The People," ABC
Cuts: All
Stations: KSJG-FM

JOHNNY CASH, "A Thing Called Love," Columbia
Cuts: All
Stations: KZAP-FM

GOLD BLOOD, "First Taste Of Sin," Reprise
Cuts: "Lo and Behold," "Down To The Bone," "All My Honey," "No Way Home"
Stations: KFIG-FM, KWFM-FM, WCBS-FM, WMMR-FM, WBRU-FM

CREEDENCE CLEARWATER, "Mardi Gras," Fantasy
Cuts: "Lookin' For A Reason," "Hello Marylou," "Sweet Hitchhiker," "Tearin' Up The Country," "Someday Never Comes"
Stations: KWFM-FM, KZAP-FM, WMAL-FM, KLOL-FM, WVVS-FM, KFIG-FM, KPRI-FM, KSAN-FM, WHEW-FM, WNCR-FM, KINK-FM

DIANE DAVIDSON, "Backwoods Woman," Janus
Cuts: "Sympathy"
Stations: WNEW-FM

DAVID CROSBY AND GRAHAM NASH, "Crosby and Nash," Atlantic
Cuts: "Frozen Smiles," "Immigration Man," "Strangers Room"
Stations: KINK-FM, KZAP-FM, WKTK-FM, WNEW-FM, KRMH-FM, KEEZ-FM, KNAC-FM, KFIG-FM, KPPR-FM

BILL DAROFF & TAFFY NIVERT, "Welcome To Fat City," Paramount
Cuts: All
Stations: WKTK-FM, WNEW-FM, KRMH-FM

DEEP PURPLE, "Machine Head," Warner Bros.
Cuts: "Never Before," "Space Trucking," "Maybe I'm A Leo," "Smoke On The Water"
Stations: WNEW-FM, WCBS-FM, WRNO-FM, KFIG-FM

DELANEY AND BONNIE, "D & B Together," Columbia
Cuts: All
Stations: WRNO-FM, WNEW-FM

YVONNE ELLIMAN, "Yvonne Elliman," Decca
Cuts: "World In Changes," "Can't Find My Way Back Home," "Heat," "Sugar Babe"
Stations: WNEW-FM

EXCEPTIONS, Royal Philharmonic Orch. (Phillips)
Cuts: All
Stations: KINK-FM

FLEETWOOD MAC, "Bare Trees," Reprise
Cuts: "Sunny Side of Heaven," "Child of Mine," "Bare Trees"
Stations: WNEW-FM, WCBS-FM, WHCN-FM, WRNO-FM, KZEL-FM, WBRU-FM, KEEZ-FM, KRMH-FM, WMMR-FM, KLOL-FM, WKTK-FM, KSAN-FM

HENRY GROSS, "Henry Gross," ABC
Cuts: "Catch The Rain," "Country Day," "Loving You—Loving Me"
Stations: KEEZ-FM

GRANT GREEN, "Shades of Green," Blue Note
Cuts: All
Stations: KOL-FM

GROUNDHOGS, "Who Will Save The World," UA (Import)
Cuts: "Amazing Grace," "Body In Mind"
Stations: KLOL-FM, KFMI-FM

GUNS AND BUTTER, "Guns and Butter," Cotillion
Cuts: "I Am," "Look At the Day," "Our Album"
Stations: KMET-FM, WNEW-FM, WBRU-FM

HAWK WIND, "In Search Of Space," UA
Cuts: All
Stations: WMMR-FM, WPLO-FM, KLDL-FM

DANNY HOLIEN, "Danny Holien," Tumbleweed
Cuts: "Colorado," "Joshua, Brown," "Lino The Wino," "Satsanga"
Stations: KWFM-FM, KLOL-FM

DAN HICKS AND HIS HOT LICKS, "Strikin' It Rich," Blue Thumb
Cuts: "I Scare Myself," "Canned Music," "Old Cow Hand," "You Got To Believe"
Stations: KSAN-FM, KOL-FM, KMET-FM, KPML-FM, KZAP-FM, KPRI-FM, WNCR-FM, KSJO-FM, KFMI-FM

CLAIRE HAMILL, "One House Left Standing," Island
Cuts: All
Stations: KEEZ-FM

HUNGRY CHUCK, "Hungry Chuck," Bearsville
Cuts: "Doin' The Funky Lunchbox," "Cruising"
Stations: KMET-FM, KINK-FM, WBRU-FM

TAMI LYNN, "Mojo Hand" (single) Cotillion
Station: KSAN

TONY JOE WHITE, "The Train I'm On," Warner Bros.
Cuts: "I've Got A Thing About You Baby," "Beouf Road," "As The Crow Flies"
Stations: WMMR-FM, KZAR-FM, KEEZ-FM

PAUL KELLY, "Dirt," Warner Bros.
Cuts: "Dirt," "Hot Running Soul," "Soul Flow"
Stations: KRMH-FM, KSAN-FM

THE KINKS, "Kronikles," Warner Bros.
Cuts: All
Stations: WBRU-FM, WNEW-FM

ALEXIS KORNER, "Bootleg Him," Warner Bros.
Cuts: All
Stations: KSJO-FM, WNCR-FM, KINK-FM, KRMH-FM, KZEL-FM, KOL-FM

MANDRILL, "Mandrill," Polydor
Cuts: "I Refuse To Smile," "Children of the Sun," "Get It All"
Stations: WMAL-FM, WKTK-FM, WNEW-FM, KWFM-FM

MARLIN GREENE, "Tiptoe Past The Dragon," Elektra
Cuts: "Who's the Captain of Your Ship of Dreams," "Forest Ranger"
Stations: WBRU-FM

HERBIE MANN, "Impressions of the Middle East," Atlantic
Cuts: All
Stations: KZEL-FM

LOU REED, "Lou Reed," RCA
Cuts: "Lisa Says," "Wild Child," "Berlin," "Love Makes You Feel"
Stations: WVVS-FM, WNCR-FM, WBRU-FM

BOB MOSLEY, "Bob Mosley," Reprise
Cuts: "1245 Kearney Street," "Let the Music Play," "Gypsy Wedding," "Gone Fishin'"
Stations: KZAP-FM, WBRU-FM, KRMH-FM

RASCALS, "The Island of Real," Columbia
Cuts: "Lucky Days," "Lament," "Time Will Tell," "Saga of N.Y."
Stations: KSAN-FM, KEEZ-FM, WMAL-FM, KZAP-FM, KWFM-FM, WHCN-FM, KRMH-FM, KOL-FM, KFIG-FM, KNAC-FM

QUICKSILVER, "Comin' Thru," Capitol
Cuts: "Doin' Time In The USA," "Don't Lose It," "Forty Days," "Changes," "Mo Jo"
Stations: KOL-FM, KSAN-FM, KFIG-FM, KSJO-FM
Stations: KSJO-FM, KEEZ-FM, KZAP-FM, WNEW-FM, WCBS-FM, KZEL-FM, KPRI-FM, KINK-FM, KOL-FM, WNCR-FM, KSAN-FM

MOTHER NIGHT, "Mother Night," Columbia
Cuts: All
Stations: WNEW-FM

NEW RIDERS OF THE PURPLE SAGE, "Powerglide," Columbia
Cuts: "Sweet Lovin' One," "I Don't Need No Doctor," "Marylou," "Willie and the Handjive."

ZUBIN METHA, "The Planets," London
Cuts: All
Stations: KZEL-FM, KPRI-FM

STEPHEN STILLS, "Manassas," Atlantic
Cuts: All
Stations: WNCR-FM

RODNEY AND BATDORF, "Off the Shelf," Atlantic
Cuts: "One Day"
Stations: WVBF-FM

ROLLING STONES, "Tumbling Dice," Rolling Stones (Single)
Stations: WMAL-FM, WVVS-FM, KPRI-FM

JOHN STEWART, "Sunstorm," Warner Bros.
Cuts: "An Account of Haley's Comet"
Stations: KWFM-FM, WMAL-FM, WBRU-FM, KEEZ-FM, KOL-FM, WKTK-FM

RED, WILDER, BLUE, "Darkness, Darkness," Pentagram (Single)
Stations: KNAC-FM

MARY TRAVERS, "Morning Glory," Warner Bros.
Cuts: "Morning Glory," "My Love and I," "Man Song," "It Will Come to You Again."
Stations: KRMH-FM, KEEZ-FM, WBRU-FM, KZAP-FM, WKTK-FM, WNEW-FM, WCBS-FM, WMMR-FM

JAKE AND THE FAMILY JEWELS, "Jake and the Family Jewels," Polydor
Cuts: "The Big Moose Calls His Baby Sweet Lorraine."
Stations: WMMR-FM, WBRU-FM

JESSE WOLF AND WINGS, "Jesse Wolf and Wings," Shelter
Cuts: "Shut the Door," "Some Other Time," "Hard to Win."
Stations: WCBS-FM

Z. Z. TOP, "Rio Grande Mud," London
Cuts: "Francine," "Just Got Paid."
Stations: WNEW-FM, WCBS-FM, KLOL-FM, KRMH-FM, KFIG-FM

ZEPHYR, "Sunset Ride," Warner Bros.
Cuts: All
Stations: WHCN-FM, KRMH-FM, WBRU-FM, KLOL-FM, WVVS-FM

Work Begins on Blue Horizon's New Headquarters in U.K.

NEW YORK—Groundbreaking ceremonies were held last week for the new Blue Horizon headquarters at Chipping Norton, Oxfordshire, U.K. The site, when completed in August, will house a 16-track recording studio, overnight accommodation for musicians and producers and corporate offices. It will be available for general use. Attending the ceremony were Seymour Stein and Richard Got-

tehrer, directors of the Sire/Blue Horizon group in the U.S. and their U.K. partners, Richard and Mike Vernon.

Stein and Gottehrer also completed a licensing deal with EMI's Derek Allen, with U.K. manager Peter Gormley, for product by Marvin Welch and Farrar, former members of U.K. artist Cliff Richard's backup group.

Meetings were also held with Polydor—U.K.'s managing director, John Fruin, to discuss promotion and publicity for European progressive rock group. Focus, which is released on Blue Horizon.

Plans were also made for a forthcoming tour of the U.K., France, Holland, Germany and Scandinavia by Sire/Blue Horizon artist Martha Velez. Polydor (which issues Velez product in most of Europe—are releasing a new single, "Boogie Kitchen" and a new album will be released to coincide with the tour.

Final arrangements were also made for the first U.S. tour by Sire act, Climax Blues Band, which started April 14, for four weeks and another Sire act, Barclay James Harvest is scheduled for a U.S. tour. Both tours are arranged by Ron Sunshine of CMA.

'Times' Cast LP to RCA

NEW YORK — RCA Records has acquired the original Broadway cast album rights to "Different Times" by Michael Brown. The musical is scheduled to open on Broadway, on May 1.

Featured in the cast are Darin Baker, Mary Jo Catlett, Candace Cook, Connie Day, Ronnie DeMareo, Dorothy Frank, Joe Masiell, Terry Nicholson, Joyce Nolen, Mary Bracken Phillips, Jamie Ross, Sam Stoneburner, David K. Thome, Barbara Williams and Ronald Young.

Blunda Reopens Missouri 1-Stop

ST. LOUIS—Pat Blunda, industry veteran here, is reopening his PB one-stop here next week. He will be assisted by his son, Perry, who has just returned from military service.

Blunda started in 1944 with Columbia records here, remaining in distribution through the fifties with Mercury. He managed a one-stop for George Glass, jukebox executive and opened his own one-stop in 1966. He sold out to Transamerica in 1969.

PANDEL CUTS PROMO PITCH

NEW YORK—Ashly Pandel, national promo coordinator for Alice Cooper, felt so strongly about his plugging for "Be My Lover," the current Warner Bros. single, that he recorded his pitch and sent it out cross-country on 10-inch acetate. It's probably the first time that national "hype" has been etched for posterity.

The only difference between a hit single and a hit album are a bunch of hit songs.



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Bank Holiday Fest Gets Site After Hassle

LONDON—Great Western Festivals has confirmed Lincoln as the site for its Bank Holiday festival next month — after investigating about 20 sites during the past six months. The hostility encountered by the company in its search for a suitable site was "blatant prejudice against young people," said GWF spokesman John Martin last week.

In October last year, the company proposed to organize the festival at Charlton Park, Bishopsbourne in Kent, on a 47 acre site. An initial meeting last November between the directors of GWF, the parish and rural district councils and Kent police confirmed the company's plans, but in early December a number of residents organized a campaign against the festival.

A meeting was called between the residents and directors of GWF, which the company described as an "atmosphere of uncompromising opposition." Land for camping and parking was withdrawn and the festival site had to be abandoned.

Another proposed site, Tollesbury in Essex was also abandoned when residents hanged effigies of Lord Harlech and actor Stanley Baker — GWF directors — in the village. "There was a complete ignorance of young people," said Martin. "Many people who move to the countryside seem to think they own it—the Little Englander mentality."

The company investigated sites at Pilton, Ducksworth and Reading, which proved to be unsuitable, before proposing to stage the festival at Whatlington, near Hastings.

Protest

Villagers however, swiftly organized a protest campaign against the festival plans. "A tiny village like this would be swamped by the

huge numbers that would be attracted to this festival," said the Rev. Philip Barry, Rector of Sedlescombe with Whatlington. Residents proposed to follow Tollesbury's example and engage a QC to oppose GWF's plans. "Eventually we were in a position whereby we could have the arena site, but the only car-parking space we could get was 2½ miles away," commented Martin.

"We abandoned our plans at Whatlington and immediately we went out and looked at six or seven sites—some were not suitable and in some of them we could see the same residential opposition to a festival. We put deposits on all of them however, to cover ourselves in case one of them should finally prove acceptable. Eventually of course, we chose Bardney, 10 miles from Lincoln, where Fred Bannister organised last year's folk festival.

"The landowner there, Bill Hardy, is perfectly willing to have a festival on his land and the villagers, after last year's festival, are quite happy. It means increased business for the local shopkeepers. It's refreshing to find enlightened people."

On Estate

The festival will be situated on
(Continued on page 22)

Signings

Mary Hopkin has signed for exclusive American management with the Tasty Management Unit, Inc. Lon Harriman's five-month-old management service, which specializes in handling English artists.

Writer-artist **Jud Strunk** will be co-published by the Wes Farrell Organization and CoBurt Corp. . . . Capitol artist **Alex Harvey** has renewed his publishing contract with United Artists Music. . . .

Captain Beyond has signed with Capricorn Records. . . . **Allen Toussaint**, producer-writer-artist, will be published by Warner Bros. Music. . . .

Dalton, James and Sutton, a Los Angeles-based group, has signed with RCA. **Bob Dalton** is the act's manager. Their debut single is "We Can Change It," and an album is scheduled for release in the fall. . . . **Tower of Power**, a 10-piece group working out of San Francisco, has signed with Warner Bros. "Hump City," the act's first LP for the label, is set for April release. **Kristian** signed to the PSO Discos Monica label.

Bill Withers, Richie Havens, Harry Chapin have all signed sheet music and folio rights to Warner Bros. Music. . . . **Bones** has signed with Signpost Records. The Los Angeles group is produced by **Richard Perry** and managed by **Skip Taylor**. . . . **The Blossoms** have been signed by Lion Records.

Talent In Action

HARRY CHAPIN CHEECH & CHONG

Bitter End, New York

Leaning across his guitar and grinning into the shadows, Harry Chapin concedes his enthusiasm as prime mover in his life. It's helped him emerge as a distinctive writer and performer who builds unconventionally powerful songs from frankly conventional images, transforming the mundane into something more personal and very moving.

Chapin is a writer, first and foremost, and his tools are writer's tools: his narrative style draws heavily from traditional ballads, and his imagery is generally romantic, underscoring emotional values in his stories. His voice, gentle in texture and very controlled in the lower register, approaches a shrillness at fuller volumes that might have threatened his music.

Save for the master stroke, Chapin has wisely designed a distinctive, delicate context for his music, assembling a small band with Tim Scott on cello, John Wallace on electric bass, and Ron Palmer on amplified acoustic guitar. Augmented by Chapin's rhythm work, this ensemble supports his songs with intelligence and subtlety, characterized by the balance between Scott's swirling cello and Palmer's effective use of the guitar harmonics to provide a hypnotic, chiming effect.

Yes, they played "Taxi," but they played a number of equally strong songs, many from Chapin's first Elektra album.

Cheech & Chong, Ode Records' dynamic duo, headlined with a comedy act directed at the man in the street. Freer heads prevailed, and the cosmic giggle was ably supported by the belly laugh.

SAM SUTHERLAND

KAREN WYMAN

Copacabana, New York

Karen Wyman, newly signed to Columbia Records, made her Copacabana debut, April 6, and proved her ability as a new and top performer. The youngster, not yet in her 20s, has a powerful voice and a stage presence to match. Her own unique treatment of "I Don't Know How to Love Him," which was her original hit, was a show stopper, but she was equally at ease with Cole Porter's "Night and Day" and Jacques Brel's "If We Only Have Love." Miss Wyman, pert and pretty, in a simple black dress, was an exceptional opening to an evening that ended with comic Don Rickles.

JOE TARAS

SAVOY BROWN FLEETWOOD MAC JOHN BALDRY

Academy of Music, New York

The durability of blues as an influence in rock 'n' roll underscored the finer moments of a solid triple-bill offering three strongly blues-oriented English bands. The blues can be rather tiresome in such a context, but, in this instance, the final outcome was an entertaining show spiced by moments of positive, energetic rock 'n' roll.

Kim Simmonds has been setting the course for Parrot Records' Savoy Brown band for some time, and Simmonds' approach is fascinating. As a guitarist, he probably won't curl anybody's hair, turning in competent but hardly inspiring performances on slide and electric guitars. Yet Simmonds' ability to lead his band through simple, unshakeable rock 'n' roll is indeed impressive, and Savoy Brown got its share of squealing, shaking friends pressing against the footlights.

Fleetwood Mac, another vener-

able English band recording for Reprise, possibly lacked Savoy's consistency, but this band more than compensates by offering incisive instrumental work. The band's new lineup is strong, and the loss of Messrs. Green and Spencer was soon forgotten as the band churned through their standards, with "Oh, Well" still dazzling, as well as some newer tunes.

Long John Baldry, Warner Bros. artist, opened the evening with a strong set. Baldry's band is powerful indeed, suffering only from a lack of sufficient background vocal support, and Baldry was generally excellent in his vocal work. As a fey, dapper freak in snow-white see-through suit, Baldry teases the crowd, but he pleases as well.

SAM SUTHERLAND

EMERSON, LAKE & PALMER

Academy of Music, New York

It's no exaggeration to describe Emerson, Lake & Palmer's April 10 concert as electrifying. With Keith Emerson attacking piano and Moog synthesizer, Greg Lake plugged in on guitar, and Carl Palmer unloading on drums, the Cotillion group sent cascading shock waves of sound through a wildly cheering audience.

Despite the ear-shattering sound level, it was obvious that E, L & P are consummate musicians. In a charming change of pace from the riotous, yet well-made musical thunder, Emerson displayed his virtuosity with a cool jazz piano solo. This after invading the audience and "shooting it down" with painful bullets of high-pitched velocity from a Moog attachment, in "Tarkus."

Lake had a beautiful vocal solo on "Oh, What a Lucky Man He Was," after which the trio laid lovingly violent hands upon "Pictures at an Exhibition," speeding up the melody to calliope frenzy. No one sounds like Emerson, Lake & Palmer, and few can approach their astonishing talents.

DAN BOTTSTEIN

SONNY & CHER

Sahara Hotel, Las Vegas

Sonny & Cher are a dynamic, talented duo. Their show is virtually flawless. It opens at peak performance and remains at that level through their closing number "I've Got You Babe."

A happy show, the personalities of Sonny & Cher are geared to the cafe crowd. Cher's dialog is funny and her timing perfect. She solos with "You've Got a Friend," "You Made Me Love You," and a dramatic "MacArthur Park."

Singing solo or blending well as a team they opened by socking it to the crowd with "All I Need Is You." Sonny offers his own touching composition "You'd Better Sit Down Kids." Together they sang their hits "The Beat Goes On," and "A Cowboy's Work Is Never Done."

They are backed by the Jack Eglash Orchestra minus violins but with added bongos.

LAURA DENI

DIANA ROSS

Waldorf Astoria, New York

Diana Ross, Motown Records' leading lady, is quickly becoming a legend in her own time, and her portrayal of Billie Holiday in the upcoming film "The Lady Sings the Blues" is bound to add to her importance. Miss Ross offered many of her solo hit singles, interspersed with other current material, but surprised the audience with a delightful medley of tunes from TV's "Sesame Street," and her own powerful treatments of "Jesus Christ Superstar" and "I

(Continued on page 56)

From The Music Capitals of the World

DOMESTIC

NEW YORK

Spirit, which has added **Al Staehely** (bass, lead vocals) and **John Christian Staehely** (lead guitar), are touring the East Coast. Dates include Carnegie Hall, N.Y., Saturday (15); Franklin Pierce College, New Hampshire, Thursday (20); Muncie Hall, Buffalo, Friday (21); American University, Washington, D.C., Saturday (22); Morrisville College, Morrisville, N.Y., Saturday (29); The Masque, Richmond, April 30. . . . **Stan Porter**, a baritone who has sung the male lead in "Jacques Brel Is Alive and Well and Living in Paris" throughout the U.S. and Canada, has taken over **Joe Masiell's** starring role with the parent company at the Village Gate. . . . Greek-Israeli entertainer **Aris San** is starring in "A Night in Sirocco," a new show at the Sirocco supper club. San is the club's permanent headliner. . . . Independent record producer **Don Perry** has been assigned by producers **Stan Siegel** and **Earl Barton** to serve as music coordinator for the pair's television show, "The Music Store." Barton directed the pilot for the proposed half hour music-variety series.

Leslee Productions and NBC Enterprises have contracted to produce 21 audio almanacs, which

will spotlight the most important events in each year, beginning with 1950. The records will be used by schools as an educational aid and a reference work. Leslee hopes to have the audio almanacs available to the public 10 days after the end of each year. . . . The third of seven noon-time jazz concerts in the "Jazz Adventures" series is set for Friday (14), at New York's Playboy Club. The **Rod Levitt Orchestra** holds forth on that date. Remaining concerts include the **Enme Kemp Trio**, Wednesday (19); the **Howard McGhee Big Band** featuring **Joe Carroll**, Friday (21); the **Don Ellis Orchestra**, Wednesday (26); and the **Bill Watrous New York Band**, Friday (28). **John Hammond**, director of talent acquisition for Columbia Records, has been presented with a certificate of appreciation by Jazz Adventures, Inc. . . . **Laura**, Ovation recording artist, concludes a one-week stint at Bermuda's Holiday Inn on Monday (17). She's at the Sheraton in Aruba, May 3-10, the Caribe Hilton in Puerto Rico, May 16-29, and the Holiday Inn in Curacao. . . . The **Persuasions** (Capitol) are in special concert at Columbia University, Friday (21), and appear the next day at Alexander Hamilton High in Brooklyn.

The Jazz Composer's Orchestra Association is presenting workshops at New York's Cami Hall. Featured are works in progress by **Dollar Brand**; **Leo Smith**, Wednesday (19); **Bruce Johnson**, Wednesday (26); **Leroy Jenkins**, May 3; and **Clifford Thornton**, May 10.

Dunhill's **Three Dog Night** continues its weekend concert series with **Kindred**, Warner Bros. act. Schedule includes Memorial Auditorium, Syracuse, Saturday (15); Municipal Auditorium, Bangor, Me., Sunday (16); Municipal Auditorium, Mobile, Friday (21); State Fairgrounds Arena, Oklahoma City, Saturday (22); War Memorial Auditorium, Buffalo, Friday (28); Nassau Coliseum, Long Island, N.Y., Saturday (29); Municipal Auditorium, Nashville, April 30.

DAN BOTTSTEIN
(Continued on page 22)

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Music Fair, Deauville Pact for Next Season

NEW YORK—Music Fair Enterprises, Inc., which originally negotiated a one-year contract with Morris Lansburgh of the Deauville Hotel in Miami Beach for a Music Fair operation, will continue the association for next season.

Music Fair producers Lee Guber and Shelly Gross converted the existing hotel nightclub to the Deauville Star Theatre and opened Dec. 23, 1971, with "Jesus Christ Superstar." Other attractions, each running for a 10-day period, were Jose Greco; Aliza Kashi and Totie Fields; Alan King and Lena Horne;

Steve Lawrence, Eydie Gorme and Milton Berle, and Tom Jones.

The original one-year affiliation with Lansburgh guaranteed either party the right to discontinue, but due to the success of its first season, both parties are continuing the association for next season with another Dec. 23 opening date. Already booked are Sonny and Cher, Liberace and Sheeky Greene. Where last year, five attractions were played, the upcoming season will offer seven.

Deauville Star Theatre, seating 2,600 and scaled from \$6.50 to \$8.50, is the first and only such operation in the Miami Beach area.

Music Fair Enterprises, Inc., also operates Valley Forge Music Fair, Valley Forge, Pa.; Westbury Music Fair, Westbury, L.I.; Camden County Music Fair, N.J.; Painters Mill in suburban Baltimore, and Shady Grove Music Fair in suburban Washington on a year-round basis.

Rundgren Set For 1st Tour

NEW YORK—Todd Rundgren, Bearsville recording artist, opens his first national tour on Tuesday (18) with a one-week headline engagement at the Troubadour in Los Angeles.

Rundgren, whose two-record al-

Moody Blues Hot 920G

NEW YORK—The Moody Blues wrapped up a record-breaking 14-city tour of the U.S. and Canada with a \$920,000 gross, according to Jerry Weintraub of Management Three.

Playing in large capacity halls only, the group's tour included concerts in Chicago; Champagne, Ill.; Detroit; Syracuse; Baltimore; Toronto; Boston; Buffalo; San Antonio; Fort Worth; Oklahoma City; Houston; Orlando, Fla., and Miami.

Weintraub said that he is booking concert dates for the next Moody Blues tour, set to begin in October.

Garner off on European Tour

NEW YORK—Erroll Garner begins a five-week European tour Saturday (22) with a concert in Copenhagen. Garner's tour will include five concerts in Germany plus dates in Brussels and Stockholm.

Garner will play a concert in London May 6, making his first appearance there in four years. He will also appear for the first time in Yugoslavia, where he is scheduled for a concert and a television show on May 19 and 20. Garner will also be appearing on TV in Paris and Rome.

Garner is scheduled for his first tour of the Far East in June and July.

Pa. Folk Fest For Aug. 25-27

PHILADELPHIA — The Philadelphia Folksong Society, which has outlived the surge of rock festivals in the past decade, will continue with its highly successful Philadelphia Folk Festival in starting a new decade, with dates set for its 11th annual. Returning to Peel's Farm in Upper Salford Township, Pa., to provide folk fans with a rural setting, the 11th annual is set for Aug. 25-26-27 this year. The Philadelphia Folk Festival highlights the top names in the folk field and the weekend of concerts and seminars has become the nation's major showcase for the folk artist.

Beefheart, Tull Tour

NEW YORK — Captain Beefheart will tour with fellow Reprise act Jethro Tull through April. Ten concerts are set for the month, beginning with an appearance at the Cumberland County Auditorium, Fayetteville, N.C., Wednesday (19).

Further stops include the Dorton Arena, Raleigh, N.C., Thursday (20); Scope, Norfolk, Va., Saturday (22); Salem Civic Center, Salem, Va., Sunday (23); Bowling Green, Ky., Monday (24); West Virginia Polytechnic Institute, Blacksburg, Wednesday (26); Atlanta Municipal Auditorium, Atlanta, Thursday (27); University of Georgia, Athens, Ga., Friday (28); and West Palm Beach Auditorium, West Palm Beach, Fla., Saturday (29). Following the April 29 concert, Jethro Tull continues on tour for 22 more dates, concluding their North American tour in Kansas City, Mo., on June 15.

(Continued on page 59)

bum, "Something/Anything?" and single, "I Saw the Light," are both chart entries, will perform at the Music Hall in Boston with Alice Cooper on April 30. Other dates (with Alice Cooper) include Dallas, May 5; Houston, May 6; San Antonio, May 7; Boulder, Colo., with Van Morrison, May 12 & 13; again with Alice Cooper in Memphis, May 19; Fayetteville, N.C., May 20; Hampton, Va., May 21; Jacksonville, Fla., May 24; Pensacola, Fla., May 25; Tampa, Fla., May 26; Miami, May 27; and Orlando, Fla., May 28.

Warner Bros. Records, which distributes Bearsville, is getting its advertising, merchandising, promotional and publicity forces into action for the tour.

People Doing School Dates

NEW YORK—Up With People have been performing concerts at high schools and colleges in the New York metropolitan area during their April tour. The group's appearances were booked in cooperation with the New York City Board of Education.

In addition to their school concerts, Up With People will be at Carnegie Hall on Wednesday (26) and Thursday (27).

Up With People is a non-profit, educational program through which young people from all over the world learn about the entertainment business, while they travel and perform during the course of a year.

The group's New York itinerary includes Fashion Industries High School in Manhattan, Monday, (24) and South Shore High School in Brooklyn, Tuesday (25).

Holiday Fest

• Continued from page 20

a 2,000-acre estate with good camping and parking facilities. Starting on May 26, the four-day festival will include Rory Gallagher, the Groundhogs, the Faces, Beach Boys, Ry Cooder, Buddy Miles, Sly and the Family Stone, Slade, Lindisfarne, Monty Python's Flying Circus, the Sutherland Brothers, Joe Cocker, Humble Pie, Sha Na Na and Don McLean.

"The future of festivals in Britain will depend on the few enlightened people," commented Martin, who is responsible for booking artists. "Attitudes against festivals may have hardened because of the bad organization of some events in the past—but the audience has never been to blame. I've been horrified by some of the reactions against festivals. I thought barbarism had disappeared."

From The Music Capitals of the World

DOMESTIC

• Continued from page 20

LOS ANGELES

The long-awaited Rainbow Bar opening finally came off, with a Buddha party for NRBO. Saloon is owned by a syndicate of music business figures. . . . **Firesign Theater** sold out a KPFK benefit at the listener-sponsored station's auditorium.

Creative Sounds, a Latin-rock band with horns, won the Hollywood Teen Fair Battle of the Bands, with this writer voting for them as one of the judges. . . . The **Everly Brothers** met the college press at this month's RCA seminar. . . . The **Faces** with **Rod Stewart** back in the U.S. **John Denver** played two benefit concerts for an Aspen, Colo., Free Clinic. . . . Actor **Don Stroud** cut a demo with a 17-piece band, vocalizing his own tune, "Let's Go Back."

Elektra group **Sailcat's** first album is about a motorcyclist. . . . **Lou Adler's** act, the **Robinson Family Plan**, cutting their first Ode album. Adler gave the Robinsons a Los Angeles house for the length of their contract.

Comic **Murray Roman** brought an elephant to the UA building when he signed with the label. The animal bore a sign, "UA Signs Murray Roman for Peanuts." . . . **Black Oak Arkansas** to raise funds for **Ralph Nader**. . . . The **Stan Kenton Orchestra** booked for the Monterey and Newport jazz festivals. . . . **Guess Who** lead singer **Burton Cummings** ill and the gang canceled two Carnegie Hall gigs.

Sonny & Cher got an award from the Dallas Times for raising money for the city symphony. . . . **Elton John's** continental tour postponed as drummer **Nigel Olsson** collapsed.

Sonny Charles up for a lead in new black detective film. . . . **Credence Clearwater Revival** trio hits the concert trail this month. **Tony Joe White** and **Freddie King** on all dates. New "Mardi Gras" album has **Doug Clifford** and **Stu Cook** writing and vocalizing along with **John Fogerty**.

"Gallagher & Lyle" Capitol release is by **McGuinness Flint's** former writer-members. . . . **Spring** album, with **Brian Wilson** producing his wife and sister-in-law, delayed again. . . . **Steve Miller Band** to record a 4-channel album. . . . **Merry Clayton** cut a live album at her Whisky date. . . . **Maurice Jarre** scoring "Roy Bean the Hanging Judge" for **Paul Newman**. . . . **Jethro Tull** plays two nights at the Forum, June 23-24.

The **Hues Corporation** sing vampire theme from "Blacula." . . . The **Doors** swing to Europe after being barred from the Atlanta Municipal Auditorium. . . . **Cheech & Chong** try out their freak humor on England next month. . . . **Fabian** managing Sand. . . . **Carmen McRae** at the Hong Kong Bar. . . . **Ray Charles** fills in for **Ella Fitzgerald-Count Basie** May 24. **NAT FREEDLAND**

Stax Records coordinating the program. **Isaac Hayes**, who had planned to participate but could not be present, sent a tape of a new record he had made with Porter. "Baby I'ma Want You," which was heard for the first time. Disk jockey **George Klein** of WHBQ emceed the program which included the **Bar-Kays**, **Rufus Thomas**, **O.B. McClinton**, **Featherstone**, **The Soul Children** and the **Temprees**. Porter estimated the entertainers' value at \$100,000 on the open market.

Major Lance has a single out on Stax Volt, "I Wanna Make Out Before We Break Up." . . . A first release on an Ardent label by the **Cargo** is ready under the new distribution arrangement between Stax and Ardent. **Rufus Thomas** and **Ben Atkins** are both working in the Stax Studio.

Three albums are taking shape at Trans-Maximums. They are by **David Mayo**, **Jackie Cook** and the **Acrobat**. Due in for one-nighters at the Mid-South Coliseum are the **Osmond Brothers** on Monday and **David Cassidy** on the 22nd. **JAMES CORTESE**

ATLANTA
Tom Wells of Doppler Studios is producing the sound track for "It's a Beautiful Day to Save a Reiver," an ecology film. The movie features artists **Saturday's Photograph** and **Silverman**. . . . **Tommy Roe** is tentatively scheduled to appear in "Star Spangled Girl" in Texas. . . . **Masters City Attractions** is forming a summer circuit of Jamaican playdates. . . . **Dennis Yost**, recuperating from recent surgery, is the father of a new baby boy.

Enter-tainment*, a division of Bill Lowery Talent, has signed Stax recording artist **Freddy Knight** to a booking contract. . . . The Yearab Temple is presenting the Clyde Brothers Shrine Circus at the Municipal Auditorium. . . . **Pink Floyd's** April 18 Symphony Hall concert was a sellout weeks in advance. . . . **Turk Murphy** will perform at the Community Playhouse April 21-22. . . . **Wild Turkey** and **Ten Years After** will appear at the Georgia Tech Coliseum on the 22nd. . . . **Jethro Tull** is set for a concert at the Municipal Auditorium Apr. 27. . . . **Nina Simone** will be at the Civic Center May 5. **SHELLY PISANI**


LAS VEGAS
Columbia's **Jerry Vale** recording "All I Ever Wanted" in New York, returns to the Sands Wednesday (26) for four weeks with **Don Adams** then records an album in Nashville. . . . **Anthony Newley** starring at Caesars Palace starts rehearsals for his new musical "It's a Funny Old World We Live In, But the World's Not Entirely to Blame," written by **Newley** and **Leslie Bricusse**, with **Newley** both director and star. It opens Sept. 5 at the National Theater, Washington, D.C., then to the Palace Theater in New York in November.

Comedian **Dave Barry** is out with a **Howard Hughes** comedy LP on the Double-Shot label "Will the Real Howard Hughes Please Stand Up?" He opened Wednesday (13) for four weeks at the Frontier, a Howard Hughes hotel. The album features Barry and Hughes with **Selma Diamond** as the clerk. . . . The **Black Sabbath** concert at the Convention Center had a packed house with 3,900 turned away. Sponsored by KLUC radio, with Gana Productions **Wild Turkey** opened with Yes leading up to **Black Sabbath**. Tickets went for \$5.00 and \$5.50. The Convention Center seats 8,000. . . . **SOUP** cur-

(Continued on page 56)

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Record Service Sparks Heated FM Seminar

By EARL PAIGE

CHICAGO—Poor and sporadic record service to FM stations dominated a seminar during the FM broadcasters' convention here last week.

Moderator Claude Hall also drew out of the panelists comments on the growing importance of FM in promoting records.

One chief point developed in the National Assn. of FM Broadcasters (NAFMB) session was that FM formats are growing more identical to AM formats. In fact, lead-off panelists Bob Holladay, Nashville-based independent promotion man said: "Free form and progressive rock formats are few and far between now."

Mercury Records' national promotion chief Long John Silver went even further in criticizing FM for adopting programming it was "exactly against in the beginning." He urged FM stations not to follow AM, "otherwise the college stations will beat hell out of you."

As the session gained momentum, the subjects ranged far and wide including labels' credibility gap with stations, how promotion men feel about getting records aired, early growth of FM formats, the emergence of Top 40 FM and why stations and labels must communicate more effectively.

However, when the session opened to questions, the poor service beefs spewed forth along with one complaint that certain stations are favored with advance acetates of potentially popular albums. Label panelists remained silent on the acetate question.

One hopeful sign in the desire for a more successful alliance between broadcaster and

record companies is that former radio men are getting into record promotion.

Silver was once for five years a top deejay at WAYS, Charlotte, Mike Klentner, another panelist, was with free form station WNEW, New York, before joining Columbia Records' promotion department two months ago.

Silver acknowledged that record companies "have kind of raped stations, jived them and told lies." Russ Whittberger, general manager WMYQ-Miami Beach, also touched on record company hype, but told how his station culled out 17 of 50 retail record stores who were giving false sales survey information.

More Mgt. Interest

Air personality Tom Campbell, KLOK San Jose, Calif., welcomed Whittberger's interest in programming, arguing that management must be more involved. "Playing the wrong record can destroy a station," he warned.

After Silver had complained about stations still not going on Joe Tex's "I Gotcha" when it is nearly at the two million sales mark, Campbell reminded him that no record is universal. "Just because a record is No. five doesn't mean all stations have to play it."

Silver drew laughs when he said stations in Minneapolis had said the record was "too black." "It's in the top five in Minneapolis retail sales and there's only two black people in town and one's a promotion man," he said.

Recounting early FM when stations were more experimental, Klentner said WNEW was exciting because "it had no play list." He said the station was totally free form but with

very strong direction and could still play two consecutive Crosby, Stills, Nash & Young cuts in a row if the PD wanted to.

Whittberger chided an early NAFMB survey which reported no Top 40 FM stations. He said a later survey shows that Top 40 FM is the fastest growing format in FM. However, after the session he confided to delegates that ad agencies still believe "contemporary" FM stations are all rock and that it will take time to wear down the doubt that Top 40 FM really exists.

Klenter said Columbia's weekly sales and promotion sessions have been opened up so that radio people can participate. He said even if stations are five watts, they will be serviced with singles. A delegate asked if that was true with albums and Klenter said yes.

First to fire a heated complaint about service was Tom Burns of Michigan City, Ind., who said even stores in his area receive poor service. Silver said poor service can be the fault of the stations, and among other possibilities, poor postal service. He said he mailed a record special delivery air mail to Oklahoma City and it arrived 14 days later.

Hall explained the problem of stores being racked by out-of-state firms which base inventories on national charts so that often local airplay does not coincide with sales. Silver touched on this theme too, claiming that sometimes when Mercury ships a record to an area, the stations there have stopped playing it.

"Any station that can't stay on a record three weeks shouldn't play it in the first

place," Hall said. As questions flew back and forth, Silver offered that record companies used to "grow fat" on eight million selling singles a year. "Now, if we have eight million sellers a year, we break even—we'd rather push LP's."

Mis-Directed Service

The ageless problem of stations receiving the wrong records came up too.

One delegate said ABC or Metromedia get advance acetates and send them out along the station chain so that independent stations are at a competitive disadvantage.

One delegate arose to agree with Silver about how FM stations should not abandon their formats but then disagreed with Silver's emphasis on the youth market. He said listeners 35-49 are influential consumers. Silver said older people buy a car every five years but the delegate, Edward Tucholka, WBEN-Buffalo, asked: "Do they buy Cadillacs and the best washers and appliances? Older people are replenishing what they have."

One service problem stems from independent distributors who are often short of promotion copies, Holladay and Silver agreed. Holladay said when promotion copies run out, distributors pull stock copies and charge back the labels while absorbing half the costs themselves.

Silver, who earlier warned that promotion copies get "ripped off" by station personnel and should be kept "under lock and key," suggested that the growth of the record business is outpacing label manpower.

KJLH Offers Soft Jazz As Its Program Specialty

By ELIOT TIEGEL

LOS ANGELES—KJLH-FM is a soft jazz programmer. The 24-hour stereo operation is designed to combat the hard driving sounds of KBCA-FM, this area's 13-year old jazz pioneer, the bluesy sounds of KTYM-FM and the commercial soul sounds of KGFJ on AM.

The station is a middle-of-the-road operation, explains Arthur Adams, its general manager. The concept is to play music which covers a broad spectrum rather than just zeroing in on one specific hard sound.

Adams believes blacks enjoy more than just hard jazz or soul music. That's the stereotype of the black listener which he tries to shatter.

Jeanie McWells 9 a.m.-3 p.m. shift is called "A Women's World" and she emphasizes soft, often romantic music by the likes of Nancy Wilson, Erroll Garner, Joe Williams, Count Basie, Brook Benton, Sammy Davis Jr., Cal Tjader, Cannonball Adderley, Oscar Peterson, Gloria Lynn, Billy Eckstine and Jack Jones.

Hank Stewart, who works 3-8 p.m. emphasizes instrumentals more but there is none of the amplified, hard driving sounds of contemporary jazz bands.

"This new jazz doesn't fit our format," Adams explains. There is a lot of Basie, however. "People forget the Ellingtons and Basies,"

Adams says. One afternoon recently Barbra Streisand and Bill Withers were played back to back. "People appreciate that," Adams says. "We weave and intermix music."

Ollie Harris (8-midnight) gets a bit soulful while the current midnight to 6 a.m. sound is automated. Adams will shortly turn that into a live format.

The station has been licensed to Compton, Calif. for one year. (It was formerly automated from Long Beach.) It is the first all-black owned FM operation in this part of the country. Compton is also the largest black governed community in this part of the country.

The station views the median age of its listeners as 30. One problem which is just starting to turn around is receiving the right music from record companies. "We're just now starting to get music we can use," Adams says.

Once it moves its transmitter, KJLH hopes to reach more listeners with its 3,000 watt signal.

Jeanie McWells is this city's leading female personality. She is a broadcasting veteran with 13 years at such stations as KDIA in Oakland and KJAZ in San Francisco. She has been here two years.

Her soft, sensuous voice blends in nicely with her music. She has begun interviewing male personalities on her Saturday show as a change of pace. But the emphasis during the week is to play "something old, new, happy and blue."

"We try to appeal to the people who remember Basie and Ellington, but we still inject new material by Roberta Flack and Shirley Bassey," Jeanie says.

Early morning man Roy King (6-9) leans on instrumentals and modern material by Donny Hathaway and Billy Paul.

There is a move afoot to get more brass into the sound as witness Jeanie's programming James Moody and Maynard Ferguson.

But there is an overall gentleness about the station which makes it a comfortable background source. "With light jazz, we can catch a lot of people," Adams says, emphasizing: "Blacks are not just oriented toward r&b and hard jazz."

Henley's 'How-To'

Paradox Programming Pays

CHICAGO—The preeminence of WGN radio here as the top adult station puzzles people. Its programming is replete with paradoxes. For one thing, though the station does not claim to break a lot of records, it is often first to play something new. Thus, record promotion men have a high regard for the predominantly all-music station.

It could be that people are thrown off by looking for one or two significant factors while it has been program manager Robert Henley's passion to concentrate on "the little things" in shaping the 50,000-watt, clear channel giant.

As program manager and a vice president, Henley, 39, may be regarded as something of a paradox too. His background is journalism and he came up through ranks here in his 13 years as a newsmen.

In a recent interview he offers these comments on the station:

"Let's pretend you're going to program WGN. I want you to first have a real outstanding air personality. I want you to put him on from 6-10 a.m. I want to interrupt that with news breaks on the hour and half-hour, and the ones at the top (7-8-9) will be 10-minute newscasts. There will be hog market reports and cattle receipts. And we're going to cut in eight times during the show with traffic helicopter reports—and you're going to say I'm out of my mind, but that's exactly what we do."

Hog market reports? Yes, the station with a genealogy dating back to 1922, continues to feel a strong obligation to the agricultural communities in its six-state daytime reach. WGN breaks at noon weekdays and Saturdays for an hour farm show. Prior to and during the morning Wally Phillips drive show, reports on pork bellies and livestock estimates are there for all to hear.

Consider that WGN, regarded as an "adult" station, was the only local outlet here to send a reporter to the New York Bangla Desh concert.

Air personality Roy Leonard and his young producer, college student Pete Marino, bring a steady stream of contemporary record acts to the station. Leonard's show, incidentally, is on both sides of the noon farm hour.

Other paradoxes? Well, there's the Chicago Cubs baseball and Chicago Bears football games, tremendously restrictive to scheduling but "tremendous attractions" Henley declares. There is an evening talk show, which he says might not pull as well as something else but which he feels offers listeners a forum. The Dan Price talk show

(Continued on page 33)

Quadrasonic Creates NAFMB Discords

By CLAUDE HALL

CHICAGO—Quadrasonic sound, as it has been the past two conventions, was the major topic of debate at the 12th annual meeting of the National Association of FM Broadcasters here April 7-9 at the Palmer House, but several other "forward" projects were announced or discussed by a record turnout of members.

Executives of Philco-Ford, Motorola, and Delco all predicted substantial growth in FM radios in cars. Clay T. Whitehead, director, Office of Telecommunications Policy, Executive Office of the President, Washington, expressed his opinion that competitive incentives might produce better performances from radio stations than government regulations and said his office was proposing to remove some regulations from radio in certain test markets.

Harold Kassens, assistant chief, Broadcast Bureau, Federal Communications Commission, announced the establishment of a special Task Force at the FCC to totally re-examine all FCC regulations and asked broadcasters to write the Task Force any and all suggestions on revisions to FCC rules.

Elected or re-elected to serve as officers of the NAFMB during the current term were: John Harris, WLPR-FM, Mobile, Ala.—chairman of the board; John Richer, W102-FM, Philadelphia—president; Bob Herpe, WPLR-FM, New Haven—vice president, east; Durward Tucker, WRR-FM, Dallas—vice president, west; and Edward Kenehan, Washington—secretary. Abe Voron is executive director of the organization.

The discussion on quadrasonic broadcasting was restrained, but tart, and the gap between advocates

of matrix quadrasonic and discrete quadrasonic seems to have widened drastically since the rap sessions of a year ago. Matrix advocates attacked discrete; discrete advocates countered and made some attacks of their own, then stood still while matrix people counter-attacked.

Gabbert Set for May

The highlight of the session was the first public announcement of KIOI-FM, San Francisco (see Billboard April 15), planning to broadcast full time in quadrasonic sound beginning May 1. James Gabbert, owner of KIOI-FM, the first station in the world to broadcast in quadrasonic discrete sound via permission from the FCC for experimental tests, pointed out that

(Continued on page 56)



Jeanie McWells: soft and romantic on KJLH.

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Local Programmers

Continued from page 14
ist asked if those letter writers "were all elevator operators."
Siegel and panelist Bert Sherwood (WMEF, Ft. Wayne, Ind.) were strong boosters of syndication. Siegel said he advocated use of a program director as well.
Sherwood claimed syndication is bringing his station around. He said syndicators offer great talents and said "without it, I might spend 10 to 12 hours in the music room going out of my mind."
Several panelists stressed the one-to-one relationship of the FM announcer and listener. Holter said he was surprised in telephoning listeners one Sunday to learn that some listen "18 hours a day, seven days a week," indicating again the involvement of FM listeners.
One delegate stressing stereo allowed Gabbert to defer his passion for never transferring music from disk to tape. He said there are many listeners with monaural sets now, especially portables, and that distortion does show up in mono. "Maybe 70 percent of our listeners are listening in mono."

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Too Old To Cut The Mustard, w. Owens, Buck
LP Capitol ST-874 12-150-1169-0...5.98
8T 8XT-874 96-150-1169-4...6.98
CA 4XT-874 92-150-1169-2...6.98
- ALEJANDRO, MANUEL**
Voz De Interpreta A, La
LP Victor MKS3019 12-160-2373-2...3.98
- ANKA, PAUL**
Anka, Paul
LP Buddah BDS-5093 12-412-0132-0...5.98
- ATOMIC ROOSTER**
In Hearing Of Atomic Rooster
LP Elektra EKS74109 12-405-0270-8...5.98
- AURA**
Aura
LP Merc SRM1620 12-427-0401-3...5.98
- BANDA SINALOENSE DEL RECODO**
Banda Dominguera, La
LP Victor MKS1886 12-160-2400-8...3.98
- BANDA SINALOENSE LOS ESCAMILLA**
Banda Sinaloense Los Escamilla
LP Camden CFS373 12-701-4701-7...2.49
- BARRETO, LUC**
Sentimental
LP Kubaney SMT-425 12-452-0189-1...2.98
8T STK-6083 96-452-0181-7...3.50
CA CSK2136 92-452-0181-5...3.50
- BARRON, BILL**
Beyond All Time
LP Impact HWS3013 12-704-3071-1...4.95
- BELL & ARC**
Bell & Arc
8T Columbia CA31142 96-100-2215-7...6.98
- BERNAL, MANUEL**
Brindis Del Bohemio, El
LP Victor MKS1216 12-160-2309-4...3.98
- BERTINETTI, JO**
Cuba Te Extrano, w. Violines En La Noche, Los
LP Kubaney SMT-431 12-452-0173-3...2.98
- BLUNSTONE, COLIN**
One Year
LP Epic E30974 12-400-0322-8...4.98
- BOHN, BUDDY**
Drop In The Ocean
LP Purple SMAS-878 12-150-1164-5...5.98
- BOYER, DAVE**
Songs Of Faith
8T Hrt Warm T9821 96-704-2212-6...6.95
- BREAKAWAY**
Breakaway
LP Reprise RS-6469 12-415-0306-9...5.98
- BUDGIE**
Budgie
LP Kapp KS3656 12-425-0127-4...4.98
- BULL ANGUS**
Bull Angus
8T Merc MCR81619 96-427-0427-7...6.95
CA MCR41619 92-427-0427-5...6.95
- BURDON, ERIC**
Guilty, w. Witherspoon, Jimmy
LP MGM SE4791 12-449-0352-3...5.98
- CARIBE TRIO**
Exitos Del, Los
LP Camden CFS199 12-701-4697-8...2.49
- CARROLL, JIM**
Carroll, Jim
LP A & M SP4323 12-418-0211-8...5.98
- CARR, VIKKI**
Superstar
LP Columbia C31040 12-100-2734-1...4.98
8T CA31040 96-100-2734-5...6.98
CA CT31040 92-100-2734-3...6.98
- CASTOR, JIMMY, BUNCH**
It's Just Begun
LP Victor LSP-4640 12-160-2288-6...5.98

- CHEECH & CHONG**
Hard Rock Comedy
LP A & M SP77010 12-418-0204-9...5.98
8T 8T77010 96-418-0174-4...6.98
- CHER**
Gypsies, Tramps & Thieves
LP Kapp KS-3649 12-425-0124-1...4.98
- CHERRY, DON**
Smashes
LP Monu SLP18049 12-402-0075-2...4.98
- CHICANOS, LOS**
Chicanos, Los
LP Victor MKS3018 12-160-2333-4...3.98
- CLAUDIA**
Cuando Estemos Juntos
LP Caytronics CVS1285 12-415-0220-4...4.98
- COCHRAN, WAYNE**
High & Ridin'
LP Bethlehem B10002 12-705-9015-2...4.98
- COLDER, BEN**
Big Ben Strikes Again
8T GRT 8130-4421 96-120-0706-5...6.98
Wild Again
8T GRT 8130-4674 96-120-0707-6...6.98
- COLOSSEUM**
Live
LP Warn Bros 2XS1942 [2] 12-414-0248-1...6.98
- COMO, PERRY**
Shadow Of Your Smile
LP Camden CAS-2547 12-701-4653-6...2.49
- CONNIFF, RAY**
I'd Like To Teach The World To Sing
LP Columbia KC31220 12-100-2700-1...5.98
8T Columbia CA31220 96-100-2700-5...6.98
- COVAY, DON, & THE JEFFERSON LEMON BLUES**
Different Strokes For Different Folks
8T GRT 8098-3038 96-120-0716-7...6.98
CA 5098-3038 92-120-0716-5...6.98
- COVEN**
Coven
8T GRT 8130-4801 96-120-0709-8...6.98
CA 5130-4801 92-120-0709-6...6.98
- CRABBY APPLETON**
Rotten To The Core
LP Elektra EKS74106 12-405-0266-2...5.98

- CRAMER, FLOYD**
Date With
LP Camden CXS-9016 12-701-4659-2...2.49
- CRAWFORD, DON**
Another Shade Of Black
LP Roulette SR3005 12-432-0103-7...5.98
- CREACH, PAPA JOHN**
Creach, Papa John
CA Grunt PKFT1003 92-715-0003-0...6.95
- CURB, MIKE, CONGREGATION**
Sings Hits From The Glen Campbell Show
8T GRT 8130-4804 96-120-0721-4...6.98
- CURLESS, DICK**
Tombstone Every Mile
LP Capitol ST11011 12-150-1178-1...5.98
8T 8XT11011 96-150-1178-5...6.98
- CURTISS, DAVE**
Curtiss/Maloon, w. Maloon, Clive
LP Capitol ST880 12-150-1166-7...5.98
- DADDY COOL**
Daddy Cool
LP Reprise RS-6471 12-415-0308-1...5.98
- DANDYS, LOS**
Dandys, Los
LP Victor MKS1909 12-160-2402-0...3.98
- DAN, LEO**
Idolo, El
LP Caytr CYS1286 12-451-0221-9...4.98
8T C8S1286 96-451-0221-3...6.98
CA CAS1286 92-451-0221-1...6.98
- DAVIS, MILES**
Selim Sivad Evil
R3 Columbia GR30954 98-100-2157-0...7.98
- DAVIS, RICHARD**
Philosophy Of The Spiritual
LP Cobblestone CST9003 12-715-3003-0...5.98
- DENNY, SANDY**
North Star Grassman & The Ravens
LP A & M SP4317 12-418-0208-3...5.98
- DETROIT EMERALDS**
You Want It, You Got It
8T GRT 8198-2013 96-120-0713-4...6.98
CA 5198-2013 92-120-0713-2...6.98

- DOCTOR HOOK**
Doctor Hook & The Medicine Show
LP Columbia C30898 12-100-2763-6...4.98
- DRAPER, RUSTY**
Greatest Hits
LP Harmony H31051 12-401-0405-5...1.89
- DUKE, DORIS**
Legend In Her Own Time
LP Mankind 200 12-800-4601-6...4.98
- DYLAN, BOB**
Greatest Hits, v.2
LP Columbia KG31120 12-100-2695-1...6.98
R3 GR31120 98-100-2695-1...7.98
- EBBINGHOUSE, BERNARD**
M.O.R. Good Music, w. Tiare, Don, Strings
LP Criterion MOR1 12-800-6502-2...4.98
- ELECTRIC TOILET**
In The Hands Of Karma
LP Nasco 9004 12-800-4506-8...4.98
- ENTWISTLE, JOHN**
Smash Your Head Against The Wall
LP Decca dl79183 12-423-0155-8...5.98
- FAMILY DOGG**
View From Rowland's Head
LP Buddah BDS5100 12-412-0150-2...5.98
- FAT CHANCE**
Fat Chance
LP Victor LSP-4626 12-160-2295-5...5.98
- FELICIANO, JOSE**
Canta Otra Vez
LP Victor FSP290 12-160-2319-6...3.98
Felicidades Con Lo Mejor De
LP Victor FSP279 12-160-2328-7...3.98
- FERNANDEZ, FERNAN-O**
Hipocrita Y Otros Exitos De
LP Camden CFS284 12-701-4698-9...2.49
- FERNANDEZ, VINCENTE**
Fernandez, Vincente
8T Caytr CYS1287 12-451-0222-0...4.98
8T C8S1287 96-451-0222-4...6.98
CA CAS1287 12-451-0222-0...6.98
- FLATT, LESTER, & EARL SCRUGGS**
Jim & Jessie
8T GRT 8009-365 96-120-0725-8...6.98
- FLEETWOOD MAC**
Future Games
8T Ampex REP86465M 96-110-6191-8...6.95
LP Reprise RS-6465 12-415-0310-5...5.98
- FORD, TENNESSEE ERNIE**
Mr. Words & Music
LP Capitol ST11001 12-150-1180-5...5.98
8T 8<x>11001 96-150-1180-9...6.98
CA 4XT11001 92-150-1180-7...6.98
- FORMERLY FAT HARRY**
Formerly Fat Harry
LP Capitol ST-877 12-150-1161-2...5.98
- FOUR TOPS**
Dynamite, w. Supremes
LP Motown *m745L 12-409-0128-3...5.98
- FRANCIS, CONNIE**
sings Italian Favorites
8T GRT 8130-3791 96-120-0719-0...6.98
- FREDERICK, JESSE**
Frederick, Jesse
LP Reprise BR-2043 12-801-7402-8...5.98

- FREE MOVEMENT**
I've Found Someone Of My Own
LP Columbia KC31136 12-100-2764-7...5.98
CA CT31136 92-100-2764-9...6.98
- FREE SPIRIT**
New World
LP Impact HWS3123 12-704-3075-5...4.95
8T HWS9123 96-704-3075-9...6.95
CA HWS9123 92-704-3075-7...6.95
- GARDEL, CARLOS**
Zorzal Criollo, El
LP Victor MKS1578 12-160-2382-3...3.98
- GEORGE, CASSIETTA**
This Time
CA Aud Arts AAS7001 12-800-9205-8...6.98
- GHENT, TOM**
Yankee's Rebel Son
LP Kapp KS-3655 12-425-0128-5...4.98
- GOULET, ROBERT**
Bridge Over Troubled Water
LP Harmony KH31107 12-401-0409-9...2.98
- GREEN, GRANT**
Iron City
LP Cobblestone CST9002 12-715-3002-9...5.98
- HARRIS, RICHARD**
My Boy
CA GRT 5023-50116 92-120-0701-8...6.98
- HART, FREDDIE**
My Hangup Is You
LP Capitol 12-150-1182-7...5.98
- HAVEN OF REST QUARTET**
Shipmates Of Song
LP Word WST8335 12-411-0304-7...5.98
- HERMETO**
Hermeto
LP Cobblestone CST9000 12-715-3005-2...5.98
- HILL-BARBATA-ETHRIDGE**
L. A. Getaway
LP Atco SD-33-357 12-403-0133-0...5.98
- HILL, CHRIS**
Everything Is Everything
LP Embryo SD734 12-800-0415-0...5.98
- HINE, RUPERT**
Pick Up A Bone, w. Maciver, David
LP Purple smas-879 12-150-1165-6...5.98
- HINES, EARL**
Monday Date: 1928
LP Milestone MLP2012 12-713-0053-8...4.98
- HIRT, AL**
Blows His Own Horn
LP Camden CXS-9015 12-701-4658-1...2.49
- HO, DON**
Live At The Polynesian Palace
LP Reprise RS-6461 12-415-0303-6...5.98
- HOLIDAY, BILLIE**
Carnegie Hall Concert
8T GRT 8140-8410 96-120-0733-8...6.98
Solitude
- HOMER & JETHRO**
Far Out World Of
LP Victor LSP-4648 12-160-2298-8...5.98
8T P8S-1887 96-160-2298-2...6.95
- HOODOO RHYTHM DEVILS**
Rack Jobbers Rule
LP Capitol ST-842 12-150-1163-4...5.98
- IRACUNDOS, LOS**
Iracundos, Los
LP Victor FSP282 12-160-2330-1...3.98
- JACKSON FIVE**
Greatest Hits
LP Motown M741L 12-409-0126-1...5.98
- JACKSON, MAHALIA**
In The Upper Room
LP Kenwood 477 12-800-4420-3...4.98
- JACKSON, MYKE**
Felt
LP Nasco 9006 12-800-4504-6...4.98
- JAMES, LEX**
Joy & Love
LP Accent ACS5065 12-800-6918-2...4.98
- JAMES, TOMMY**
My Head, My Bed, & My Red Guitar
LP Roulette SR3007 12-432-0101-5...5.98
- JANSCH, BERT**
Rosemary Lane
LP Reprise RS-6455 12-415-0305-8...5.98
- JENNINGS, WAYLON**
Good Hearted Woman
8T Victor P8S-1886 96-160-2297-1...6.95
CA PK-1886 92-160-2297-9...6.95
- JIMENEZ, JOSE ALFREDO**
Cantintero,
LP Victor MKS1917 12-160-2403-1...3.98
Disco De Oro
8T Caytr C8S1281 96-451-0217-7...6.98
- JONES, SPIKE**
Is Murdering The Classics
LP Red Seal LCS3235 12-430-1092-5...5.98
- JORDAN, ROBERTO**
Estos Ojos, Amor De Estudiante, Y Otros Exi
LP Camden CFS417 12-701-4705-1...2.49
- JUAN Y JUAN**
Ahora Que Soy Libre
LP Victor FSP291 12-160-2320-9...3.98
Juan Y Juan
LP Victor FSP256 12-160-2386-7...3.98
- KAKO**
Ultimo En La Avenida, Lo, w. Rivera, Ismael
LP Tico SLP1215 12-433-0150-9...4.98
- KANTARAKI, NONI**
Mykonos Does Its Thing
LP Mio Int/Un MUS5010 12-708-8015-3...4.98

Configuration Abbreviations: LP—Album; CA—Cassette; 8T—8-Track Cartridge; R1—Open Reel (1 7/8 ips); R3—Open Reel (3 3/4 ips); R7—Open Reel (7 1/2 ips); QL—Quadrasonic Album; Q8—Quadrasonic 8-Track Cartridge; QC—Quadrasonic Cassette; Q3—Quadrasonic Open Reel (3 3/4 ips); Q7—Quadrasonic Open Reel (7 1/2 ips).

Label	Abbreviation	Label	Abbreviation
Afro Request	Afro Req	Heart Warming	Hrt Warm
Alshire Audio Spectrum	Al/AudSpec	Hifi/Life	Hifi/L
Amsterdam	Amster	Kama Sutra	Kama Sut
Archive of Folk & Jazz Music	Arc/Folk	Library Editions	Libr Eds
Archive of Gospel Music	Arc/Gosp	Melodiya/Angel	Melo/Ang
Archive of Piano Music	Arc/Piano	Mercury	Merc
Audio Arts	Aud Arts	Mio Int'l/Universal Series	Mio Int/Un
Audio Fidelity	Aud Fid	Mobile Fidelity	Mob Fid
Audio Gospel	Aud Gos	Monmouth-Evergreen	Monm-Ev
Audio Rarities	Aud Rar	Monument	Monu
Audio Treasury	Aud Treas	Nonesuch/Explorer	Nons/Expl
Avant Garde	Av Garde	Original Sound	Orig Snd
Bell & Howell	B&H	Pacific Jazz	Pac Jazz
Beverly Hills	Bev Hills	Paramount	Paramt
Blue Horizon	Blue Hor	Personality	Persnlty
Blue Note	Bl Note	Philadelphia Int'l	Phila Intl
Brunswick	Brunsw	Philips	Phil
Caytronics	Caytr	Pickwick/33	Pick/33
Cetra Opera Series	Cetra Op	Project 3	Proj 3
Command	Commnd	Quad Spectrum	Quad Spect
Comedie Francaise	Com Franc	Request	Req
Concert Disc	ConcDisc	Rolling Stones	Roll St
Conversaphone	Conversa	Rural Rhythm	Rural Rhy
Counterpoint/Esoteric	Count/Eso	San Francisco	San Fran
Creative Resources	Cr Res	Shakespeare Recg. Soc	Shake RS
Creative Sound	Cr Sound	Solid State	Sol State
Discuriosities	Discur	Stormy Forest	Stormy For
Disneyland	Disney	Tangerine	Tanger
Dixieland Jubilee	Dixie Jub	Theatre Recg Soc	Thea RS
Elektra/Everest Legacy	Elek/EvLeg	United Artists	UA
Enterprise	Enterpr	Vanguard	Vangd
Everest/Scala	Ev/Scai	Verve/Forecast	Ver/Fore
First Component Series	1st Comp	Warner Bros	Warn Bros
Flying Dutchman	Fly Dutch	Westminster Gold	Westm Gold
GNP Crescendo	GNP Cres	World Pacific	Wrld Pac
Golden Crest	Gold Cres		

(Continued on page 30)

KAYATTA, GEORGE
Time To Wonder Why
LP Victor LSP-4638 12-160-2296-6...5.98

KENDRICKS, EDDIE
All By Myself
LP Tamla TS-309 12-702-3052-8...5.98

KNIGHT, GLADYS, & THE PIPS
All In A Knight's Work
LP Soul SS-730 12-702-5028-6...5.98
Standing Ovation
LP Soul S736L 12-702-5041-3...5.98

KOTKKE, LEO
Greenhouse
LP Capitol ST-11000 12-150-1162-3...5.98

KRISTOFFERSON, KRIS
Me & Bobby Mc Gee
R3 GRT 0044-30817 98-120-0509-8...5.95
Silver Tongued Devil & I
R3 GRTS 0044-30679 98-120-0516-7...5.95

LA LUPE
Exciting Lupe Sings, w. Puente, Tito
LP Tico SLP-1121 12-433-0134-9...4.98

LAMARQUE, LIBERTAD
Ayudame A Vivar
LP Victor FSP284 12-160-2313-0...3.98

LAMB
Bring Out The Sun (Barbara Mauritz)
LP Warn Bros WS1952 12-414-0246-9...5.98

LARA, AGUSTIN
Vargas, Pedro, Y Augustin Lara, w.
Vargas, Pedro
LP Camden CFS 12-701-4700-6...2.49

LARRALDE, JOSE
Sentir De, El
LP Victor FSP280 12-160-2329-8...3.98

LEE, LAURA
Women's Love Rights
LP Hot Wax HA708 12-702-9015-7...5.98

LETTERMEN
Lettermen 1
LP Capitol SW11010 12-150-1188-3...5.98
CA 4XW11010 92-150-1188-5...6.98

LITTLE RICHARD
King of Rock & Roll
LP Reprise RS-6462 12-415-0307-0...5.98

LOVE STRING ORCH.
Love Strings, v.1
LP M10 Int'l MCS1009 12-708-7015-9...4.98

LOWRY, MARK
I'd Rather Have Jesus
LP Impact HWS3132 12-704-3078-8...4.95

LUNDSTROM, LOWELL, TEAM
We're Happy Christians
LP Canaan CA9654 12-702-6092-8...5.98

LYMAN, ED
I'll Raise My Voice To Sing
LP Impact R3148 12-704-3081-3...4.95

LYNN, LORETTA
Mr. & Mrs. Used To Be, w. Tubb,
Ernest
LP Decca DL74639 12-423-0948-3...4.98

MACIVER, DAVID
Pick Up A Bone, w. Hine, Rupert
LP Purple smas-879 12-150-1165-6...5.98

MALDOON, CLIVE
Curtiss/Maldoon, w. Curtiss, Dave
LP Capitol ST880 12-150-1166-7...5.98

MARTINO, AL
Summer Of '42
LP Capitol ST-793 12-150-1167-8...5.98
8T 8XT-793 96-150-1167-2...6.98
CA 4XT-793 92-150-1167-0...6.98

MATHIS, JOHNNY
In Person
LP Columbia KG30979 12-100-2701-2...6.98
CA GT30979 92-100-2701-4...7.98

MATTHEWS, IAN
If You Saw Thro' My Eyes
CA Merc MCR41002 92-427-0363-6...6.95

MC COY, VAN
Soul Improvisations
LP Buddha BDS5103 12-412-0154-6...5.98

MEDICINE BALL CARAVAN
Medicine Ball Caravan
LP Warn Bros BS2565 12-414-0253-8...5.98

MEJIA, MIGUEL ACEVES
A Medias De La Noche Y Otros Exitos
LP Camden CFS388 12-701-4704-0...2.49

MELANIE
Nickel Song
LP Buddha BDS950052 12-412-0156-8...5.98

MELODY FOUR QUARTET
New World
LP Impact R3150 12-704-3082-4...4.95

MILLER, ARTHUR
Hanging Out & Settling Down
LP Columbia C31090 12-100-2688-2...5.98

MILLER, ROGER
Best Of
LP Merc SR61361 12-427-0403-5...4.98
8T MC861361 96-427-0403-9...6.95
CA MCR461361 92-427-0403-7...6.95

MISERIA DUETO
Miseria Dueto
LP Victor MKS1578 12-160-2382-3...3.98

MONTENEGRO, HUGO
Mammy Blue
Q8 Victor PQ81861 95-160-2404-8...7.95

MORALES, CESAR
Dos Epocas De Oro, v.2
LP Kubaney SMT-429 12-452-0171-1...2.98

MOUNTAIN
Flowers Of Evil
R3 GRT 0119-5501 98-120-0602-4...5.95

MUNIZ, MARCO ANTONIO
Interpreta A Pedro Flores
LP Victor MKS1904 12-160-2401-9...3.98
No Soy De Aqui, Ni Soy De Alla
LP Victor MKS1921 12-160-2393-6...3.98

MYLON
Mylon With Holy Smoke
8T Columbia CA31085 96-100-2731-2...6.98

NASHVILLE STRING BAND
Bandit
LP Victor LSP-4659 12-160-2289-7...5.98
8T PBS-1890 96-160-2289-1...6.95

NEELY, SAM
Long Road To Texas
LP Capitol ST-873 12-150-1159-8...5.98

NELSON, WILLIE
Words Don't Fit The Picture
LP Victor LSP-4653 12-160-2290-0...5.98
8T PBS-1892 96-160-2290-4...6.95

NEWBURY, MICKEY
Sings His Own
LP Victor LSP-4675 12-160-2291-1...5.98
8T PBS-1901 96-160-2291-5...6.95

NEW SEEKERS
New Colours
LP Elektra EKS74108 12-405-0271-9...5.98

NITE-LITERS
Instrumental Directions
LP Victor LSP-4580 12-160-2293-3...5.98
8T PBS-1825 96-160-2293-7...6.95
CA PK-1825 92-160-2293-5...6.95

NORTH, FREDDIE
Friend
LP Mankind 204 12-800-4604-9...4.98

NUNEZ, ESTELA
Estela Es Amor
LP Victor MKS1920 12-160-2392-5...3.98

NYRO, LAURA
Gonna Take A Miracle
LP Columbia KC30987 12-100-2694-0...5.98
8T CA30987 96-100-2694-4...6.98
CA CT30987 92-100-2694-2...6.98

OHIO PLAYERS
Pain
8T GRT 8198-2015 96-120-0714-5...6.98
CA 5198-2015 92-120-0714-3...6.98

OLVERA, ERNESTO HILL
Best Of
LP Victor FSP285 12-160-2403-1...3.98

101 STRINGS
Exotic Sounds Of Love
LP Alshire AS201 12-709-2272-9...1.98
Songs Of Poland
LP Alshire AS202 12-709-2273-0...1.98

OSBORNE BROS.
Bluegrass Instrumentals
8T GRT 8130-4090 96-120-0705-4...6.98

OSMOND, DONNY
Osmond, Donny, Album
R3 GRT 0130-4782 98-120-0492-6...5.95

OWENS, BUCK
Too Old To Cut The Mustard, w. Alan,
Buddy
LP Capitol ST-874 12-150-1169-0...5.98
8T 8XT-874 96-150-1169-4...6.98
CA 4XT-874 92-150-1169-2...6.98

PARTON, DOLLY
Coat Of Many Colors
LP Victor LSP4603 12-160-2278-4...5.98

PATTO
Hold Your Fire
LP Vertigo VE11008 12-800-3509-7...5.98

PAYCHECK, JOHNNY
She's All I Got
LP Epic E31141 12-400-0324-0...4.98

PENTANGLE
Reflection
LP Reprise RS-6463 12-415-0309-2...5.98

PERSUASIONS
Street Corner Symphony
LP Capitol ST-872 12-150-1171-4...5.98
8T 8XT-872 96-150-1171-8...6.98

PHILLIPS, STU, & HOLLYRIDGE
STRINGS
Hits Of The 70's
LP Capitol ST-883 12-150-1160-1...5.98

PIJUAN
Arrancame La Vida
LP Kubaney SMT-430 12-452-0172-2...2.98

PRADO, PEREZ
Patricia
LP Victor FSP292 12-160-2321-0...3.98

PRESLEY, ELVIS
Elvis Now
LP Victor LSP-4671 12-160-2292-2...5.98
8T PBS-1898 96-160-2292-6...6.95
CA PK-1898 92-160-2292-4...6.95

PRESTON, BILLY
I Wrote A Simple Song
LP A & M SP3507 12-418-0213-0...5.98

PRICE, JIM
Kids, Nowadays, Ain't Got No Shame
LP A & M SP4321 12-418-0203-8...5.98

PROPHETS
Joyful Sound
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**BEST NEW RECORD
OF THE WEEK:**

**"Little Bitty
Pretty One"**

**JACKSON FIVE
(Motown)**

By JULIAN COLEMAN

John Richbourg, president of Seventy-7 Records, has announced in Nashville the formation of a subsidiary label, Luna Records, to be encompassed with Seventy-7 under the parent complex, JR Enterprises, Inc. Artists already pacted to the Luna label include veteran r&b artist **Geator Davis**, whose past hits include "For Your Precious Love" and "A Sweet Woman's Love." Album and single product by Davis is scheduled to be initial product activities for Luna.

The **Temptations** will follow their recent smash engagement at the Copacabana in New York City with a three-week tour of the British Isles. The tour will include as one of its highlights a performance at Royal Albert Hall, London.

The gold rush is on at Mercury Records with million sellers certification going to **Jerry Butler** and **Brenda Lee Bager** for "Ain't Understanding Mellow," **Joe Tex** "I Gotcha" on Dial Records (Mercury-distributed).

Al Smith, president of Blues On Blues Records out of Chicago, is cutting an LP by the legendary blues singer **Dwight (Gatemouth) Moore**. . . **Edwin Starr's** latest single, "Take Me Clear From Here," marks his switch on to Soul from Gordy, both within the Motown family. It also marks his departure from the Whitfield-Strong producing team.

Final negotiations are in the making for The Dakar Roadshow in Europe in late May for a three-week period. The entourage of artists will include **The Chi-Lites**, **Jackie Wilson**, **Tyrone Davis**, **Otis Leavill** with the possibility of **Barbara Acklin**.

New FM soul station in Seattle is **KYAC** blasting out sounds 24 hours a day in stereo. **Tam Henry** is the program and music director with a line-up of six fine jocks. Soul Sauce wishes Tam and his staff the best.

Bits and Pieces:

Betty Wright has a two-sided hit in "I Get Tired Baby" and "If You Love Me Like You Say," both from the "Clean Up Woman" LP. . . **Billy Preston's** "Outa-Space" is a breakout in many east coast markets. This is the instrumental B side of the single. "I Wrote a Simple Song," Good chance of this one becoming a pop smash. . . "You Said a Bad Word" is **Joe Tex's** followup single from the LP, "I Gotcha." . . Debut LP from **Syrceta Wright** (Mrs. Stevie Wonder) on Motown expected in a month.

Coming Attractions:

New Orleans: Municipal Hall, May 3—**Johnnie Taylor**, **Staple Singers**, **Bobby Womack**, **Betty Wright**, and **Little Milton**.

New York: Club Baron, April 18-23—**Eddie Harris**. Apollo Theater, April 26-May 2—Gospel at the Apollo, **Mighty Clouds of Joy**, **Shirley Caesar**, **Gospel Keynotes**, **Isaac Douglas & the New York Community Choir**.

Madison, Wis.: Dane County Coliseum, April 22—**Gladys Knight & the Pips**.

Los Angeles: Whiskey-A-Go-Go, May 3-7: **Osibisa**. The Troubadour, May 14-19: **Bill Withers**.

NEW AND ACTION LP'S:

Danny Woods, "Aries," (Invictus); **Paul Kelly**, "Dirt," (Warner Bros.); **Billie Holiday**, "God Bless the Child," (Columbia); **Stevie Wonder**, "Music of My Mind," (Tamla); **Soul**, "You Can Feel It," (Musicor); **Change of Pace**, "Bring My Buddies Home," (Stonelady); **Impressions**, "Times Have Changed," (Curtom); **Dennis Coffey**, "Goin' for Myself," (Sussex); **Black Ivory**, "Don't Turn Around," (Today).

SOUL SAUCE PICKS AND PLAYS

David Camon "I Can't Believe I Ate That Whole Thang," (Moonsong); **Coasters**, "Cool Jerk," (King); **Oscar Weathers** "Pledging My Love," (Top & Bottom); **Soul Generation**, "Body and Soul," (Ebony Sounds); **Eddie Senay**, "Hot Thang," (Sussex); **New Birth**, "Unit Song," (RCA); **Politicians**, "Free Your Mind," (Buddah); **Donny Hathaway**, "Ghetto Boy," (Atco); **Sly and the Family "Smilin."** (Epic); **Emotions**, "My Honey & Me," (Volt); **Bobby Womack**, "Woman's Got to Have It," (UA); **Manhattans**, "A Million to One," (DeLuxe); **Impressions**, "This Love's for Real," (Curtom); **Independents**, "Just as Long as You Need Me," (Wand); **Solomon Burke**, "Love's Street and Fool's Road," (MGM); **100 Proof**, "Everything Good Is Bad. Everything Bad Is Good," (Hot Wax).

Bill Seagreaves in Allentown, Pa., is Diana Ross' No. 1 fan and he keeps up with her activities by reading Soul Sauce. Do you?

Billboard SPECIAL SURVEY For Week Ending 4/22/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	4	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	6	26	27	LITTLE GHETTO BOY Donny Hathaway, Atco 6880 (Kuumba, ASCAP)	5
2	1	IN THE RAIN Dramatics, Volt 4075 (Groovesville, BMI)	9	27	33	IF THIS IS WHAT YOU CALL LOVE (I Don't Want No Part Of It) Persuaders, Win Or Lose, 222 (Atco) (Cotillion/Win Or Lose, BMI)	2
3	8	LOOK WHAT YOU DONE FOR ME Al Greene, Hit 2211 (London) (Jec. BMI)	4	28	19	YOUR PRECIOUS LOVE Linda Jones, Turbo 021 (All Platinum) (Conrad, BMI)	10
4	2	ROCKIN' ROBIN Michael Jackson, Motown 1197 (Recordo, BMI)	6	29	22	DARLING BABY Jackie Moore, Atlantic 2861 (Jobete, BMI)	7
5	5	HEARSAY Soul Children, Stax 0119 (East/Memphis, BMI)	8	30	30	BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London) (South Memphis, BMI)	6
6	7	LAY AWAY Isley Brothers, T-Neck 934 (Buddah) (Triple Three, BMI)	7	31	32	ENNY-MENNY-MINY-MO 8th Day, Invictus 9117 (Capitol) (Gold Forever, BMI)	3
7	16	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	4	32	29	NOW RUN & TELL THAT Denise LaSalle, Westbound 193 (Chess/Janus) (Bridgeport, BMI)	12
8	3	BETCHA BY GOLLY WOW Stylistics, Avco 4591 (Bellboy/Assorted, BMI)	8	33	50	I BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/Lowery, BMI)	2
9	9	ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gauche/Belinda, BMI)	6	34	35	IF I CAN'T HAVE YOU Donnie Elbert, All Platinum 2333 (Multimood, BMI)	2
10	11	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	3	35	42	IF YOU LOVE ME LIKE YOU SAY/ I'M GETTING TIRED BABY Betty Wright, Alston 4609 (Atlantic) (Sherlyn, BMI)	3
11	13	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	4	36	37	FREE YOUR MIND Politicians, Hot Wax 7114 (Buddah) (Gold Forever, BMI)	2
12	6	I HAD IT ALL THE TIME Tyrone Davis, Dakar 4501 (Brunswick) (Julio/Brian, BMI)	8	37	44	LOVE'S STREET AND FOOL'S ROAD Solomon Burke, MGM 14353 (Kid's Music, BMI)	4
13	14	POOL OF BAD LUCK Joe Simon, Spring 124 (Polydor) (Assorted, BMI)	4	38	38	LET'S STAY TOGETHER Isaac Hayes, Enterprise 9045 (Stax/Volt) (Joe, BMI)	3
14	12	I GOTCHA Joe Tex, Dial 1010 (Mercury) (Tree, BMI)	14	39	39	STOP THIS MERRY-GO-ROUND Bill Brandon, Moonsong 9001 (Mercury) (Moonsong, BMI)	3
15	15	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, BMI)	5	40	40	HOT THANG Eddie Senay, Suusex 230 (Buddah) (Interior/Sorn, BMI)	2
16	10	TAKE A LOOK AROUND Temptations, Gordy 7115 (Motown) (Jobete, BMI)	8	41	41	THANKS A LOT Momenis, Stang 5036 (All Platinum) (Combi, BMI)	2
17	23	WALK IN THE NIGHT Jr. Walker & the All Stars, Soul 35095 (Motown) (Jobete, ASCAP)	3	42	47	JUST AS LONG AS YOU NEED ME (Part 1) Independents, Wand 11245 (Scepter) (Butler, ASCAP)	2
18	24	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)	5	43	43	THE BUS Billy Preston, A&M 1340 (Irving/Wep, BMI)	2
19	17	(The Day I Lost You Was) THE DAY I FOUND MYSELF Honey Cone, Hot Wax 7113 (Buddah) (Gold Forever, BMI)	10	44	45	YOU & I Black Ivory, Today 1005 (Perception) (Patrick Bradley, BMI)	2
20	20	DO YOUR THING Isaac Hayes, Enterprise 9042 (Stax/Volt) (East/Memphis, BMI)	9	45	49	HOME IS WHERE THE HATRED IS Esther Phillips, Kudu 904 (CTI) (Thiele Ltd., ASCAP)	4
21	26	MY HONEY & ME Emotions, Volt 4077 (Klondike, BMI)	5	46	46	MONEY RUNNER Quincy Jones, Reprise 1072 (Pawnbroker, ASCAP)	4
22	36	DOING MY OWN THING Johnny Taylor (The Soul Philosopher), Stax 0122 (Conquistador, ASCAP)	2	47	—	UMH SONG New Birth, RCA 74-0657 (Rutri, BMI)	1
23	31	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	6	48	48	GOT TO FIND MY BABY James Gadson, Cream 1014 (Bennett Ents.) (Butler/Pip, BMI)	3
24	18	TAURUS Dennis Coffey & the Detroit Guitar Band, Sussex 233 (Buddah) (Interior, BMI)	9	49	—	THIS LOVE'S FOR REAL Impressions, Curtom 1970 (Buddah) (Tosci, ASCAP)	1
25	21	KING HEROIN James Brown, Polydor 14116 (Dynatone/Belinda, BMI)	8	50	—	A MILLION TO ONE Manhattans, De-Luxe 8459 (Starday/King) (Razelle Dazzle, BMI)	1

Vox Jox

• Continued from page 16

is the new program director of KNUZ-FM. Dallas; he'd been on CKLW, Detroit. . . **M. Padilla**, graduate student in Health Science at San Diego State College, San Diego, has been doing some research in psychosomatic effects of rock music on rats. And there've been some even more interesting experiments in music conducted in Texas. I hope to have full details in a story soon. Would you believe that mere psychographics may become passe fast? It seems that **behavioral psychographics** is to be the hip thing in music, news, deejay programming now.

★ ★ ★

Just in case any of you program

directors would like to know where to buy tapes of the old radio shows, write or call Charles Minchelson Inc., 45 West 45th St., New York, N.Y. 10036, phone 212-757-0695. **WKKE** in Asheville, N.C., features "The Lone Ranger" and "The Shadow" on Sunday nights to good response, according to program director **Ron Fraiser**. . . **Lori Gilroy**, 228 N. Keyser Ave., Scranton, Pa. 18508, writes: "I'm very interested in radio and plan to make it my career. I am 20 years old and a widow. I had been assistant program director to my husband and had done his rock show for four months. But, because of my sex, higher management refuses me my own show. I

would appreciate it very much if you would give me a plug in your column. I'm willing to work very hard and will take any work available."

★ ★ ★

Cleveland Wheeler, music director of WAPE, Jacksonville, Fla., reports that the Top 40 station has cut back on the number of records on its playlist and will rotate them with new oldies (oldies reaching the top 15 of the charge from the past six months). "This move was made with consideration to the rating period which begins the first of April. Actual length of WAPE's air playlist will be 16 records with a maximum of four new adds."

APRIL 22, 1972, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 4/22/72

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	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	10	26	21	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	45
2	2	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	10	27	29	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	23
3	3	STYLISTICS Avco AV 33023	21	28	28	IN THE BEGINNING Isaac Hayes, Atlantic SD 1599	5
4	4	SOLID ROCK Temptations, Gordy G 961 L (Motown)	13	29	26	BARE EARTH IN CONCEPT Rare Earth R 523 D (Motown)	10
5	6	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	15	30	30	BLACK MAGIC Martha Reeves & the Vandellas, Gordy G 958 L (Motown)	4
6	10	BEALTITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	6	31	31	SANTANA Columbia KC 30595	29
7	7	DONNY HATHAWAY LIVE Atco SD 33-386	7	32	17	SOULFUL TAPESTRY Honey Cone, Hot Wax HA 707 (Buddah)	21
8	5	GOT TO BE THERE Michael Jackson, Motown M 747 L	12	33	32	MOODY, JR. Jr. Walker & the All Stars, Soul S 733 L (Motown)	14
9	12	FIRST TAKE Roberta Flack, Atlantic SD 8230	3	34	34	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	18
10	8	ALL DAY MUSIC War, United Artists UAS 5546	22	35	38	THIN LINE BETWEEN LOVE AND HATE Persuaders, Win Or Lose SD 33-387 (Atlantic)	5
11	11	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	5	36	36	GENESIS Soul Children, Stax STS 3003	3
12	13	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	19	37	37	YOU WANT IT, YOU GOT IT Detroit Emeralds, Westbound WB 2013 (Chess/Janus)	5
13	16	MALO Warner Bros. WS 2584	8	38	47	I WROTE A SIMPLE SONG Billy Preston, A&M S8 3507	2
14	14	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	14	39	39	CRUSADERS 1 Blue Thumb BTS 6601 (Famous)	6
15	9	JACKSON 5's GREATEST HITS Motown M 741 L	16	40	35	FACE TO FACE WITH THE TRUTH Undisputed Truth, Gordy G 959 L (Motown)	11
16	20	IN THE WEST Jimi Hendrix, Reprise MS 2049	6	41	—	INSTRUMENTAL DIRECTIONS Nite-Liters, RCA LSP 4580	1
17	17	QUIET FIRE Roberta Flack, Atlantic SD 1594	20	42	—	LOVE UNLIMITED Uni 73131 (MCA)	1
18	18	L.A. MIDNIGHT B.B. King, ABC ABCX 743	8	43	42	SMACKWATER JACK Quincy Jones, A&M SP 3037	26
19	15	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	19	44	50	GOIN' FOR MYSELF Dennis Coffey, Sussex SXBS 7010 (Buddah)	2
20	19	FROM A WHISPER TO A SCREAM Esther Philips, Kudu KU 05 (CTI)	9	45	46	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	6
21	33	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	4	46	41	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	31
22	23	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)	37	47	48	INDIVIDUALLY & COLLECTIVELY 5th Dimension, Bell 6073	2
23	24	PAIN Ohio Players, Westbound WB 2015 (Chess/Janus)	10	48	—	WILD HORSES/ROCK STEADY Johnny Hammond, Kudu KU 04 (CTI)	1
24	25	STREET CORNER SYMPHONY Persuasions, Capitol ST 872	11	49	49	BEST OF FREDA PAYNE Invictus ST 9804 (Capitol)	3
25	27	COMMUNICATION Bobby Womack, United Artists UAS 5539	23	50	—	LOVE STORY Whispers, Janus JLS 3041	1



MGM Records has signed The Blossoms for the Lion label. The trio were voted the #1 female group at the NAACP Award Banquet in 1971. Shown left to right are: Clive Fox, V.P. independent labels; Jean King and Fanita James, Blossoms members; Abe Glaser, national promotion for independent labels; Darlene Love of the Blossoms; and Stan Mores, V.P. artist relations.

Paradox Programming Pays

• Continued from page 27

also ties in with WGN's public service commitments.

But perhaps the greatest seeming contradiction is WGN's format. Henley, who in five years has made what he claims to be "refinements" than any other local station while also replacing powerful personalities such as controversial Howard Miller and the late Franklin McCormick, notes: "We don't really have a format—our format is that we have so many formats."

Actually, WGN, for all its reputation as an "old-line" type station, may very closely approach free form.

"I tell personalities I'm not going to program a show. It's got their name on it. I'll provide guidelines." He does, however, insist personalities have a "game plan" but says this does not have to be grandiose and should be flexible. He has scornful disregard for adlibbing. "In the long haul, adlibbing will catch up to the personality."

Critics have noted that WGN's production can be ragged at times. Henley says he believes that production is "not a make it or break it factor."

Do personalities pick records? They do select the music and submit a list to the transcription department but this more to avoid over-laps than anything else.

More paradoxes. WGN doesn't play hard rock material—except that it does. Henley wants all shows to make a point. Thus, if anyone has a reason to play even an outrageously loud rock record the musicians cue it up and it's aired.

To some extent, shows such as Leonard's are a vehicle for showing adults the young side of the generation gap. But Henley notes: "We're trying to stay attractive to adults from 21 on through." WGN stays young, "by being topical, by staying with what is going on today."

Henley's fundamental philosophy is in inspiring his personalities to "do their homework." He pointed out that John Mallow's "Music Unlimited" show is fully scripted. He is conscious of the tremendous challenge, especially in drive time, of keeping both the transient and constant listener.

Good Adult Response
Obviously, Henley has found the pulse of adult listeners here. The ARB report puts its listeners 6 a.m.-midnight at 1,657,600 adults. What is this pulse? Henley claims it's the sum total of a lot of subtle changes. For example, one evening program featuring lush Mantovani type music a few years ago slammed into a raucous sports break theme—the theme was taken out. "The Saturday Night Barn Dance" was dropped—"it did not keep up with the times." Even Sunday programming was streamlined. Henley has strong views on Sun-

day programming. "What has made Sunday radio dull is that, unfortunately, too many program managers have looked at public affairs commitments and just decided to stick them in and get it over with. The lack of a Sunday audience is because there is a lack of programming, it's not because on Sunday people suddenly decide they're not going to listen to radio."

Along with his assistant Dick Jones and others, Henley brainstormed a whole new two-hour "Sunday Morning" in Chicago show that is religious in nature—for example, a 30-minute slice of Mormon Tabernacle Choir is retained from the former show—but is rather a montage that can include Judy Collins, a rock mass, even "Jesus Christ, Superstar." It still features Virginia Gale interviews but vastly shortened and blended into the show.

Saturdays are different too, starting with an outdoor show, a Roy Leonard program that re-caps without repeating highlights of his weekly stints and the Metropolitan Opera 1-4:30 p.m. unless there are sports.

The central phenomenon of WGN may be that Henley has developed a group of highly individual personalities, Eddie Hubbard (afternoon 2-4 currently doing a lot of nostalgia-based record shows), Bill Berg (4-7 p.m. who is predominantly talk and replaced Miller when he quit suddenly but stayed on during a long search for a successor), John Mallow, Don Price, Jay Andres, John Doremus and around to Phillips—and yet all the shows blend.

"I don't think there's anything on our station that really turns people off," boasts Henley.

The ratings indicate he's right.



A&L Distributors of Philadelphia is promoting the Kent Records album, "The Black Sensuous Woman," with visits to local stores. Shown above are, left to right, Bob Harrington, vice president of Kent Records; Philadelphia television celebrity Marti Matthews; Vernel Johnson, A&L sales representative; and Dan Aveni, Goody store manager.

Letters to the Editor

• Continued from page 16

associate with their disk jockey. People want to be entertained, and, tell their friends what so and so jock said last night.

Gene is outspoken enough to tell it like it is. He's proud of the fact that he finally met a brilliant man like Jerry Wexler. I'm proud of the fact that I've had the pleasure of knowing Jerry for years. I'm also proud of the fact, that I've known Gene for so many years. If more people were like Gene Taylor, perhaps the muddled situation in radio would be rectified, and, we could all go about "Plying our Graft" in complete relaxation.

I guess my primary intent on writing this letter to you, is, that you've picked a "giant" to inter-

view, and, as will always happen with a "Giant," he gave you some "Giant" answers.

Red Schwartz
National promo director
AVCO Records
New York

Dear Editor:

Thanks for the plug in the recent Vox Jox. I have read the column nearly every week for the five and half years I've been in broadcasting, and I have enjoyed every issue.

I must take mild exception, however, to the implication that KOYN's programming is "interrupted" by my talk show. All too often, this is the attitude taken by programmers toward a talk format, and, unfortunately, it's often jus-

tified—not the case with "Beef or Bouquet," however. In the many years (nearly 15) that the program has been on the air in Billings, "Beef or Bouquet" has gained a reputation as an important soap-box for the citizens of Billings. Hardly a day goes by that the calls, and I'm often spending far too much time after the program each day talking to those who didn't get a chance to get on. The program is recognized as an outlet for people to voice their opinions on the issues important to the administration of our city government, and on issues not so vital. True, we have our share of kooks who find a communist behind every tree (and the real kooks who wish there were!), but we try to keep these to a minimum in an

(Continued on page 56)

Sly & White to Discuss Video Telecast Concept

By SAM SUTHERLAND

NEW YORK — Following the announcement of the closed-circuit Sly & the Family Stone telecast from Ft. Worth, Tex., on April 7, Joshua White, creator of Joshua Television's "videomagnification" concept and director of the Ft. Worth event, agreed to discuss the problems and potential power of videomagnification in broadening the impact of live performances on campus audiences.

White's involvement with television and mixed media concert presentations stretches back over the last several years and White's role in creating the Joshua Light Shows for the Fillmore East. Since then, White has channelled his energies into the uses of television in enhancing the conventional concert situation, and, from video tape presentations of Fillmore shows for NET, White has moved into the area of videomagnification for major arena concerts.

The basic concept of videomagnification involves the projection of the televised color image onto large screens suspended above the audience, thus offering large halls a degree of visual involvement with the show otherwise unavailable in such facilities and, to some extent, in any live situation. Multiple cameras and various lenses broadened White's capabilities in presenting artists, and his work with James Taylor, Stephen Stills, and David Cassidy, among others, enabled him to refine his technique.

"At its best," White states, "Vid-

comagnification is still equivalent to blowing up 16mm film to 35mm in terms of the quality of the image." White goes on to temper the occasional hyperbole of those involved with concert telecasts, many of whom suggest that this new electronic medium may totally preclude conventional live entertainment. For White, such comparisons are invidious, and he prefers to stress the value of the new telecasting concept in providing a more intimate glimpse of the performers.

"We'll be using eight cameras at Ft. Worth, one of those handheld, and we'll be following the performers offstage and on." As for the format of the show, White and his associates, notably Lee Erdman, are avoiding the rigidity which they feel cripples conventional television. White hoped that the Ft. Worth event would be "the liveliest show anyone's ever seen."

"We're trying to get away from the formality of conventional television shows. When it begins at Ft. Worth, it simply begins, and whatever's happening in front of the cameras when they're switched on is what the audiences will see." For Joshua Television, this emphasis on flexibility is vital to the achievement of a naturalistic atmosphere for the presentation. "No tympani. No close-ups of the Will Rogers Memorial Theater in Ft. Worth and an announcer voice booming 'Live from Ft. Worth. . . .'" White asserts.

At the time of the interview, the

Ft. Worth concert was still being viewed as a feasibility study for the market, and White's comments also touched upon the possible directions the program might take, if successful. Coast-to-coast telecasts, involving upwards of 90 college campuses in a single live telecast, were, for White, well within the realm of practical feasibility.

Building

Perhaps more important, for Joshua Television, is the prospect of building a concert around the videomagnification medium, rather than simply adapting that medium to the usual concert format. "We'd really like to put together a show where the band will work to suit the medium," White suggests, and he revealed that plans are currently being formed for the production of such a show. Should the project be realized, the resulting show would be, White feels, much more exciting, with stage action oriented toward the visual impact of the act as well as its music.

At the same time, Joshua White continues to offset the sense of design implied by such an act with an insistence on the "natural" feeling which videomagnification strives toward. Again, the use of multiple cameras, all equipped with live mikes, will increase the audience's awareness of the performers' actions, while audience awareness of the medium is always shaped by a concern for an unrestricted view of the stage. Screens and cameras are carefully hung to avoid interference with the crowd's vision, a factor in concert presentation which White calls "a lesson I learned from Bill Graham."

Audio Signal

As for the audio signal, White admits that there is room for improvement, noting the eventual possibility of incorporating stereo sound into the concept. For the Ft. Worth concert, however, Location Recorders' 16-track remote recording van was used for a mix-down to mono. While stereo sound for the point of origin is already practically available, White points out the limitations of stereo for large crowds, noting that seat lo-

(Continued on page 56)

Labels Meet on Role of Cos in College Radio

NEW YORK—In an attempt to outline general problems shared by record companies in dealing with the college market through college radio, representatives from several major labels met in a conference room at the CBS Building to discuss the role of the record company in college radio.

Of primary concern for all involved was the challenge of adequately designing and coordinating college radio conferences for the mutual benefit of student and professional. The recent IBS Convention was cited as an example of inefficiency and lack of coordination.

The meeting, arranged at the mutual suggestion of various label representatives, was co-chaired by Kate Buckley of Columbia Records and Gary Cohen of Record World and the College Radio Report. The emphasis, however, was on an open, informal discussion between all in attendance.

Miss Buckley, in designing an agenda for the meeting, focused on the need to define the various goals of the record companies for future activity on campus. Criticism of IBS, offered by many attending the meeting, centered on that conference's failure to offer what Miss Buckley described as "an equilibrium of goals so that all attending these conferences can benefit."

Bob Brownstein of Elektra Records, in commenting on IBS, stated, "I think that the basic problem is that IBS doesn't give a damn about the record companies. . . . If they gave a conference next year and the record companies didn't show

up, would the kids still come, just for the seminars? No way." Brownstein noted that the companies' regard for the potential value of the campus market was quite high, being reflected by the very meeting itself, but several other label representatives also noted that this potential had yet to be tapped.

After examining the format of the IBS event, several alternative methods of handling label promotion at conferences were suggested, generally directed against the "carnival atmosphere" which the companies felt pervaded the hospitality suites. The suites, exhibition booths, and distribution of free product were all discussed, and the elimination of each factor was considered, with the labels generally agreeing that free product distribution should be curtailed at future conferences.

The value of the hospitality suites was questioned, with several labels defending their operation as the only useful means of communication at past conferences. Larry Harris of Buddah Records was among several representatives who suggested that the companies collaborate, rather than compete, in their participation in such conferences, possibly to the point of sponsoring their own conference for college radio.

In discussing future meetings and conferences, choice of site and selection of delegates were also examined. Gary Cohen announced the College Radio Report Conference, scheduled to be held at Stevens Tech, Hoboken, N.J., during October, and Cohen also stated that he would be co-sponsoring both the WAYN (Wayne State University, Detroit) and Loyola University of Chicago conferences planned for next year.

While many questions remained unanswered, most representatives attending the meeting felt that it was a good starting point, and the pos-

(Continued on page 56)

What's Happening

By SAM SUTHERLAND

In response to an increased demand for black music by campus audiences, Phyllis Chotin at Polydor is assembling a list of college stations wishing to receive R&B and soul releases on Polydor's labels.

Polydor Records is at 1700 Broadway in New York, and interested stations can contact Ms. Chotin there.

★ ★ ★

George T. Potter, president of Ramano College in Mahwah, N.J., has announced the first annual arts festival to be presented on campus April 20-29. Highlights will include performance of "Your Own Thing," produced by students and faculty; exhibitions of sculpture and painting; a "marathon" film festival; an outdoor "happening" conducted by students of the Outrageous in Art class; an electronic music "ceremony"; and a concert by a local folk-rock act. A talent show will also be presented.

Service Station: WJSC-FM, Johnson State College, Johnson, Vt., has just received its FM license for 10-watt coverage of Lamoille County and northern central Vermont. Howard Zwillenberg, music director at the station, notes that WJSC-FM is the only FM broadcaster in that area. Operations are being kicked off with a "gala opening week," and all service should be referred to Zwillenberg, c/o the station, or at 802-635-2314. . . . WRFR at Hunter College in New York recently inaugurated its new stereo studios with an "open house," which drew a number of label personnel and commercial radio personalities. Matt Maloney is the music director there, and he reported that a good time was had by all. . . .

Rob Wunderlich of WAYN, Wayne State University in Detroit, reports increased activity for the station ranging from expanding off-campus shows for WHIF, WHRI, and WJR-FM to alterations in the programming format. Also, please note the new appointments of Jack Allweiss as general manager, Bob Grant as operations manager, Karen Savelly as news director, and George Baldwin as sales director. Rob Wunderlich continues as music director. . . . WFIB, University of Cincinnati, is shifting from Top 40 to an emphasis on progressive album cuts. They would appreciate album service.

★ ★ ★

Campus Dates: Kama Sutra recording artists Brewer & Shipley will be appearing at Bishop Ford High School, in Hempstead, N.Y. (18); Brooklyn College, Brooklyn, N.Y. (21-22), and Pace College in New York (24). . . . Billy Taylor, musical director of the "David Frost Show" and noted for his involvement with lecture and concert series on campus, will appear at the Collegiate Jazz Festival in Austin, Tex. (22). . . . Tom Rush, Columbia Records' artist, will appear at Hamilton College, Clinton, N.Y. (21) and at Notre Dame's Stepan Center in South Bend, Ind. (28). . . . Also at the Stepan Center, on April 18, Reprise artists Jethro Tull in concert. . . . Capitol Records artists, Seatrain, will perform at Carnegie-Mellon Univ., Pittsburgh (21); Univ. of Hartford, Conn. (22), and Central Conn. State College in New Britain (23). . . . Capricorn Records artist Livingston Taylor will be at Concord College in Athens, W. Va., (20); Wesleyan College, Buckhannon, Va. (21); Bethany College, Bethany, W. Va. (22), and Fairmont College, Fairmont, W. Va. (23). . . . Also on Capricorn, the Allman Brothers Band, at Kutztown State College, Kutztown, Pa. (22). . . . Finally, the Sorry Muthas will be at Carnegie Mellon (20-22) in Pittsburgh, followed by a concert at Bennington College, Bennington, Vt. (24).

★ ★ ★

PICK-UP 'D PLAYS: EAST—Maryland—WMUC, University of Maryland, College Park, Sheldon Michelson reporting: "Streetman," Gate, Violetville. . . . WJBU, Johns Hopkins Univ., Baltimore, George Wicke reporting: "Let My Children Hear Music," (LP), Charles Mingus, Columbia. . . . Pennsylvania—WDEM, Penn State Univ., University Park, Kevin Nelson reporting: "Last Day of Dawn," (LP cut, Oh, How We Danced), Jim Capaldi, Island. . . . WSRN, Swarthmore College, Swarthmore, Roy Perry reporting: "Honky Tonk Angel," (LP), Ellen McIlwaine, Polydor. . . . WDCV, Dickinson College, Carlisle, Richard Woodward reporting: "The Electric Light Orchestra," (LP), the Electric Light Orchestra, United Artists. . . . WVBU, WVBU-FM, Bucknell Univ., Lewisburg, James J. Morrell reporting: "Danny's Song," (LP cut, Sittin' In), Kenny Loggins with Jim Messina, Columbia. . . . WRKC-FM, King's College, Wilkes-Barre, Maryann Engel reporting: "Forgotten Songs and Unsung Heroes," (LP), John Kay, Dunhill. . . . New York—WRNS, Utica College, Utica, Harvey Leeds reporting: "Mike Quatro Jam Band," (LP), Mike Quatro Jam Band, Evolution. . . . WAER-FM, Syracuse Univ., Tony Yoken reporting: "Godfrey Daniels," (LP), Godfrey Daniels, Atlantic. . . . WRCB-FM, Colgate Univ., Hamilton, Mike Carey reporting: "Hellbound Train," (LP), Savoy Brown, London. . . . WRFR-FM, Hunter College, New York, Matt Meloney reporting: "Shapes," Marshall Hill, Millennium. . . . WNTC, WNTC-FM, Clarkson College of Technology and State Univ. of N. Y. at Potsdam, Bill Thornton reporting: "Your Nashville Sneakers," (LP cut, Rockin'), the Guess Who, RCA. . . . WEDS-FM, Hobart College, Geneva, Gary Goldstein reporting: "Merrimack County," (LP), Tom Rush, Columbia.

MIDWEST—Ohio—WRDW-FM, Case Western Reserve Univ., Cleveland, Bob Rubinstein reporting: "Black Unity," (LP), Pharoah Sanders, Impulse. . . . WERC, Univ. of Toledo, Dan Myers reporting: "Live Cream, Vol. II," (LP), Cream, Atco. . . . WMUB-FM, Miami Univ., Oxford, Rog Hamlyn reporting: "Can You See Him," Hatdorf & Rodney, Atlantic. . . . WRMA, Univ. of Akron, Joe Hart reporting: "Jack Bonus," (LP), Jack Bonus, Grunt. . . . Michigan—WBRS, Michigan State Univ., East Lansing, Mark Westcott reporting: "Last Night I Had the Strangest Dream," Dave, Buddah. . . . WCRP, Central Michigan Univ., Mt. Pleasant, Doug Jones reporting: "Something/Anything?," (LP), Todd Rundgren, Bearsville. . . . WJMD, Kalamazoo College, Kalamazoo, Paul Rahen reporting:

(Continued on page 56)

Polydor List

NEW YORK—Finding increased demand for soul music on many college radio stations, Polydor's college liaison executive, Phyllis Chotin, is setting up a list of colleges who wish to receive r&b and soul albums.

“Morning Has Broken.”

(AM 1335)

**Three minutes and fifteen seconds
of unmistakable Cat Stevens magic.**




From “Teaser And The Firecat”

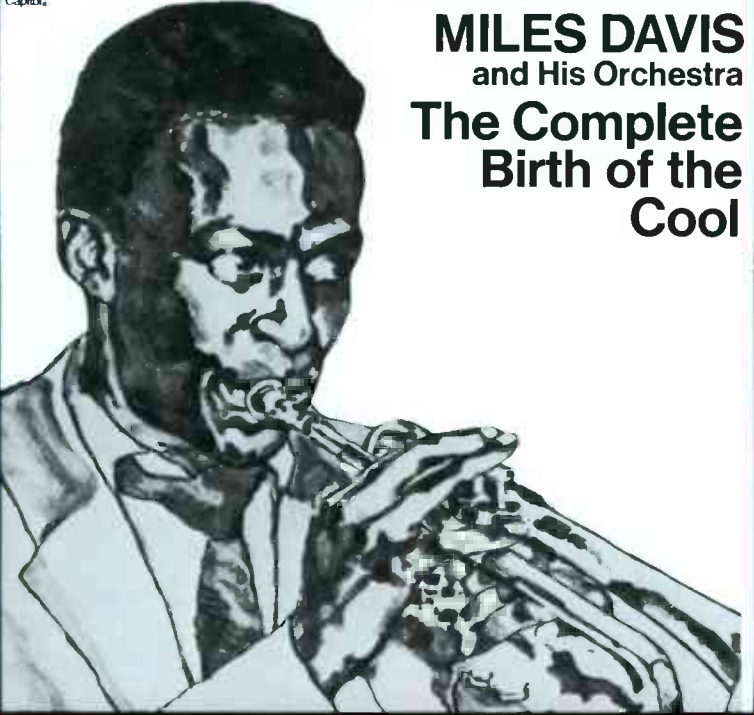
Produced by Paul Samwell-Smith

On A&M Records

Capitol's Jazz Classics

An unrivaled series of once-in-a-lifetime performances by the historic jazz giants each responsible for the evolution of music, in his own way with his own statement and unforgettable talents. A series of now legendary musicianship for posterity

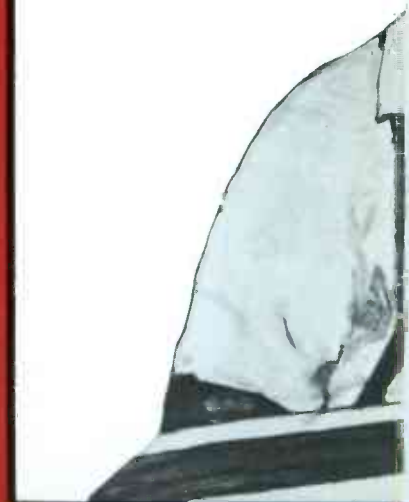
 CAPITOL JAZZ CLASSICS VOL.1
MILES DAVIS
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and His Orchestra
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CAPITOL JAZZ CLASSICS VOL.6
**THE METRONOME ALL STARS
THE INTERNATIONAL JAZZMEN
THE JUST JAZZ ALL STARS**
**ALL STAR
SESSIONS**





CAPITOL JAZZ CLASSICS
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**SERGE
CHALOFF**
Blue Serge





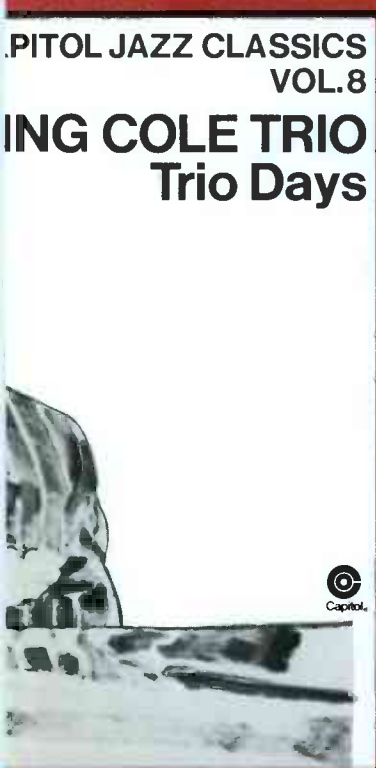
CAPITOL JAZZ CLASSICS
VOL.8
**CHARLES
MINGUS**
Mingus Ah Um





CAPITOL JAZZ CLASSICS VOL. 4
GERRY MULLIGAN TENTETTE
 Walk ng Shoes
 Plus RED NORVO
 and
 STAN HASSELGARD

CAPITOL JAZZ CLASSICS VOL.5
COLEMAN HAWKINS
 and His Orchestra
Hollywood Stampede



CAPITOL JAZZ CLASSICS VOL.9
WOODY HERMAN
 and His Orchestra
Early Autumn

CAPITOL JAZZ CLASSICS VOL.10
SWING EXERCISE
 Billie Holiday
 Al Casey
 Sid Catlett
 Rex Stewart
 Sonny Greer

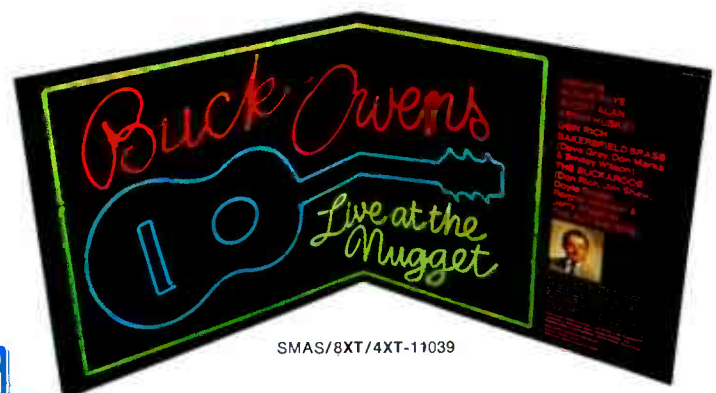
Be it decreed,
 April shall henceforth be recognized as

BUCK OWENS MONTH



Be it decreed,
 Capitol Records shall release one of
 Buck Owens' very greatest recorded achievements
 in commemoration of

BUCK OWENS MONTH



SMAS/8XT/4XT-11039

Be it decreed,
 All Buck Owens admirers shall be reminded
 of those moments in popular Country history that created the reasons for a

BUCK OWENS MONTH

I've Got You On My Mind Again ST/8XT/4XT-131
 Tall Dark Stranger ST/8XT/4XT-212
 Big in Vegas ST/8XT/4XT-413
 Your Mother's Prayer ST/8XT/4XT-439
 The Kansas City Song ST/8XT/4XT-476
 I Wouldn't Live in New York City ST/8XT/4XT-628
 Bridge Over Troubled Water ST/8XT/4XT-685
 Ruby ST/8XT/4XT-795

The Best of Buck Owens ST/8XT/4XT-2105
 The Best of Buck Owens, Vol. 2 ST/8XT/4XT-2897
 The Best of Buck Owens, Vol. 3 SKAO/8XT/4XT-145
 The Best of Buck Owens, Vol. 4 ST/8XT/4XT-830
 We're Gonna Get Together* ST/8XT/4XT-448
 The Great White Horse* ST/8XT/4XT-558
 Too Old to Cut the Mustard† ST/8XT/4XT-874
 *with Susan Raye †with Buddy Alan



At Capitol (and everywhere else), APRIL is BUCK OWENS MONTH

Classical Music

CPS Sale Helps Show How Consumer 'Relates'

By EARL PAIGE

CHICAGO—How consumers relate to classical album packaging, merchandising and pricing may be more fully determined as a result of the special sale of LP's in Carson Pirie Scott's downtown outlet here recently, according to Harry Losk, vice president of the rack firm.

The event, conceived and coordinated by CPS buyer Mary Yoksoulia and Losk, vice president marketing of Lieberman Enterprises, Minneapolis, and head of the Susan Dist. Lieberman branch locally, resulted in \$40,000 gross sales in 10 days in an area of the store otherwise hardly used (Billboard, April 15).

Both Miss Yoksoulia and Losk admit a personal bias regarding classical music. She has always loved it, and Losk was in retail business five years in Minneapolis at Music City, which emphasizes classical product. However, both believe they are objective in analyzing the results of the promotion.

Miss Yoksoulia found that people tend to be afraid to ask about classical music for fear they will not pronounce names correctly or because of various factors relating to unfamiliarity. She noted that demo disks playing in the department reminded many people of how classical compositions are continually popularized.

The Deutsch Grammophon R. Strauss, Sprach Zarathustra/Bohm package is an excellent example of how people can relate to classical music, she said. The people hearing

it remember that this is the music from the film "2001" and the packaging had a sticker identifying it that way.

Among the 12 albums selected for demo during the event were "Gershwin's Greatest Hits," "Puccini's Greatest Hits," "Chopin's Greatest Hits" and several more albums with familiar themes.

Event Is Smooth

In terms of merchandising, the event went very smoothly. The albums were grouped only according to label. Both thought of a more complicated arrangement but decided they would rather encourage people to browse and ask the expanded sales staff for help. Miss Yoksoulia added four people from the store's contingency staff for a total of eight in the 2,500 square foot special section.

Some 10,000 brochures were passed out on all floors of the

store. The Tribune Chicago advertisement listed a 24-hour telephone order number that was used extensively, she said.

Miss Yoksoulia and Losk combined to select 69 albums for the print ad, which was coordinated by CPS's advertising department as was the WFMT-FM classical music station spots used later in the event.

The bulk of the merchandise was selected by the participating labels, Columbia, RCA, DGG, Capitol-Angel. Losk said he was pleased with the selections.

Additionally, Columbia tried to line up Leonard Bernstein to appear for one day but the effort fell through, Losk said. A similar effort was made to get Chicago Symphony conductor Georg Solti to appear but he was tied up too.

Pricing

In terms of pricing, Losk said (Continued on page 56)

London Expands Promo Drives; Focus on Opera

NEW YORK—London Records has broadened its push into the serious music markets with two more full-scale promotions, according to Herb Goldfarb, vice president for sales and marketing.

The drives are designed to reinforce and expand the company's standing in the American opera and classical music markets on the occasion of its 25th anniversary year in the record business.

The first of these two heavy promotions incorporates a special 90th birthday celebration for the conductor Leopold Stokowski, who will have two new releases on London's phase 4 stereo label. These will include a performance of Cesar Franck's "Symphony in D Minor," with the Hilversum Radio Philharmonic Orchestra, on the first set, and readings of "L'Ascension," by Massien and "Orchestral Set No. 2," by Ives, with the London Symphony and Chorus, on the second.

The two albums will be in the spotlight of the promotion, while

14 others in the conductor's phase 4 catalog with five other orchestral ensembles, will also be a part of the over-all drive. A host of special merchandising materials have been prepared for dealers during the month-long drive.

On the London label, meanwhile, the company has sparked a new drive on its vast opera catalog in connection with the annual spring tour of the Metropolitan Opera Company, now in progress in major cities across the country. These include albums by Joan Sutherland, Renata Tebaldi, Robert Merrill, Mario del Monaco and Cesare Siepi.

Covers, special in-store hangers and blow-ups and advertising mats are included in the campaign, which will last into June. Cities where the efforts are being specially focused in connection with the touring company's appearances in these markets, are Boston, Cleveland, Atlanta, Memphis, New Orleans, Minneapolis and Detroit.

DGG's U.K. Push on Abbado

LONDON—April is a DGG promotion month here for conductor Claudio Abbado. A complete opera which he conducted, and two separate disks, will be part of the month's release.

Somewhat delayed by disk production problems in Germany, DGG's first British-recorded complete opera will be released this month. This will be Rossini's "Cinderella," recorded under Abbado with the London Symphony Orchestra during last year's Edinburgh Festival.

It has the complete cast of the

Festival production, including Teresa Berganza, as Luigi Alva, Renato Capecchi and Paolo Montarsolo.

Two LP's from Abbado will be Tchaikovsky's "Romeo and Juliet Overture" and Scriabin's "Poem of Ecstasy" with the Boston Symphony Orchestra, and a record with Alban Berg's "Alten Lieber" and the suite from the opera "Lulu," plus the Tchaikovsky "Symphony No. 5" with the London Symphony Orchestra.

Reissue from DGG this month (Continued on page 56)



JULIAN BREAM, center, is congratulated after winning another Grammy Award by RCA Records' president, Rocco Laginestra, left, and R. Peter Munves, director of Classical Music for the Red Seal label.

Philips U.K. Drive on 2 Bishop LP's

LONDON—Philips campaign on young British recording pianist Stephen Bishop for this month will be spearheaded by two new recordings backed by an advertising and leaflet issue.

The unusual disk will be of two works by contemporary British composer Richard Rodney Bennett. Recording of his Piano Concerto, dedicated to Stephen Bishop, has been sponsored by the British Council, which contributed to costs from its funds for propagation of British music throughout the world. This will be played by Bishop with the London Symphony Orchestra conducted by Alexander Gibson.

Coupled with it will be another Bennett work, "Jazz Calendar for Jazz Orchestra," played by the London Jazz Ensemble under Covent Garden ballet conductor John Lanchbery. Richard Rodney Bennett supervised both recordings.

The second Bishop disk is of two of the most popular piano concertos in the repertoire, Grieg's in "A Minor" and Schumann's in "A Minor." Until May 31 this will retail at a special price, \$3.58 instead of the normal \$5.65.

ASCAP CITES STOKOWSKI

NEW YORK — ASCAP will honor Leopold Stokowski, composer-conductor member of the Society, on his 90th birthday, Tuesday (18), with an ASCAP Scholarship in his name.

Three checks totaling \$2,500 were sent in the Society's name to three outstanding music schools in New York, which Stokowski selected. The schools are the Juilliard School, the Mannes College of Music and the Manhattan School of Music.

TOP 40 Easy Listening

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

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	1	1	FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2863 (Storm King, BMI)	7
2	6	9	12	VINCENT Don McLean, United Artists 50887 (Mayday/Yahweh Tunes, BMI)	5
3	3	3	3	A HORSE WITH NO NAME America, Warner Bros. 7555 (Warner Bros., ASCAP)	7
4	12	14	22	(Last Night) I DIDN'T GET TO SLEEP AT ALL 5th Dimension, Bell 45-195 (January, BMI)	4
5	10	15	—	MORNING HAS BROKEN Cat Stevens, A&M 1335 (Irving, BMI)	3
6	4	4	6	A COWBOY'S WORK IS NEVER DONE Sonny & Cher, Kapp 2163 (MCA) (Chrismarc, BMI)	7
7	7	11	11	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradam, BMI)	8
8	2	2	2	EVERY DAY OF MY LIFE Bobby Vinton, Epic 5-10822 (CBS) (Miller, ASCAP)	14
9	9	10	10	SUAVECITO Malo, Warner Bros. 7559 (Centerbury, BMI)	6
10	11	12	14	BETCHA BY GOLLY, WOW Stylists, featuring Russell Thompkins, Jr., Avco 4591 (Bellboy/Assorted, BMI)	6
11	8	8	9	HEART OF GOLD Neil Young, Reprise 1065 (Silver Fiddle, BMI)	8
12	5	5	5	ROCK & ROLL LULLABY B.J. Thomas, Scepter 12344 (Summerhill Songs/Screen Gems-Columbia, BMI)	11
13	26	33	—	LOVE THEME FROM "THE GODFATHER" Andy Williams, Columbia 4-45579 (Famous, ASCAP)	3
14	14	20	27	LEGEND IN YOUR OWN TIME Carly Simon, Elektra 45774 (Quackenbush, ASCAP)	4
15	15	17	30	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	4
16	16	19	26	NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) (Interior, BMI)	5
17	13	6	4	MOTHER AND CHILD REUNION Paul Simon, Columbia 4-45547 (Charing Cross, BMI)	11
18	33	—	—	ME & JULIO DOWN BY THE SCHOOLYARD Paul Simon, Columbia 4-45585 (Charing Cross, BMI)	2
19	27	37	—	DOCTOR MY EYES Jackson Browne, Asylum 11004 (Atlantic) (Open Window/Companion, BMI)	3
20	20	22	28	TOO BEAUTIFUL TO LAST Engelbert Humperdinck, Parrot 40069 (London) (Colgems/Horizpic, ASCAP)	5
21	21	24	33	LET'S STAY TOGETHER Isaac Hayes, Enterprise 9045 (Stax/Volt) (Jec, BMI)	4
22	22	26	39	I ONLY WANT TO SAY Frank Pouce, Paramount 0151 (Famous) (Leeds, ASCAP)	4
23	19	21	24	WAKING UP ALONE Paul Williams, A&M 1325 (Almo, ASCAP)	10
24	24	32	36	MEDLEY: AIN'T NO SUNSHINE/YOU ARE MY SUNSHINE Steve Lawrence, MGM 14368 (Interior, BMI/Peer Int'l, BMI)	4
25	38	—	—	BEG, STEAL OR BORROW New Seekers, Elektra 45780 (Leeds, ASCAP)	2
26	17	7	7	THE WAY OF LOVE Cher, Kapp 2158 (MCA) (Chappell, ASCAP)	13
27	18	13	8	EVERYTHING I OWN Bread, Elektra 45765 (Screen Gems-Columbia, BMI)	12
28	29	36	—	LOVE THEME FROM "THE GODFATHER" Ferrante & Teicher, United Artists 50895 (Famous, ASCAP)	3
29	—	—	—	THE YOUNG NEW MEXICAN PUPPETEER Tom Jones, Parrot 40070 (London) (Pincus & Sons, ASCAP)	1
30	30	29	29	STEP OUT Mamas and Papas, Dunhill 4301 (Star Show, ASCAP)	8
31	31	—	—	THE FAMILY OF MAN Three Dog Night, Dunhill 4306 (Crosskey, ASCAP)	2
32	32	39	—	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, ASCAP)	3
33	23	23	32	CHANTILLY LACE Jerry Lee Lewis, Mercury 73273 (Glad, BMI)	5
34	28	18	18	CRAZY MAMA J.J. Cale, Shelter 7314 (Capitol) (Moss Rose, BMI)	7
35	40	—	—	DO YOU REMEMBER THESE Statler Brothers, Mercury 73275 (House of Cash, BMI)	2
36	36	38	40	CALIFORNIA WINE Bobby Goldsboro, United Artists 50891 (Detail, BMI)	4
37	—	—	—	AM I LOSING YOU Partridge Family starring Shirley Jones featuring David Cassidy, Bell 45-200 (Screen Gems-Columbia, BMI)	1
38	35	40	—	TINY DANCER Elton John, Uni 55318 (MCA) (James, BMI)	3
39	—	—	—	MEDELSSOHN'S 4th (Second Movement) Apollo 100, Mega 615-0069 (Campbell-Connelly, ASCAP)	1
40	—	—	—	TAOS NEW MEXICO R. Dean Taylor, Rare Earth 5041 (Motown) (Jobete, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 4/22/72

Tape Cartridge

TRAINING NEED

Audio/Tape Studied By Appliance-TV Retailers

LOS ANGELES—Though late in getting started, tape and audio appears to have finally found a niche with the independent appliance-tv dealer.

As a result of increased consumer interest, expansion of tape-audio product lines among major manufacturers and heavy emphasis from these manufacturers, many independent dealers have moved strongly and successfully into the tape/audio field.

Dealers are also setting aside more display areas for tape and audio products, running strong ad campaigns and working to train their personnel to sell the configurations.

One of the major complaints heard from independents, however, is that while manufacturers are pushing tape and audio more than ever and bringing out more new products, they are not offering sufficient sales training; the process has become one of "learn as you go."

This has long been a complaint from the independent dealer, but most manufacturers are now stepping up training programs in an effort to remedy the situation.

Sony's Cassette AM-FM Unit

LOS ANGELES — Superscope has introduced Sony's CF-350 AC/DC cassette-corder with AM-FM radio at \$139.95.

The portable unit features a built-in condenser microphone and a mic jack for use with an external microphone. It records programs off-the-air directly from its AM-FM radio.

It also features automatic shut-off in record or play modes and comes supplied with carrying case, earphone, AC power supply cord, accessory case, batteries and a C-60 blank cassette.

Other independents feel it is best to grow only as fast as a particular company grows—carrying the new merchandise that a firm introduces and not taking any giant steps on their own.

Prefer Prepackaged

Prepackaged units, either components or compacts, and 8-track tape are the configurations getting the biggest play from independents. Most feel that products such as 4-channel and high-end components are not in their area, but rather for specialty shops.

"We're just getting into tape and audio," said Fred Walloch of Walloch TV and Appliance in Little Rock, Ark. "I can't really say it's a major factor in sales yet, but it's going to be when our new facility opens in the fall."

Walloch added that his tape/audio business was up significantly from last year. "We are going to start having separate displays and there will be more advertising to let people know we're in the business."

"You can't ignore tape and audio," he said, "when you see figures showing the sales growth. Some are predicting these figures will match color tv in a few years. We could use some help in sales training, but the manufacturers are beginning to get a lot more serious about this business."

Jack Rice of Paul Rice Appliances in Canton, O., agrees with Walloch.

"We are much more involved than last year," Rice said. "A year ago we had a few brands. Now we carry lots of brands we never even knew about because that's what's selling. We are planning on more display space and we definitely expect tape and audio to make up a bigger share of our business."

Concerning sales training, Rice
(Continued on page 43)

Rubinstein Predicts Black Ink For Pre-Recorded Tape Inventory

LOS ANGELES—A word of advice for dealers and manufacturers who think the prerecorded open-reel market is likely to go away:

Forget it.

Sales aren't likely to climb back anywhere near those lofty levels of a few years ago, but interest continues in the configuration.

At least that's the outlook seen by Sasch Rubinstein, general manager of the Stereotape Division of Magnetic Tape Engineering Corp.

"The ultimate future of open reel will depend on several factors," Rubinstein believes. They are:

—"Record companies will have to be convinced that it would be extremely ill advised to minimize open reel.

—"Distributors must be encouraged into sane, controlled inventories. The days of carrying a complete catalog are over.

—"Retailers must be discreetly selected using demographic judgments, then be well stocked with clean inventories.

—"Sources must be consolidated. Eventually there may be one or two major producers of prerecorded reels."

Several Paths Available

According to Rubinstein, "If the distribution network fails, there's always direct mail order service to the consumer and/or factory direct sales to the retailer.

"We prefer to work with distributors," he said, "since we are keenly aware of their functions. But if the distributor fails to pay attention to the market, we will then diversify our methods of delivering product to consumers."

Why hasn't the open-reel market grown along with reel-to-reel equipment penetration?

"The reason is understandable, but not justifiable," Rubinstein contends. "Over-projections of the cassette market and the burgeoning inventories that resulted, plus the continuing growth of 8-track and the economic crunch of 1971 (fiscal) caused some pretty severe stresses."

The executive feels that open reel is a misunderstood product, even today.

"Music stores are hard-pressed to find reliable sources for the product," Rubinstein said. "The consumer's there, but the distribution system necessary to make the product available isn't dynamic."

(Magnetic Tape Engineering Corp. duplicates/markets open reel product for Warner Bros.-Reprise, United Artists, Elektra and the MCA family of labels—Decca, Uni and Kapp.)

What about the future of 4-channel?

"I'm categorically against it because of what it will do to our present efforts," he said. "It's a hardware manufacturers' hype with no redeeming features."

"We haven't even adequately dealt with or realized a thorough market penetration of present configurations, but once again we respond to the dynamics of technology as though we had to do something with every innovation that comes along."

Rubinstein believes 4-channel tapes or disks will dilute a market already somewhat confused.

"How can it (4-channel) enhance the sales of existing product? Is it really an additional sales transaction or is it merely a substitute sale? If it's a substitute, then we don't need it," he reasons.

"The same music is already

available on four configurations—4-channel disks, reels, cartridges and cassettes.

"The industry will have to live with eight inventories and furnish the same titles eight times," he said. Eventually, we (Magtec) will release 4-channel reels, as soon as it appears necessary to do so. I hope it doesn't."

What about the future

"I'm convinced that music on prerecorded tape will continue to grow, but that eventually it will be one of the many applications of magnetic tape," Rubinstein said.

"Tape will gradually take over many of the functions of the printed word. I'm referring to educational audio tape, since video tape is still a system in search of itself and one can't begin to explore its application until the technology cools down sufficiently to find a standard."

JVC Introduces New Line To Circumvent CES Rush

LOS ANGELES—JVC is not wasting any time in introducing new product and getting dealers acquainted with it before the turmoil of the Consumer Electronics Show in June.

The new line has something for everyone, including tape recorders, 4-channel tape and disk concepts, hi-fi products, components, recorder-radio combinations and videocassette systems.

The product lineup and suggested retail prices:

In the auto field, model 1310 8-track at \$59.95, AC1380 cassette player with automatic reverse and burglar alarm at \$99.95, 1350 2/4-channel 8-track with burglar alarm at \$119.95, 4AE1353 2/4-channel with burglar alarm at \$129.95 and 4AE1352 2/4-channel with burglar alarm at \$149.95.

Decks include ED1261 8-track record/playback at \$149.95, ED1102 8-track player at \$49.95, 1100 8-track player at \$49.95, 1202 2/4-channel 8-track at \$99.95, 4ED1203 2/4-channel 8-track at \$99.95 and 4ED1205 4-channel (playback)/2-channel (record) at \$199.95.

Portable cassette recorders with AM-FM radios include 9425 at \$99.95, 9420 at \$89.95, 9405 at \$79.95, 9401 at \$69.95 and 9410 at \$7.95.

Models 9401 and 9405 have built-in condenser microphones, with the 9405 having a tape counter. Model 9425 also has a tape counter.

Portable cassette recorders include CP1602 with built-in condenser microphone at \$49.95, CP1606 with built-in microphone at \$39.95, CP1691 with built-in condenser microphone, tape counter and end of tape alarm at \$99.95, 1690 with the same features as the CP1691 at \$99.95 and the CP1610 with tape counter and built-in condenser microphone at \$69.95.

Three-piece stereo systems include 9805 8-track with AM-FM radio at \$129.95, 9810 8-track with AM-FM receiver at \$129.95 and 9450 stereo cassette with AM-FM receiver at \$199.95.

Stereo open-reel decks include RD-1553 at \$429.95, RD-1552 at \$329.95, RD-1450 at \$199.95 and RD-1695 at \$159.95. Four-channel open-reel decks include 4RD-1401 at \$449.95, 1400 at \$399.95 and RD-1405 at \$299.95.

Cassette decks include CD-1668 at \$269.95, CD-1667 at \$199.95, CD-1666 at \$149.95, 1660-2 at \$119.95 and CD-1665 at \$99.95.

Four-channel hi-fi music centers include 4ME-4800 with 8-track at \$249.95 and 4MM-4600 at \$229.95.

Craig Cements 1-Stop Concept Via Tape Lines

LOS ANGELES—Craig Corp., importer of tape players, is introducing cassette and cartridge blank tape to give consumers a one-stop shopping point.

Blank tape will be marketed through Craig's regular equipment distribution channels—dealers and distributors—via the company's sales force, said Jack Wexler, manager of marketing administration.

Two cassette lines will be offered, including a promotional line called Vista in 30, 60, 90 and 120-minute lengths in a soft plastic box and Craig low-noise in a Philips-styled hard box. The Craig line will list at \$1.79 (30), \$1.99 (60), \$2.49 (90) and \$2.99 (120). A cartridge line, also called Vista, will be 70 minutes at \$1.99 in a shrink-wrap slipcase.

Self-Merchandising Units

The Vista cassette line will be offered in a counter display 12-pack box, while the Craig line will be offered in a counter display

holding 96 cassettes. Dealers will receive the display free when ordering a 96-cassette mix. No poly bags or pegboard displays will be introduced.

Initial dealer promotion is a program worth premiums. Once the blank tape line is established, said Don MacGregor, marketing manager, the company is planning to marry tape with equipment for promotion and merchandising campaigns.

One area which Craig is expecting to emphasize is its blank tape program in the office equipment field, MacGregor said. The company offers five models in the office equipment market including 4501 mini calculator, 4502 briefcase calculator, 2605 mini cassette player, 2616 executive desk-top cassette with AM-FM radio and 2702 secretarial cassette.

Craig has no plans to market blank tape beyond its present distribution channels for equipment.

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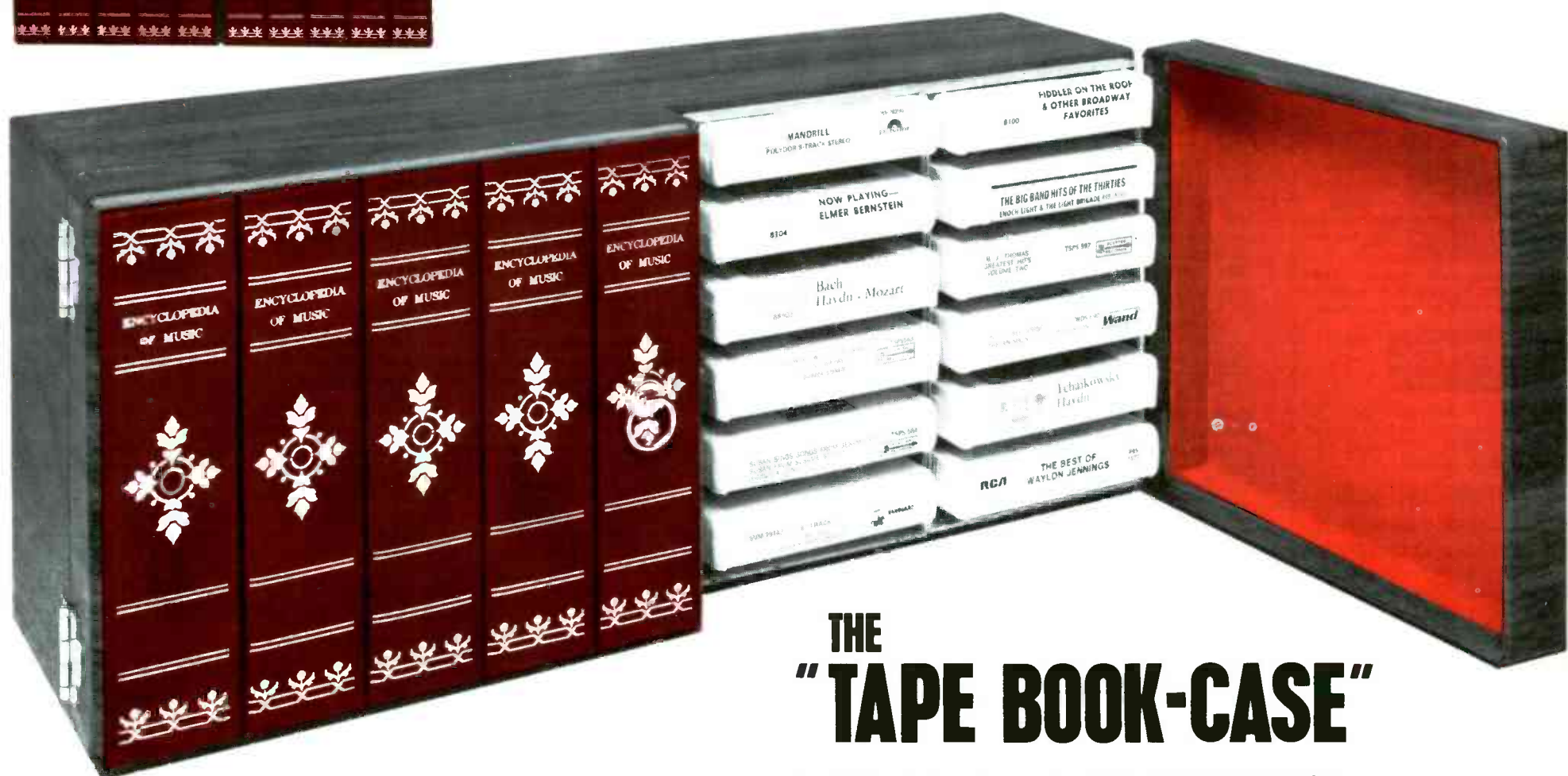
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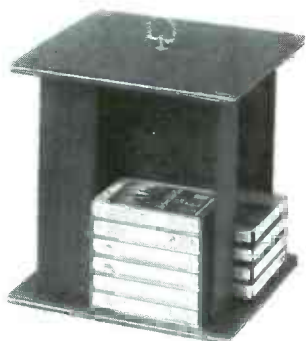
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7 Manufacturers Issue New Tape Equipment

LOS ANGELES—Several firms have introduced tape/audio products, including equipment, blank tape and accessories.

SYMPHONIC—Model 233301 8-track playback/record system with AM-FM capability. The unit comes with two speakers and carries a list price of \$209.95. Other features include six controls on the tape portion of the unit including pause control and two record meters.

The company's 1972 product line will feature more tape equipment than ever before. The line will be displayed at the firm's national sales meeting in Boston, April 24-25. All of the consoles and most compacts in the line will feature 8-track and cassette mod-

els. Two of the compacts and a 60-inch console will include 8-track playback/record units.

SHERWOOD ELECTRONICS—Model S7100A stereo receiver at \$199.95. The unit is rated at 70 watts and features direct-coupled amplifier, FM muting switch and front panel extra tape dubbing.

RELIANCE FOLDING CARTON—Two storage albums for A/V programs. The albums hold cassettes, slides and printed matter. The CAS-1/90 holds one cassette, 90 2-inch by 2-inch slides and printed matter. The CAS-2/90 holds two cassettes, 90 2-inch by 2-inch slides and printed matter. Both albums are priced at \$4.25.

WABASH TAPE—Love Pack accessory holds 12 photo snapshots and one blank cassette at under \$3.

MAXELL—A calibration standard ¼-inch recording tape for professional use by duplicators, broadcasters, recording studios and tape equipment manufacturers. Available on 10½-inch aluminum reels at \$12 per reel.

ADVENT—Model 202 stereo cassette player incorporates the Dolby noise reduction system at \$129.95. The playback deck features a digital tape counter, automatic shutoff and output level control.

GENERAL ELECTRIC—Model M8616 two-piece 8-track portable with dual 4-inch speakers at \$64.95 and model SC1080 three-piece stereo component system featuring an amplifier, 8-track stereo tape and FM-AM-FM multiplex tuner and speaker system at \$119.95.

Faraday Drops Home/Car Equipment

TECUMSEH, Mich. — Faraday, which owns Orrtronic, manufacturer of 8-track home and auto stereo equipment, has discontinued its equipment line because of foreign competition.

In the company's annual report to stockholders, Faraday stated, "It was also necessary during 1971 to provide for a large bad debt reserve and to make extraordinary adjustments in many other areas such as inventory, patents, tooling, machinery and equipment."

Orrtronic, at one time, manufactured the majority of its players for Sears under a private label contract. (Billboard, Nov. 29, 1969). Orrtronic was believed to be the only U.S. manufacturer whose products are not wholly or partially produced in Japan.

Faraday plans to continue in the tape industry in two other areas: marketing a miniature continuous loop tape cartridge and player called the cartrette and via royalty agreements covering a process for lubrication of tape used in endless loop magnetic tape cartridges.

The cartrette is approximately 2 inches square and ¼-inch deep. It can contain up to 40 minutes of programming on monaural or stereo. A joint venture agreement with Staar S.A., Brussels, has been signed for worldwide cartrette marketing. Staar is concentrating on the design of the cartridge, which is a miniversion of conventional 8-track systems.

"Our new blank 8-track cartridge design is selling well," said Frederick J. Kluin, president. "We are hopeful that our cartrette system products will be applied to the market place in the latter part of this year and early next."

"We anticipate receptive markets

in the music industry and in the point-of-purchase field as well, including auto showrooms, supermarkets, vending machines."

Faraday's patent, issued to Bernard A. Cousino, formerly vice president of Orrtronic, played a major role in commercializing the

endless loop tape cartridge, the company believes. The patent produces a material amount of royalty income to Faraday.

The company has settled patent infringement cases with 3M, Bell & Howell, Audio Devices and Ampex.

Fotomat Mounts National 1,100 Kiosk Tape Program

SAN DIEGO — Fotomat Corp., La Jolla, Calif., franchisor and operator of discount film processing, has solidified its plans in blank tape.

Although still field testing in over 100 retail kiosks—across the U.S. (Billboard, Apr. 15), Fotomat is preparing a national program to begin in September, said Jerry Hatfield, merchandising director.

The company is not testing a "go or no-go" situation—it has already decided to market cassettes—but it is testing pricing, packaging and merchandising before introducing tape in its 1,100 kiosks, Hatfield said.

Fotomat will sell three lines, all manufactured by two outside sources. A private label brand will be in two lines: Fotomat Music in 30, 60 (at 79 cents) and 90 minute lengths in a soft plastic box and Fotomat extended frequency in 60 (at \$1.50), 90 and 120 in a Norelco type hard plastic box.

A third line will be a low-noise series in 60, 90 and 120 minute lengths produced by a second manufacturer. It will be packaged in the Norelco hard plastic box and have a national branded consumer identification.

Cassette Test

"If the cassette program is successful," Hatfield said, "we will introduce a blank cartridge line."

We have no plans to market open reel product, but we might field test some prerecorded tape if we can find a supplier."

Fotomat will sell its cassettes from a counter display, with point-of-purchase signs decorating kiosks. Promotions will include sales spiffs for sales personnel, and cassette two-paks and three-paks for consumers.

The company will alert consumers to its cassette program on Top 40 radio stations, both AM and FM, and through stuffers placed in film processing envelopes.

Infonics Bows Duplicating Unit

LOS ANGELES—Infonics has introduced a professional duplicating system, model 200, for music, radio stations and recording studios.

The unit is designed to combine configuration modules to meet specific duplicating requirements, said Peter Stanton, president.

Modules include a reel master, four-station cassette slave, auto-slave, cassette master and a single-position cassette slave. Two other modules, a reel-to-reel slave and an endless loop master, will be introduced during the year.

JVC to Bow 3 Cartridge Television Units in U.S.

• Continued from page 1

only deck with an automatic rewind and remote control switch. The 6000 is a record/playback with a "memory" counter which allows the user to mark a spot on the tape and then rewind back to that spot. A short rewind capability, achieved without taking the tape away from the head, provides fast reviewing.

The 7000 is a wood console with a color TV set built by JVC. The tape deck sits below the TV monitor; there are no cabinet doors enclosing any of the components.

Any of JVC's existing black and white cameras, ranging in price from \$300-\$700, can be used with these units. A color camera, priced around \$3000, is in development for introduction in the spring of 1973.

JVC is working with International Telecassette Industries, a local company, in the preparation of business-oriented programs. In Japan, where the three units have been on the market several months, Pack-In-Video, a JVC

subsidiary, is developing program-

ing. Hawthorne says any JVC cartridge can play on Sony or 3M equipment. JVC is manufacturing all the components, in its factories in the Tokyo area. They will be warehoused in facilities in the Los Angeles and New York areas. A network of 50-60 distributors is envisioned by Hawthorne, who joined JVC April 1 after seven years with Newcraft, the local Panasonic distributor, where he was its technical director.

JVC plans hiring an eastern industrial division head to develop sales much the way Hawthorne is doing in this part of the country.

JVC hopes to break into the home market by running pilot programs with major department stores. Once the equipment is made available in the U.S., JVC will next turn to the U.K.

The company demonstrated its three CTV units here last week for the first time along with its audio products, for regional dealers. Similar showings will be held in Chicago and New York.

International Tape

LONDON—Decca's Arthur Haddy expects tape to account for one-third of the company's sales by the end of 1974. . . . Philips has introduced a mini monaural auto cassette player designed to playback through a car radio. It does not have its own internal amplifier. Features include a fast forward and rewind switches and ejector buttons. . . . Lansdowne Studios has become the UK's first recording studio to use 3M's new music mastering magnetic tape, Scotch 206.

PARIS—The first French quadrasonic disk has been recorded by Barclay using the Sansui system.

HAMBURG—Sales of prerecorded cassettes in Germany increased to 5.93 million units in 1971 from 3.56 million units in 1970.

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Over 300 Exhibitors Slated at June CES

LOS ANGELES — More than 300 manufacturers and importers of consumer electronics products will exhibit at the Consumer Electronics Show in Chicago's McCormick Place, June 11-14.

TV Retailers

• Continued from page 40

said he had to "learn as I go along."

"More consumers are asking for tape and audio," said Hugh Hannah of Hannah-Adams TV & Service in Chattanooga. "I can see a decided increase in our business and we are increasing our display space continuously. Eight-track, for example, is moving very well. We tried 4-channel," he added, "but nothing happened so we got rid of it for the time being."

Carl Barlow of the Alhambra Appliance Co. in Tulsa is moving more cautiously into the tape/audio field. "If I knew more about the market, I'd become more involved," he said. "We're a Magnavox dealer, so right now we stock what they offer."

Barlow added that he still feels most consumers will head for the specialty shop when they want tape and audio, but this, too, is changing.

Most independents, however, are moving strongly into tape and audio, with most reporting initial successes.

Three retail-oriented conferences will be held during the show.

The first, which is chaired by Julie Steinberg, NARDA executive vice president, will focus on retail marketing, with discussion between retailers, manufacturers and government officials. Three panels during the retail marketing conference will examine consumer electronics marketing, legislation and servicing. The seminar is scheduled for Monday.

The second conference, scheduled for Tuesday, will discuss developments in television and video systems. Under the chairmanship of William E. Boss, vice president, marketing, of Sylvania, the video conference focuses on dimensions in TV programming, new developments in TV receivers and new directions in video systems.

The audio conference, scheduled for Wednesday, will be guided by Donald J. Harper, executive vice president of Fisher Radio. The three panels are: the impact of the new sound power ratings, analyzing 4-channel stereo and new trends on tape equipment.

Unlike last year, both the mall and lobby levels in McCormick Place will be taken over by the show. Hours have been changed this year. Sunday, the show will be open from noon to 6 p.m. Monday and Tuesday, the show opens at 9 a.m. and closes at 6 p.m. Wednesday, hours are 9 a.m. to 3 p.m.

Cartridge TV

Japan Videotape \$45 Mil

TOKYO—Japan's videotape industry is expected to net an estimated \$45 million this year from the sale of 68,000 units, a large percentage of which will be videocassette players.

According to figures released by Japan's Ministry of International Trade and Industry, this figure represents an increase of between 30

and 50 percent over 1971's sale.

The report points out that although this increase is significant, it will be down from the projected 100 percent increase because of problems of business recession and the revaluation of the yen.

Also expected to affect the growth of the market is the problem of standardization. However,

the report predicts that by 1973 the buying public will be more aware and informed of the concept of videotape players, and the medium will "come of age."

The report calls the concept of cartridge TV a major product to replace the color TV set in the post-color age, and predicts that the time is not far distant when the industry will see positive steps toward the standardization of both the cartridge and cassette VTR units.

The report points out that the superior quality of images seen on units using 3/4 videotape, as opposed to those using narrower widths, is not necessarily due to the difference in width but to the quality of tape used.

Meanwhile the Electronic Industries Association of Japan (EIAJ) is considering the possibility of using cobalt as a high energy 1/2-inch tape. The association argues that cobalt is as good as chromium dioxide in performance and that the surface of the former is as smooth as gamma tape now being used.

Cobalt tapes are being test-manufactured in this country, and are expected to be available on the commercial market in the near future.

Datsun Distrib Buys 24 Sony Units as Aide

NEW YORK—The U.S. branch of the Nissan Motors Corp., distributors of Datsun cars, has bought an initial 24 Sony U-Matic videocassette players as part of a planned program of internal training for its personnel in various areas of sales, management, corporate information and distribution.

According to Ronald Butler, national audiovisual specialist, and Nissan's national video program coordinator, the firm plans to install a Sony CTV unit at each of its dealer locations across the nation by 1975.

It is expected that in addition to the other functions it will perform, the units will also be used in direct service training of mechanics, and in showroom presentation of new Datsun lines.

The creation of training programs to be used with the system will be handled by Nissan's advertising/sales promotion divisions. Butler said that the company's present black and white studio is

being upgraded with the addition of three color floor cameras, and a color film slide chain.

Butler, along with the five-man team assigned to him, is constructing a 27-foot color mobile unit that will serve as a control room at Nissan's operations based in Gardena, Calif. It will be used for mastering tapes for distribution to the various divisions participating in the videocassette network.

Operation of the network is expected to switch into full gear by July, and Butler disclosed that a detailed investigation of the medium was undertaken before a firm decision for involvement was made.

Cartridge Television Wing Students Are Graduated

PALO ALTO, Calif.—The equipment service training division of Cartridge Television, Inc., has graduated its first students according to S. Carl Huber, director of parts and service, for the company's Cartrivision system.

The seven-day course, offered in support of the maintenance program for Cartrivision's CTV system, was the first in a continuing series provided for service management groups, and factory technicians of Cartrivision system equipment manufacturing licensees.

Under the program, groups from Admiral, DuMont, Emerson, Teledyne, Packard-Bell and Montgomery Ward, will attend the course at Cartridge Television's facilities here. Warwick Electronics, Inc., another of Cartridge Television's licensees, will operate the same course at its Chicago facilities for Sears, Roebuck service personnel.

According to Huber, the course, oriented toward the present skills of the television serviceman, is being offered in two versions. A "train the trainer" course is provided for service management personnel of manufacturing licensees, to help them conduct their own

courses for factory authorized service personnel.

In addition, Cartridge Television will expose factory technicians to basic maintenance information at the various manufacturing facilities throughout the country.

Cartridge Television's service training school curriculum includes an introduction to videotape recording and concepts, and, according to Huber, covers the Cartrivision system's mechanical transport unit, its electronics, the interface circuits between the videotape recorder and the television receiver, service procedure techniques and basic trouble shooting.

Huber disclosed that the school, which makes extensive use of the CTV player as a training tool, is completely booked through the end of August 1972. It takes seven working days, and starts every second Monday with course work completed on Tuesday of the following week.

The course is being directed by Mark Sheldon of Cartridge Television, Inc. who worked with the Technical Education Development Project for the National Science Foundation.



Top technical and administrative minds behind the concept of RCA SelectaVision's new MagTape CTV system share smiles of triumph at the success of their recent showings of the unit. Pictured here are (l to r) Ray Warren, manager, MagTape Systems Engineering; Bill Anderson, division vice president, Consumer Electronics Marketing; Barton Kreuzer, executive vice president, Consumer Electronics and Bob Bitting, division vice president, SelectaVision Business Development.

RCA Weighs Cobaloy Use

NEW YORK—The RCA Corp. is considering the use of the new Cobaloy high energy video tapes for use with its recently announced SelectaVision MagTape CTV system.

The tape, developed by Graham Magnetics of Graham, Tex., is said to be of a super magnetic recording formulation, and is at a point where Graham is ready to go into full scale production.

According to Graham officials, the new Cobaloy tape embodies a signal handling ability of from two to three times better than other high energy and chromium dioxide formulations available today.

A spokesman for Graham said

(Continued on page 56)



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Mervyn Conn M. C. Office

LONDON — Mervyn Conn, country music promoter, record manufacturer and publisher, announced here that he will establish a complete office in Nashville within the coming year.

Conn, who promoted all four of the successful Wembley Pool shows near here, said he would set up a representative for his record company, Carnaby, for his publishing outlets, and to handle overseas bookings.

He also is seeking arrangements with various writers and publishers in Nashville for overseas representation, and at the same time hopes to place his copyrights with American producers and artists.

He will be in Nashville in June to establish the initial stages of the operation.

New Lubbock C&W Night Club Site

LUBBOCK, Tex.—The opening of a new club, the Texas Cow Palace, has been announced by owner-operator Houstin Trammel.

The club will feature live country music six nights a week featuring the Kenny Brent show, with Donna Harris. Plans are to book in talent from Nashville once a month.

The new club was built after a fire totally destroyed the Trammel's Lubbock Downs Jockey Club here last month.

The first Nashville talent booked into the new club is Johnny Paycheck.

Dale and Roy Headlining 3 Holiday TV Specials

NASHVILLE—Producers of the "Hee Haw" syndicated television show have announced plans for

STARS TURN FROM MUSIC TO BASEBALL DIAMOND

NASHVILLE—The Music City baseball team, organized last year by Columbia's Gene Ferguson, will play its initial game in Braves Stadium, Atlanta, April 23, against a team organized by pro-football player Tommy Nobis.

Sponsored by ASCAP here, the team will perform all of its scheduled games for charity. Set so far are games with a radio station, a television station, a corporation, and the pro-footballers.

Men currently signed to play for the team are Tommy Cash, Roy Drusky, Bill Anderson, Jim Ed Brown, Charley Pride, Bob Luman, Ed Bruce and many of the "background" people such as Ferguson, Jerry Foster, Jerry Kennedy, Jim Owens and others.

The Music City team is scheduled to play five innings, preceding the regular Braves game. After the Braves game, some of the Nashville ballplayers will perform musically.

Mega Reports 1971 Profit

NASHVILLE — Mega Records and Tapes, Inc., showed a 1971 profit of \$76,520, according to company president Brad McCuen, and said first-quarter record sales for 1972 far exceeded the company's projections.

The announcements were made at the firm's annual shareholder and annual director's meetings at the company's offices here.

Mega is a wholly owned corporate subsidiary of Zemar, Ltd., a Pennsylvania holding company with home offices here.

At the shareholder's meeting, the following were elected to the Mega board of directors: Harry Pratt, Brad McCuen, James Mills, Billy Walker, Bill Hall, James Carver, Jim Malloy, John Boyd, John Jenkins, Ralph Emery and Marion Watkinson.

Officers named were: chairman

of the board, Pratt; president, McCuen; corporate secretary, Lew Holle; treasurer, Robert Show; assistant corporate secretary, Karen Schumacher. Other key personnel of the company are: assistant to the president, Bruce Davidson; executive producer and a&r director, Jim Malloy; national merchandising director, Lee Trimble; pop promotion manager, Mike Suttle; country promotion manager, Ed Hamilton; special products manager, Bernie Kaplan, and distributed labels manager, Bob Swawley; director of music publishing operations, Johnny Wilson.

McCuen reported the following artists in the Mega label: Sammi Smith, Ray Pillow, Jack Blanchard and Misty Morgan, Henson Cargill, Brian Collins, Linda Gayle, Jerry Jaye, Pat McKinney, Glen Sherley, Benny Barnes, Bill Black's Combo, Fred Waring and the Pennsylvanians, Carol Channing, Jerry Ward, Apollo 100, Homar Jackson, Don Bowman, Benny Goodman, Pretty Purdie, Leon Thomas, Larry Coryell and Eddie (Cleanhead) Vinson.

Mega also operates the following music publishing companies: Two Rivers Music (ASCAP), 100 Oaks Music (BMI), Astralite Music (ASCAP) and Excelite Music (BMI) and distributes for Show Biz Records, Target Records and Caprice Records.

Tornado Hits Miller Motel

NASHVILLE—A series of tornadoes which swept through here last weekend caused extensive damage to Roger Miller's King of the Road Inn, and forced postponement of the opening of the Dottie West Show.

An RCA party connected with the opening also was called off after the storm ripped away much of the roof, and damaged more than 40 rooms in the building.

Damage to most music facilities was very small, however, as the twisters spared many sections of the city. Telephone and electric service was disrupted, however, causing some session delays.

Illness Thwarts Jan Howard

LONDON—Decca recording artist Jan Howard suffered a series of heart spasms during her flight here to the International Country Music Festival and was hospitalized during her entire stay in England. She was not allowed to perform.

A week later Miss Howard, against the advice of doctors, left the hospital and returned to the United States. She had been ordered to undergo a long period of rest.

Miss Howard was administered oxygen and nitroglycerine by a physician aboard the plane bringing her to the festival, and was taken to a hospital shortly after her arrival.

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"CALIFORNIA MEM'RY"—Billie Jo Spears (Capitol)
"ONE MORE"—Gene Tyndall (Twilight)
"YOU DON'T KNOW MY MIND"—Jimmie Skinner (Prize)
"CITY OF SOULS"—Steve Scott (Bard of Buffalo)
"SWEET SIXTEEN"—B.B. King (Kent Records)
"CAN'T HOLD BACK THE TEARS"—Billy Means (Picture)
"HE MADE YOU FOR ME"—Earl Connelly (Maycon)
"SWEET REVENGE"—Ernie Odum (Claudia)
"TO BE MY BRIDE"—Chuck Logan (Torino)

ALBUM OF THE WEEK:
A ROSE BY ANY OTHER NAME—Ray Sanders
(United Artist)

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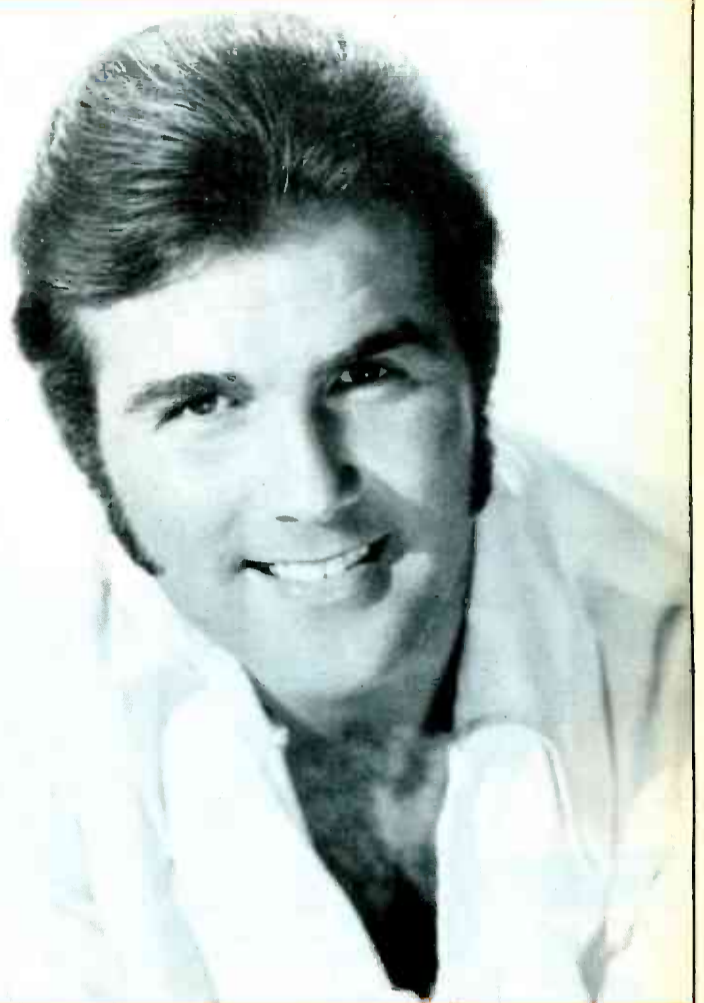
Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 4/22/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	CHANTILLY LACE/THINK ABOUT IT DARLIN' Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP)	7	39	45	IF YOU EVER NEED MY LOVE Jack Greene, Decca 32939 (MCA) (Sawgrass, BMI)	5
2	4	DO YOU REMEMBER THESE Statler Bros. Mercury 73275 (House of Cash, BMI)	7	40	40	LOVE ME Jeanne Pruett, Decca 32929 (MCA) (Moss Rose, BMI)	7
3	1	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	13	41	57	WHAT AM I GONNA DO Bobby Bare, Mercury 73279 (Screen Gems-Columbia, BMI)	4
4	5	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)	7	42	34	JANUARY, APRIL & ME Dick Curless, Capitol 3267 (Central Songs, BMI)	9
5	3	ALL HIS CHILDREN Charley Pride, RCA 74-0624 (Leeds, ASCAP)	10	43	44	I'M THE MAN IN SUSIE'S MIND Glenn Barber, Hickory 1626 (Acuff-Rose, BMI)	5
6	9	JUST FOR WHAT I AM Connie Smith, RCA 74-0655 (Blue Crest/Hill & Range, BMI)	8	44	66	LONESOMEST LONESOME/ THAT'S WHAT LEAVING'S ABOUT Ray Price, Columbia 4-45583 (Charlie Boy/Ra-Jane, ASCAP/Screen Gems-Columbia, BMI)	2
7	13	TOUCH YOUR WOMAN Dolly Parton, RCA 74-0662 (Owepar, BMI)	7	45	54	WE FOUND IT IN EACH OTHER'S ARMS/SUNNY SIDE OF LIFE Roger Miller, Mercury 73268 (Miller/Dealousie, BMI/Tree, BMI)	5
8	8	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA 74-0648 (Owpar, BMI)	9	46	33	THE WRITING'S ON THE WALL Jim Reeves, RCA 74-0626 (Tuckahoe, BMI)	13
9	10	NEED YOU David Rogers, Columbia 4-45551 (Malapi, Jamie, BMI)	9	47	64	A SONG TO SING Susan Raye, Capitol 3289 (Blue Book, BMI)	4
10	7	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	13	48	38	LONELY PEOPLE Eddy Arnold, RCA 74-0541 (Wilderness, BMI)	9
11	25	ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)	6	49	48	DRAGGIN' THE RIVER Warner Mack, Decca 32926 (MCA) (Page Boy, SESAC)	9
12	19	AIN'T NOTHING SHAKIN' Billy "Crash" Craddock, Cartwheel 210 (Arc, BMI)	8	50	47	ARKANSAS Wilburn Brothers, Decca 32921 (MCA) (Sure-Fire, BMI)	8
13	24	GRANDMA HARP Merle Haggard, Capitol 3294 (Blue Book, BMI)	5	51	65	SHOW ME Barbara Mandrell, Columbia 4-45580 (Tree, BMI)	2
14	11	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	13	52	43	WE'LL SING IN THE SUNSHINE Alice Creech, Target 0144 (Mega) (Lupericalia, ASCAP)	11
15	31	(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI)	4	53	55	YOU'RE EVERYTHING Tommy Cash, Epic 5-10838 (CBS) (Algee/Flagship, BMI)	5
16	17	ME & JESUS Tom T. Hall, Mercury 73278 (Hallnote, BMI)	6	54	56	LEGENDARY CHICKEN FAIRY Jack Blanchard & Misty Morgan, Mega 615-0063 (100 Oaks/Birdwalk, BMI)	5
17	6	WE CAN MAKE IT George Jones, Epic 5-10831 (CBS) (Algee/Flagship, BMI)	11	55	63	ANYTHING'S BETTER THAN NOTHING Mel Tillis & Sherry Bryce, MGM 14365 (Sawgrass, BMI)	3
18	12	FAR FAR AWAY Don Gibson, Hickory 1623 (Acuff-Rose, BMI)	10	56	37	HEARTACHES BY THE NUMBER Jack Reno, Target 01414 (Mega) (Tree, BMI)	14
19	15	A THING CALLED LOVE Johnny Cash and the Temple Evangel Choir, Columbia 4-45534 (Vector, BMI)	13	57	52	WE'VE GOT TO WORK IT OUT BETWEEN US Diana Trask, Dot 17404 (Famous) (Daydan, ASCAP)	14
20	42	BE MY BABY Jody Miller, Epic 5-10825 (CBS) (Mother Bertha/Trio, BMI)	5	58	51	THAT'S ALL THIS OLD WORLD NEEDS Stonewall Jackson & the Brentwood Children's Choir, Columbia 4-45546 (Vintage, BMI)	7
21	29	IF IT FEELS GOOD DO IT Dave Dudley, Mercury 73274 (Passkey, BMI)	6	59	59	YELLOW RIVER Compton Bros., Dot 17408 (Famous) (Noma, BMI)	9
22	18	THE DAY THAT LOVE WALKED IN David Houston, Epic 5-10830 (CBS) (Algee/Flagship, BMI)	10	60	62	SING ALONG SONG Mayf Nutter, Capitol 3296 (Blue Book, BMI)	2
23	20	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	10	61	—	I'LL BE THERE Johnny Bush, Million MIL 1 (Scepter) (Hill & Renge, BMI)	1
24	35	MANHATTAN, KANSAS Glen Campbell, Capitol 3305 (Tree, BMI)	4	62	—	GIRL IN NEW ORLEANS Sammi Smith, Mega 615-0068 (Tree, BMI)	1
25	16	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	17	63	69	MR. FIDDLE MAN Johnny Russell, RCA 74-0664 (Glaser, BMI)	4
26	27	YOU'RE MY SHOULDER TO LEAN ON Lana Rae, Decca 32927 (MCA) (Forrest Hills, BMI)	10	64	75	TRY IT, YOU'LL LIKE IT Jimmy Dickens, United Artists 50889 (Acoustic, BMI)	2
27	21	I STARTED LOVING YOU AGAIN Charlie McCoy, Monument 8529 (CBS) (Blue Book, BMI)	12	65	68	A SPECIAL DAY Arlene Hardin, Columbia 4-45577 (Two Rivers, ASCAP)	2
28	30	FOOLS Johnny Duncan, Columbia 4-4556 (Pi-Gem, BMI)	6	66	—	COUNTRY WESTERN TRUCK DRIVIN' SINGER Red Simpson, Capitol 3298 (Central Songs, BMI)	1
29	14	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	15	67	67	I AM I SAID Bill Phillips, United Artists 50879 (Prophet, ASCAP)	6
30	28	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	14	68	70	I'LL BE WHATEVER YOU SAY Wanda Jackson, Capitol 3293 (Conbrio, BMI)	3
31	23	I'LL STILL BE WAITING FOR YOU Buck Owens & his Buckaroos, Capitol 3262 (Blue Book, BMI)	11	69	73	I'LL NEVER FALL IN LOVE AGAIN Liz Anderson, Epic 5-10840 (CBS) (Blue Seas/Jac/Morris, ASCAP)	3
32	26	BALLAD OF A HILLBILLY SINGER Freddy Weller, Columbia 4-45542 (Green Grass, BMI)	10	70	—	JOSIE Kris Kristofferson, Monument 8536 (CBS) (Resaca, BMI)	1
33	22	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	16	71	71	I'D RATHER BE WANTIN' LOVE Leroy Van Dyke, Decca 32933 (MCA) (Contention, SESAC)	4
34	42	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	5	72	—	ONE MORE TIME Joanne Heel, Decca 32950 (MCA) (Cockerroach, BMI)	1
35	58	SEND ME SOME LOVIN' Hank Williams, Jr. & Lois Johnson, MGM 14356 (Venica, BMI)	4	73	—	IS IT ANY WONDER THAT I LOVE YOU Nat Stuckey, RCA 74-0687 (Monkhouse, BMI)	1
36	50	SMELL THE FLOWERS Jerry Reed, RCA 74-0667 (Vector, BMI)	4	74	—	JUST PLAIN LONELY Ferlin Huskey, Capitol 3308 (Hall-Clement, BMI)	1
37	53	LOST FOREVER IN YOUR KISS Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI)	3	75	—	DID YOU EVER THINK Don Gibson & Sue Thompson, Hickory 1629 (Acuff-Rose, BMI)	1
38	41	THE KEY'S IN THE MAILBOX Tony Booth, Capitol 3269 (Fort Knox, BMI)	5				

BILLY 'CRASH' CRADDOCK'S



"AIN'T NOTHIN' SHAKIN'"

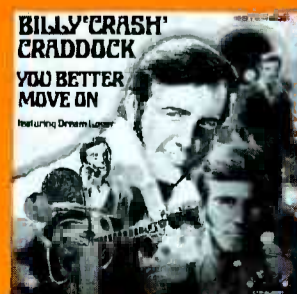
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Country Music

Nashville Scene

By BILL WILLIAMS

Singer **Sammi Smith** finally had her baby. The seven pound plus boy is named **Waylon** (for **Waylon Jennings**) **Malloy** (for **Jim Malloy**) **Payne**. Mother and son are doing well. . . . The 16-year-old son of guitar-maker **Shot Jackson** is critically ill in Florida with hepatitis.

The **Johnny Cash** show has run into all sorts of problems in Las Vegas. **Mother Maybelle** has been hospitalized with a blood clot, and **June Carter** was knocked out when a piece of the ceiling fell and struck her in the head while she was performing. . . . **Jim Nabors** was a house guest of **Minnie Pearl** and her husband, **Henry Cannon**. Nabors had come to Nashville to concentrate on learning lyrics for a new LP to be cut on the West Coast.

Charlie Louvin has more troubles. They seem to pile up on him. This time he was snowbound in the northwest, and couldn't make it back in time for an appearance at the "Opry." **Johnny Carver**, after singing an anniversary song for a couple in a Tampa club, repeated it in the parking lot. He was asked by the pair, after the club closed, if he would sing it on their tape recorder, and he did it for them, on the spot. . . . **Joe Heathcock**, who plays the part of the sheriff in "The Last Picture Show," made his debut on the "Opry" with **Roy Acuff**, and got a big hand.

When Decca's **Jeannie Pruitt** goes back to Anniston, Ala., to perform next month, it will mark her first appearance in her home town, and the first time her parents have ever seen her perform.

Liz Anderson is recovering from the flu. So is **Marty Robbins**. They were stricken months after everyone else had it.

Harry Tobias, a visitor to Nashville, got another warm reception, including television interviews.

When **Charley Pride** performed at the live stock show and rodeo at the Houston Astrodome, he drew 65,641 people. The show was promoted by **Billy Deaton** with **Jack Johnson**.

An all-agency wedding took place in Nashville last week, the first of its kind in memory. **Earl Owens**, national promotion manager for **Buddy Lee** and for **Kustom Sound**, married **Joyce Hall**, agency accountant for **Buddy Lee**. **Buddy** was the best man.

Country music made more inroads in Ohio. **Ethel Delaney** and her **Buckeye Strings** played the annual party of the Akron Federation of Musicians at the Brown Derby in Norton, the first non-pop group to make it. The show got two standing ovations. . . . **Judy Lynn**, the great trouper, finally had to cancel a few shows because of ex-

(Continued on page 59)

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 4/22/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	2	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	5
2	1	SINGS HEART SONGS Charley Pride, RCA LSP 4617	22
3	3	MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014	7
4	5	ONE'S ON THE WAY Loretta Lynn, Decca DL 7-5334 (MCA)	4
5	8	CRY Lynn Anderson, Columbia KC 31316	3
6	13	BORDER LORD Kris Kristofferson, Momument KZ 31302 (CBS)	5
7	7	GOOD HEARTED WOMAN Waylon Jennings, RCA LSP 4647	8
8	9	FOR THE GOOD TIMES Ray Price, Columbia C 30105	86
9	4	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	11
10	12	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	3
11	11	IT'S FOUR IN THE MORNING Faron Young, Mercury SR 61359	5
12	6	EASY LOVING Freddie Hart, Capitol ST 838	31
13	28	REAL McCOY Charley McCoy, Epic Z 31329 (CBS)	4
14	14	BIGGEST HITS OF SONNY JAMES Capitol ST 11013	7
15	16	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca DL 7-5335 (MCA)	4
16	20	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	3
17	17	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	21
18	18	I'M A TRUCK Red Simpson, Capitol ST 881	11
19	33	TOUCH YOUR WOMAN Dolly Parton, RCA LSP 4686	4
20	45	IN THE BLUE CANADIAN ROCKIES Mom & Dads, GNP Crescendo GNPS 2063	2
21	15	INNERVIEW Statler Brothers, Mercury SR 61358	6
22	22	(I've Got A) HAPPY HEART Susan Raye, Capitol ST 875	11
23	24	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	24
24	19	BILL & JAN (Or Jan & Bill) Bill Anderson & Jan Howard, Decca DL 75293 (MCA)	11
25	10	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	18
26	21	THE RIGHT COMBINATION/ BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA LSP 4628	13
27	27	TURN YOUR RADIO ON Ray Stevens, Barnaby Z 20809 (CBS)	12
28	25	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. 2 Columbia KC 30510	27
29	30	ROSE GARDEN Lynn Anderson, Columbia C 30411	70
30	29	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	20
31	31	THIS IS TOMMY OVERSTREET Dot DOS 25994 (Famous)	9
32	26	WE GO TOGETHER George Jones & Tammy Wynette, Epic KE 30802 (CBS)	25
33	23	SMELL THE FLOWERS Jerry Reed, RCA LSP 4660	4
34	32	VERY BEST OF MEL TILLIS MGM SE 4896	9
35	37	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-200 (Famous)	20
36	34	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	16
37	38	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	34
38	35	MY FRIEND Jim Reeves, RCA LSP 4646	12
39	36	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA LSP 4661	7
40	—	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	1
41	43	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca DL 7-5333 (MCA)	2
42	44	BEST OF ROGER MILLER Mercury, SR 61361	14
43	—	BEST OF BUDDY ALAN Capitol ST 11019	1
44	41	RINGS AND THINGS Tompall & the Glaser Brothers, MGM SE 4812	9
45	—	THIS IS JERRY WALLACE Decca SL 7-5294 (MCA)	1

**RAY
PRICE**

on Columbia

**“THE
LONESOMEST
LONESOME”**

written by

MAC DAVIS

produced by

DON LAW

**BOBBY
BARE**

on Mercury

**“WHAT AM
I GONNA
DO”**

written by

**CAROLE KING
TONI STERN**

produced by

JERRY KENNEDY

Jukebox programming

Artist Contract Stipulates Jukebox Sample Service

• Continued from page 1

early success with jukebox singles in the Midwest, said his personal manager Roy Volker, promotion director for Commercial Music, a division of Pickwick International, Inc.

Formerly recording on Varsity, Wasson had some singles that sold as much as 14,000 copies in St. Louis, where Volker headquarters. A later recording on Caper Records spread into Omaha and Minneapolis but Volker said Wasson's signing to Imp'ess represents his first national exposure.

Imp'ess, headed up by Bud Dane, has 35 independent distributors around the U.S. and some dis-

tribution in Canada. Wasson's music publishing is under Mound City Music, St. Louis, and held half by Mound City president Paul Kesteron and half by Imp'ess, Volker said.

Volker said Wasson will now perform as a single act and is with a machinery company here as a technical advisor that allows Wasson to visit almost all major U.S. markets regularly.

The sample of his first release was accompanied by a cover letter. Volker, who mentioned several other facts of promotion involved with Wasson (see separate story), said he is aware that jukebox programmers want information on

(Continued on page 50)

Programmer in Tacoma, Owners Discuss Charts

By ROBERT LATIMER

TACOMA, Washington—Taking the actual charts around to confer with location owners on future programming is an interesting awakening step which has helped Bill Peck, of Peck Amusement Company here step up revenue at many stops.

"Any location owner will give more serious thought to the request subject when he has been given an opportunity to understand how programming is carried out and how we choose the basics," said Peck, a 30-year veteran in Pacific Northwestern jukebox operations. The Washington operation has been active in Tacoma since 1931. "I learned long ago that requests are likely to run away with themselves if the location owner is given too much coddling in this respect. Requests are important, of course, but location owners have got to be educated on how to keep them reasonable and know more on how programming is carried out."

The actual programming on all of Peck Amusement Company's boxes in Tacoma is done by Stan Halvorsen, veteran mechanic and collector, who changes records on the average of once every two weeks, as many as four or five at an average, or even more, depending on the number of requests. "We are well aware that much of the goodwill picture is definitely tied up in how efficiently we get requests to the location owner," Peck said.

"Whether we make good on the entire number of requests which come in depends on how important the location is, the sort of cooperation from the location owner and other factors. In general, when I believe that the location owner has made too many requests, and that

the numbers he has selected are not going to be profitable, my general policy is to give them one or two requests and forget about the rest."

(Continued on page 50)

PIERCE HONORED

Mull Wis. Jukebox Tax Fight

By EARL PAIGE and BENN OLLMAN

MILWAUKEE—Wisconsin Music Merchants members agreed here that jukebox businessmen must become more involved with lawmakers and tax agency personnel in order to solve problems stemming from the 4 percent sales tax on jukebox receipts and lack of uniformity in tax formula guidelines.

Wisconsin association president James Stansfield led a discussion on various angles of the tax problem following a special testimonial luncheon honoring Clint Pierce, Broadhead, Wis., association pioneer. The subject of direct sales of jukeboxes and cigarette vending machines was also discussed.

Music Operators of America (MOA) president John Trucano, Deadwood, S.D., told how 15 years ago the association in his state formed two committees to attack a similar gross receipts sales tax problem. One committee aimed at changing the law failed initially but another committee working with the state tax department succeeded in gaining relief. As a result, a new tax law left jukebox receipts at the 3 percent level when the tax went to 4 percent.

Past president of the Music Operators of Minnesota, Clayton Norberg, told of similar success in his

Location Poster On Color Strip

NEWARK, N. J.—Sterling Title Strip Co. here is stepping up its promotion on color-coded title strips and is preparing special posters to be displayed in locations so patrons will be made more aware of the significance of the programming system. The concept has been attacked by some programmers who prefer plain title strips.

Dick Steinberg, president of Sterling, has repeatedly insisted that jukebox music must be merchandised. The firm offers title strips keyed by color to various categories of music: pop (red), popular easy listening (orange), country (green), soul (blue) and oldies (magenta).

Les Montooth, Peoria, Ill. operator and former president of Music Operators of America, embraces the color-coded strip concept enthusiastically. Montooth and program foreman Bill Bush even conducted a survey of location patrons to find out if the concept was acceptable and then designed posters similar to those Steinberg will furnish.

Other programmers, however, state that too much color on the program panel creates undesired effects.

Fla. Programmer Dislikes Color-Coded Title Strip

By SARA LANE

MIAMI—Jukebox programmers continue to debate the use of colored title strips vs. ordinary white ones. Mar Tab routeman and programmer Pete Stauffer here opts for plain strips because he uses one color (blue) plastic overlay strips to denote new records on the box.

In an interview ranging over various aspects of programming, he pointed out that he believes uniformity on the jukebox title panel is very important.

Since he deals only with Seeburg South Atlantic One-Stop, which supplies preprinted title strips, he has eliminated the time

consuming and unappealing hand-written or typewritten strips.

"The only thing I ask for in strips is that they must be black and white; no color!" he said emphatically. "I place a blue celluloid strip over the title to make the new hits of the week and if the blue is placed over another color, it's damned near impossible to read. So, I only use black and white. Besides, when you put a lot of color strips on a box — blue, yellow, green, you have a jukebox that looks like a Christmas tree, which is not appealing at all. I like the look of conformity."

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Coin Machine World

MOA N.Y. SEMINAR

Registration for the Music Operators of America (MOA) and Notre Dame seminar Friday (22) will be accepted right up to the opening. Only 35 were registered as of last week. Registration checks for \$45 are to be mailed to the Notre Dame Center for Continuing Education, Box W, Notre Dame, Ind. 46556.

PHILADELPHIA

Dr. Nicholas Nyaradi, former Minister of Finance in Hungary, was the guest speaker at the annual Coin Machines Division's dinner marking the start of the industry's participation in the 1972 Federation Allied Jewish Appeal-Israel Emergency Fund. The dinner, with James J. Ginsberg and David Perlman, co-chairmen for the division, was held at the Bellevue-Stratford Hotel and well-attended by operators and distributors alike. Among those sponsoring the dinner were industry leaders Joseph and Frank Ash, William Appel, George and Irwin Britton, Bernard Muchnick, David and Elliot Rosen, Marvin Stein, David Perlman, Leon Weiner, the Amusement and Vending

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MOA ELECTION

Music Operators of America (MOA) board member candidate nominations will be accepted until June 16. Each candidate must be endorsed by five members in good standing.

MOA EXHIBITS

Jukebox exhibitors at the Sept. 15-17 Conrad Hilton Music Operators of America (MOA) exposition in Chicago have been invited to a luncheon planning session May 1 at the hotel. All other exhibitors are invited to a similar meeting the following day.

KAN. ASSN.

The Kansas Amusement & Music Association (KAMA) will discuss possible exemption from the state 3 percent sales tax on jukebox and amusement machine taxes (see separate story on Wis. assn.) at its Wichita, Kan. meeting in the Holiday Inn East Friday (22). Music Operators of America executive vice president Fred Granger will talk on national issues. A film on public relations will be shown by Harland Wingrave, MOA secretary. KAMA secretary Ron Cazal said the coin operated laundermats won exemption and that possibly KAMA can base a relief appeal on that.

Programmer's Potpourri

Polka: Polka City Records: Deutschmeisters. "No Beer Today/Yo-Ho Mazurka" 4501; "Ping Pong Polka/Who'd Ya Like to Love You" 4502; Dusty Lane, "Let's Dance Again Polka/Nord-east Polka." Lane 001; KL Records: Dick Kossins. "Waltz Across Texas/Bel-Tone Polka" 47; "Peanuts Polka/Four Walls" 48; (Dixie music) "Firehouse Rag/Battle Hymn Rag" 49; Justy Keybenders. "Apples, Peaches, Punkin Pie/Ballad of Jed Clampett" 50; "Toyland Polka/Old Spinning Wheel" 51.

Oldies: Chuck Berry. "Johnny B. Goode/Rock & Roll Music." Mercury 30146; Pat Boone. "Love Letters in the Sand/A Wonderful Time up Here." Dot 110; RCA, Charley Pride. "I'm Just Me/Jeanie Norman" 0920; "Crystal Chandeliers/You'll Still Be the One" 0921.

Specialty: Swamproot Records: Zeb & Cousin Easy. "Basketball Game/Running Back to You" 140; "Baseball Game/Blow Your Horn" 141. Jazz: Richard Groove Holmes. "Fingers/America Pie." Groove Merchant 1007.

Honor Clint Pierce



CLINT S. PIERCE, Broadhead, Wis. jukebox business association pioneer, was honored by the Wisconsin Music Merchants Association and national jukebox industry figures recently. One of the founders of Music Operators of America (MOA), he was characterized by the current MOA president John Trucano as "The grand old man of our industry." Many congratulatory letters were sent, one two and a half page letter from former MOA leader George A. Miller. Past MOA presidents here to toast Pierce were Les Montooth and Lou Casola. MOA executive vice president Fred Granger, who said Pierce has held every office in his

home town and every MOA office, captured the moment by reciting the guest from Sam Walter Foss' turn of the century poem "House by the Side of the Road." At left, Trucano and current Wisconsin association president Jim Stansfield (right) flank Pierce as Mrs. Belle Stansfield (seated) watches; Jerome (Red) Jacomet was emcee; Wisconsin association secretary Ed Dowe congratulates Pierce and his wife, Marie, as Mrs. Dowe (second from left) looks on; Granger extends industry's congratulations.

OUR NEW MINIATURE MUSICAL MINT COINS MONEY IN TIGHT PLACES.

In locations where space is a problem, the Rock-Ola 449 fits right in.

Only 3 1/8 inches wide, the slender 449 can turn previously unusable corners into real money makers.

But just because it's slender, don't think the 449 is short on features. It's got every feature that's made Rock-Ola the industry standard.

Plus these brand new 1972 features: An all new 10-Key Numbers-In-Line Selection System and Computer Play Status Indicator that make this machine easier and more fun to operate than any previous phonograph.

A Rock Power Amplification Switch that lets you turn on booming double volume without a trace of distortion.

And just look at the styling. The sloping angles and graceful contours of the 449's daring new profile have their basis in a very practical concept called Sightline Programming. It entails getting the program deck up top where it grabs the eye and stimulates action. And slanting the deck to the optimum reading angle.

Then, the 449's design was executed in gleaming chrome, rich wood tones, and a compelling blend of light, animation, and color.

We didn't sacrifice anything in designing the 100-selection 449. It's got every feature you need to coin money in tight spots.

ROCK-OLA
THE SOUND ONE



449

THE MINIATURE MUSICAL MINT

Seeks Owners' Chart Views

• Continued from page 48

The two request are pacifiers of course, and serve to keep the location owner happy without tying up valuable space on the box with records that have little opportunity, he said.

There are many location owners who are constantly turning in requests because of haphazard remarks of their own customers, and often, simply because they like a particular type of music or artist themselves. It doesn't take long to discover that these requests do not show up well on the play meter, and to pinpoint which owners are a problem.

"As soon as I find that the stop is 'request prone' to an excess degree, I take the charts around and ask the owner to help me work out a profit-making music menu. This usually cuts down somewhat on useless requests."

With the charts spread out in front of the location owner, Peck and Halvorsen feel they have a better opportunity to "bend the chart toward the location"—getting a clear picture of what the location actually wants, the general preferences of its customers, whether to feature country easy listening, rock, novelties, or so on.

Peck feels that he has plenty of reason to bring the location owner more effectively into the picture, inasmuch as a massive depression has gripped Seattle, 30 miles north, because of the plight of the aviation industry. Now it's extended to Tacoma as well, and has made it essential to give every location the sort of music menu which will stimulate play.

The general drop in employment was an extremely serious problem during 1971 and brought the trend toward 2 for 25¢-play to a complete standstill. Peck, who had contemplated the change for quite some time, and had the conversion kits on hand, pigeonholed the idea altogether. Other operators in the area also changed coin chutes back to 10¢ and three for a quarter play.

Peck does all of his record buying, including all requests, at Seattle One-Stop, some 35 minutes away by freeway, and has found that ordering all records through a single source, particularly with an excellent library of old favorites, gets such good results that the long drive is well worth while.

A major operator in Tacoma's 150,000-population complex, Peck feels that requests are probably more important today than they have been during his three decades of operating, and therefore, it is worth extra effort to direct a location owner into gauging his requests more specifically to his market.

Since the area has very little of the soul market found in other cities, this segment of the industry is not considered important at all. But a soul record request, as with any other, is immediately accepted, carefully studied, and may possibly point to a forthcoming trend. Peck Amusement is changing almost twice as many records as it did two years ago as a result of this closer coordination with location owners, and has found that proper management of requests has helped to prevent sharp drops in location volume.

Fla. Programs Require Study

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Requests are important on Stauffer's route. For his 25 boxes in lounge locations, which have a clientele ranging in age from 20 to 30, Stauffer receives at least 50 requests per week.

"I go a little overboard sometimes in getting requests on the boxes," he said, "but it is good business for the owner and for me. I make two regular changes per week, plus the requests."

Many requests are for oldies such as Frank Sinatra and the big band sounds of Glenn Miller and Tommy Dorsey. And some are even older.

"I had a request the other day for a Jolson record! That really goes back a few years!" he said. "Fortunately, Mar Tab has a good library and there were a couple of Jolson records in it so I was able to fill that request." More recent lounge requests include Three Dog Night's "Family of Man" and "Look What You've Done For Me" by Al Green.

Stauffer stays abreast of current music trends by constant listening to various Miami radio stations—WQAM, WIOD, WINZ—and by consulting the trade charts.

He finds no problems with long-playing singles and regardless of length will put on any record he feels will sell.

"Actually there aren't that many long playing singles. 'MacArthur Park' was about the longest I know of. Chakachas' 'Jungle Fever' is fairly long, but it's getting good play and I have never had a complaint about any long playing record I put on."

Little LP's are another story and Stauffer has discouraged most of his jukebox clients from asking for them. "I only have two now which are continuing to keep them on."

"I buy anything that's pop that I'm asked for," he said. "Some of my pop locations will take country and vice versa. I put America's 'A Horse with No Name' in all pop locations and it went to country boxes. A surprising number of country locations did request it. Melanie's 'Brand New Key', which I thought was going to be a real dud, also was requested by country spots. Pop oriented country records are doing well too."

Records making money in Stauffer's 15 country boxes include "My Hang Up Is You," Freddie Hart, "Cry," Lynn Anderson, "I Started Loving You Again," Charlie McCoy and Hank Williams Jr.'s "Ain't That A Shame." The Anderson and Williams songs, of course, were big pop hits once.

"Sometimes it is difficult to place a record in a particular category; say a soft rock like 'Rock and Roll Lullaby' which can go into lounges as well as kid spots. Although some artists are primarily kids artists, they'll record a tune which can go almost anywhere. Yet, at other times, it's easy to place a record. Take Ray Price's 'For the Good Times'—I covered all locations with it—lounges, country, kid and pop."

Stauffer recently used Paul Simon's "Mother and Child Reunion," Sonny and Cher's "A Cowboy's Work Is Never Done," Three Dog Night's "Family of Man" and Carley Simon's "Legend in Your Own Time" in his lounge locations.

the machine, which causes symbols on a panoscope to spin. When the symbols come to rest, a combination of the symbols is formed. Some combinations are 'lucky' and others are not. The 'lucky' combinations greatly increase a player's ability to obtain a high final score after the 'pinball' phase of the game is completed. The 'pinball' phase consists of a standard pinball plunger which propels a ball to the top of an inclined plane. The ball rolls down the inclined plane hitting bumpers and thereby racking up a score. A player's final score is computed by totaling the pinball-produced points and increasing the total by additional points if a 'lucky' combination of symbols resulted from the 'slot machine' phase of the play. The only reward received for the high score is a credit for additional free games. The number of free game credits is dependent upon the cumulative amount of the final scores."

MAURIE ORODENKER

Coin Machine World

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Machine Association of Pennsylvania, Banner Specialty Company and the Continental Bank.

MAURIE ORODENKER

PA. PIN RULING

Someone in the Pennsylvania State Superior Court knows a great deal about pinball machines. And that's why the court has ruled that the kind of pinball machine you find in the corner candy store cannot be confiscated by police as a gambling device. Acting in a Westmoreland County case, the appellate court said, "The mere fact that a machine involves a substantial element of chances is insufficient to condemn it as a gaming device." And then came the expert knowledge of the ancient game of pinballery: "The first phase of the play is the 'slot machine' phase," the court explained. "Play is begun by the insertion of a dime in

Mull Wis. Jukebox Tax Fight

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office in Madison. One pointed out that the large poster may be placed on the wall of a tavern or location selling goods with built-in tax. However, the jukebox is not covered by such a displayed poster and must have its own poster or notice.

Wisconsin secretary Ed Dowe, however, said men in his area allow the 1.4 percent formula without any display of posters.

Another delegate pointed out that jukebox operators pay a sales tax on records and yet this is not

Artist Contract

• Continued from page 48

samples and often discard samples that have none.

MOA, conscious of the interest of labels, will soon survey its over 800 members to identify the actual programmers so that labels can pinpoint sampling services better.



ROCK-OLA engineer Frank Schulz conducts Minnesota service school.

What's Playing?

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

Ames, Iowa; Campus/Young Adult Location:

Vernetta Sorrells, programmer,
K-D Music Co.

Current Releases:
"Lion Sleeps Tonight," Robert John, Atlantic 2846;
"Rockin' Robin," Michael Jackson, Motown 1197;
"First Time I Ever Saw Your Face," Roberta Flack, Atlantic 2864.
Oldies:
"It's Too Late," Carole King, Ode 70-66015;
"Mammy Blue," Pop Tops.

Austin, Minn.; Campus/Young Adult Location:

Judy Hatleli,
programmer,
Star Music &
Vending



Current Releases:
"Chantilly Lace," Jerry Lee Lewis, Mercury 73273;
"Horse With No Name," America, Warner Bros. 7555;
"Jambalaya," Nitty Gritty Dirt Band, United Artists 50890.
Oldies:
"Kiss an Angel Good Morning," Charley Pride;
"He's So Fine," Judy Miller.

Baton Rouge, La.; Soul Location:

Joyce Ashford,
programmer,
State Novelty Co.



Current Releases:
"I Had It All the Time," Tyrone Davis, Dakar 4501;
"Lay Away," Isley Brothers, T-Neck 934;
"Do Your Thing," Isaac Hayes, Enterprise 9042.
Oldies:
"Grove Me," King Floyd;
"Trapped by a Thing Called Love," Denise LaSalle.

Cadillac, Michigan; Teen Location:

Bill Bryan,
programmer,
Bryan Bros.
Music Co.



Current Releases:
"A Horse With No Name," America, Warner Bros. 7555;
"Rockin' Robin," Michael Jackson, Motown 1197;
"Baby Blue," Badfinger, Apple 1844.
Oldies:
"American Pie," Don McLean;
"Lion Sleeps Tonight," Robert John, Atlantic 2846;
"Precious & Few," Climax.

Fayetteville, N.C.; Teen Location:

Julius Nelson,
programmer,
Vemco Music Co.



Current Releases:
"Rockin' Robin," Michael Jackson, Motown 1197;
"Rock & Roll Lullaby," B.J. Thomas, Scepter 12344; "Mother & Child Reunion," Paul Simon, Columbia 45547.
Oldies:
"Never Been to Spain," Three Dog Night;
"Down by the Lazy River," Osmonds.

Fremont, Neb.; High School Age Location:

Ted Nichols,
operator;
Gary Benham,
programmer;
Automatic
Vending
Service Inc.



Current Releases:
"A Horse With No Name," America, Warner Bros. 7555;
"Lion Sleeps Tonight," Robert John, Atlantic 2846;
"Rockin' Robin," Michael Jackson, Motown 1197.
Picks:
"Daddy Don't You Walk So Fast," Wayne Newton, Chelsea 0100;
"Something Tells Me," Bobbi Martin, Buddah 286.

LaCrosse, Wis.; High School Age Location:

Jim Stansfield,
operator;
Mrs. Belle
Stansfield,
programmer;
Jim Stansfield
Novelty Co.



Current Releases:
"Every Day of My Life," Bobby Vinton, Epic 10822;
"Rockin' Robin," Michael Jackson, Motown 1197;
"A Horse With No Name," America, Warner Bros. 7555;
"Chantilly Lace," Jerry Lee Lewis, Mercury 73273.
Pick:
"Morning Has Broken," Cat Stevens, A&M 1335.

North Bend, Neb.; High School Age Location:

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



Current Releases:
"Son of My Father," Giorgio, Dunhill 34034;
"Puppy Love," Donny Osmond, MGM 14367;
"Down by the Lazy River," Osmonds, MGM 13324.
Picks:
"Back Off Boogaloo," Ringo Starr, Apple 1849;
"The Family of Man," Three Dog Night, Dunhill 4306;
"Tiny Dancer," Elton John, Uni 55318.

Rolling Meadows, Ill.; General Locations:

Robert Hesch,
programmer,
A & H
Entertainers



Current Releases:
"A Horse With No Name," America, Warner Bros. 7555;
"Heart of Gold," Neil Young, Reprise 2864;
"First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864;
"Lion Sleeps Tonight," Robert John, Atlantic 2846;
"Way of Love," Cher, Kapp 2158.

Roswell, N.M.; Country Location:

Charles Ely,
programmer,
Ginsberg
Music Co.



Current Releases:
"Chantilly Lace," Jerry Lee Lewis, Mercury 73273;
"Touch Your Woman," Dolly Parton, RCA 74-0662;
"Grandma Harp," Merle Haggard, Capitol 3294.
Oldies:
"Norman," Sue Thompson, Hickory 45-1159;
"Turn the World Around," Eddy Arnold, RCA 47-9265.

International News Reports



FRANK COACHWORTH, center, general manager, Chappell and Co. Ltd (U.K.), makes his first U.S. visit for talks with Chappell president, Jacques R. Chabrier left and Norman Weiser, vice president and general manager of Chappell and Co. Inc.

Chappell's Outside-Music Choice For Senior Exec

By PHILIP PALMER

LONDON—A further indication of the future of Chappells in the U.K. is the surprise appointment as deputy managing director of Bob Montgomery who joins May 1 from the Leisure Services division of the Rank organisation.

Montgomery has no music publishing background and in recent years has been involved in Rank's bingo activities. Montgomery, whose strength is reckoned to be in the field of management will report to Chappell managing director Jacques Chabrier and indirectly to Georges Meyerstein-Maigret, head of Polygram's worldwide music publishing operation.

Reporting to Montgomery will be general manager Frank Coach-

Montreux Jazz List Complete

MONTREUX — Thelonious Monk, Oscar Peterson, Herbie Hancock, Herbie Mann Roland Kirk and Les McCann are among top jazz names set for the 1972 Montreux International Jazz Festival June 16-29.

The marathon festival—the longest jazz event in the world—will feature rock and blues artists for the first three days, European jazz for the next four and American jazz for the following three. The last four days will be devoted to a U.S. high school jazz band contest.

Programme is: June 16-Chuck Berry, Bo Diddley, the Aces; June 17-Muddy Waters, Koko Taylor, the Aces; June 18-Lightnin' Slim, Whispering Smith, Jimmy Dawkins; June 19-Phil Woods, Jean-Luc Ponty, Eddie Louiss; June 20-22: Jazz From Europe; June 23-Chuck Mangione, Gabor Szabo, Thelonious Monk, Oscar Peterson; June 24-Herbie Mann, David Newman, Roland Kirk, Les McCann; June 25-Herbie Hancock, John McLaughlin/Jerry Goodman, Sunny Murray; June 26-29: U.S. High School Jazz Band Contest.

Stampedeers in Teen Contest

TORONTO — The Stampedeers have been set to guest star on the CTV network telecast of the Miss Teen Canada contest (17).

The pageant involves the selection of a national winner from 21 regional finalists. Capitol's Shirley Eikhard will also appear.

International Executive Turntable

Following the resignation of Phonogram managing director Fred Marks at the end of his two-year contract, officially due to "irreconcilable policy differences," control of the company will be taken over by the group management's U.K. delegate, Steve Gottlieb. Gottlieb assumes the title of executive chairman, replacing Jan Engels who has resigned pending his retirement early next year as chairman of the Philips Industries Group in the U.K. Gottlieb will continue to fulfill his duties as chairman of the recently-formed Polygram Leisure company, in which Polydor managing director John Fruin is the other director. Gottlieb said that in due course a new managing director would be appointed, but there was no limit on the time when this would take place.

Peter Riches, who was appointed deputy managing director of Motorola Automotive Products London last year, has been named as the firm's new permanent managing director. He took over at the beginning of this month from American Dick Winsauer who has been heading-up Motorola's U.K. division since the departure of Robin Bonham Carter. Since joining Motorola, prior to which he spent more than 15 years in senior marketing positions with IBM and Ampex International, Riches has been undertaking an extensive training program both in the U.K. and the U.S. in anticipation of his new appointment.

Rebroff On Canada Tour

TORONTO—Russian recording artist, Ivan Rebroff, has been set to undertake a national tour for Martin Onrot.

The Columbia artist plays Massey Hall (17), Winnipeg (18), Edmonton (20), Calgary (21), Ottawa (23) and Massey Hall again (24).

Columbia is putting a strong push on Rebroff's latest album, "Operatic Arias."

Toronto Unit In N.Y. Concerts

TORONTO—The Toronto Symphony will celebrate its 50th anniversary with two U.S. concerts—one at Carnegie Hall in New York (14) and the other at Washington's John F. Kennedy Center (15).

Karel Ancerl will conduct both performances, which will include the works of Beethoven, Horawetz and Mahler.

Sir Ernest MacMillan first introduced the Toronto Symphony to U.S. audiences in the 51/52 season, and in 1963, the orchestra debuted at Carnegie Hall under the baton of Walter Susskind.

Nova Scotia Honors Murray

HALIFAX—Anne Murray, now on a European tour, has been honored by the government of Nova Scotia. Miss Murray was named "Honorary Captain of Bluenose II," which is the replica of the schooner that dominated international schooner racing for many years.

From The Music Capitals of the World

LONDON

A consumer complaint against CBS under the Trade Descriptions Act is currently being investigated by the Public Control Officer in Haringey. The complaint involves a non-existent 'title track' on the Sly and the Family Stone album, 'There's A Riot Goin' On' which although listed on the sleeve, does not appear on the record. Commented Maurice Oberstein, CBS deputy managing director, "This was intended as a tongue-in-cheek joke. American copies of the album give the track's time listening as '0:00,' and although it's not a British tradition to print running time on album sleeves, we felt that the absence of any lyrics for 'There's A Riot Goin' On' on the lyric sheet would have made the position clear." . . . Fred Marks, the former managing director of Phonogram said on his return from his recent U.S. trip that he would be staying in the U.K. He told Billboard that a statement regarding his future plans would be made soon. . . . RCA UK which currently has the No. 1 in the Music Week Top 50, with a version of 'Amazing Grace' by the Pipes and Drums and the Military Band of the Royal Scots Dragoon Guards reports its fastest sales ever for a single. The record has sold, just over 178,000. The record, originally featured on an RCA International album, 'Farewell To The Greys' was first played on BBC Radio's "Late Night Extra" program and has subsequently become a regular record on the BBC radio request program, "Worldwide Family Favourites."

As a further consolidation of his Big Ben Music firm, Ben Nisbet has captured U.K. and Eire representation to Al Grossman's music firms. Deal was concluded by Nisbet with Grossman and Sam Gordon who is responsible for the companies in America. Through the deal Nisbet secures a number of catalogs including Canaan,

Cheap Thrills, Fiction, Fourth Floor and Grasshopper and Songbirds of Paradise Music. During his recent London visit, Sam Gordon announced three major sub-publishing deals for the various catalogues in Europe. Air Music will represent the catalogs in Scandinavia with Peter Kirsten and RCA handling them in Germany and Italy respectively.

April Music, the U.K. publishing arm of CBS, has picked up worldwide representation to Amazon Music a company which has been formed by Barry Kirsh, Robert Young and Charles Spencer. The trio also run Amazon Productions and have already leased two of their productions to RCA and Polydor. . . . Les Reed is pulling out of the Anglo-American Attractions agency which he formed last year with Jack Baverstock. Reed wants to develop his existing record and music publishing activities. Anglo-American will still be run by its present staff, Graham Jackson, Tony Hayes and Maureen Chain and will be overlorded by Baverstock. . . . Total European sales of Vicky Leandros' winner in the recent Eurovision song contest have already exceeded 200,000 throughout Europe. In the U.K. Phonogram which has issued the English version of the song 'Apres Toi' called 'Come What May,' is currently mounting a massive dealer campaign which will be built around window display material, posters and window streamers. . . . Denis Comper, director and founder-member of the Command recording studios, has resigned and will in future concentrate on his interests in record production, music publishing and video-cassette fields. Comper's resignation follows the recent news that managing director John Mosely is to relinquish all executive responsibilities although he retains his directorship.

PHILIP PALMER

(Continued on page 52)

WALT DISNEY

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THE NEW executive board of AMPROFON (Mexican Association of Phonogram Producers), left to right: treasurer: Heinz Klinckwort (Peerless); general manager: Victor Blanco; president: Luis Baston (Polydor); vice president: Luis A. Gil (Rex); secretary: Rafael Farias (Tizoc). John Bush (Capitol), not in the picture, is also on the board.

Universal Numbering System Intro'd in U.K.

LONDON—The advantages of adopting a standard universal numbering system for all disks and tapes were outlined to representatives of the U.K. and European record industries last week by Ken Schonberg, director of the American Music Industry Code Agency, a division of Billboard Publications.

Schonberg was speaking at a meeting organized by the British Standards Institution to sound out the record industry's view on disk and tape numbering and held at the BSI's headquarters in London.

He based his talk on the development, sponsored by Billboard Publications, of the Music Industry Code (MIC), which has been very successfully adopted by BPI for its order record and tape distribution service.

Schonberg explained that the MIC system comprises 10 digitals—the first seven identifying the label and title, the next two the configuration (i.e. disk, cassette, cartridge or open reel) while the final number is a check digit which

prevents incorrect shipment of an item if an error is made when ordering an album using the MIC system.

The system is designed to fulfill worldwide requirements for the next 20 years and each label is allotted a different series of numbers which are expected to offer the manufacturer enough different combinations to be able to use MIC to number all products released during the system's life-span.

While admitting that other than FIND only two small record companies in the U.S. had adopted the system so far, Schonberg said Columbia had shown considerable interest in the idea. He pointed out that it was possible for a manufacturer to use the MIC system and retain the existing numbering system for internal use while distributors and retailers would benefit from MIC because it speeds up the reorder cycle, cuts down paper work and makes storage and cataloging of product easier.

Schonberg's comments were greeted with a mixed reaction from his audience. Christopher Foss, secretary of the GRRC, said that a "single, compatible system would be most desirable and would hopefully eradicate the weird systems now being used by some manufacturers" while Decca marketing manager Colin Borland argued that it would be of most use to wholesalers—of which there are very few in the U.K.

Kyoto Company Forms Label

TOKYO — Kyoto-based company, PEP Music has established a new label, Kyoto Records, which will be distributed by DM and through contracted record stores.

The product will be produced by the artists themselves and PEP will press 10,000 for a single and 5000 for an album.

The company will hold a "Harurai Concert" featuring Tomoko Katayama and Hisashi Minami, two major artists on the label.

Free Jazz Agency Forms

PARIS — A new promotion agency, Bark, has been set up by Swedish-born Susan Rothlind to handle free-jazz groups in France. The agency is currently planning tv, radio and live dates for the British group Second Hand. Bark has its offices at 46, rue Poissonniere, Paris 2.

June Debut For Precision Quadrasonic

LONDON — Precision is planning to make its first release of quadrasonic product in June. The initial issue will comprise about six titles on discrete cartridge and additional 4-channel releases will follow fairly regularly. Prices have yet to be fixed.

Commented Walter Woyda, the firm's managing director: "If something is good enough for quad or has been recorded in 4-channel, we will release it."

Woyda also revealed this week that his company has duplicated some experimental matrix quad cassettes which are fully compatible with ordinary stereo cassette equipment. However, he added that it was unlikely Precision would be issuing any quad material on cassette before the end of the year.

Meanwhile, the Heron filling station chain has started selling Precision tapes on an experimental basis at six sites in and around London. If the scheme proves successful, Heron is expected to eventually end up selling tapes at all 100 of its garages.

British Decca No. 1 in U.K.

• Continued from page 1

Did Our Love Go" by Donnie Elbert, and Gilbert O'Sullivan's "Alone Again."

EMI continued to hold its stranglehold on the album market with a 22.6 percent share, well ahead of Decca's 13.1 percent and the 12.1 percent recorded for CBS.

But while Decca was out front as the number one company on singles, Polydor, with big hits by the New Seekers, Slade and Bee Gees to its credit, outpaced RCA by 12.3 percent compared with 10.4 percent to become top singles label. CBS was in third place with 10.3 percent.

In the previous quarter, the placing was Columbia (1), Polydor (2) and RCA (3).

Leading full-price album label was CBS, holding on to its number one position with an 11.5 percent share, fractionally better than in the October-December period. Following CBS came RCA (6.0 percent) and Decca (5.5 percent).

Canada Executive Turntable

Love Productions Toronto appointed its first independent promotion man, Mike Docker becomes Ontario promotion and publicity manager, working on all product on the Daffodil and Strawberry labels.

Docker has been connected with the music business in Canada and the U.K. for eight years, primarily as an artist and writer. GRT of Canada named Brian Ayres as Ontario promotion manager, replacing Glen Gore-Smith who is assuming West Coast promotion duties in Vancouver. Ayres was previously associated with Doctor Music.

From The Music Capitals of the World

• Continued from page 51

MADRID

Explosion (distributed by Ariola) has released a new record by **Los Pop Tops** which includes a song by English composer and author **Michael Reddyhoff** and **Peter Henning**. It is titled "Suzanne, Suzanne." Los Pop Tops have recorded the English version and are presently preparing the Italian, Spanish and Japanese versions. The English record has in fact already been released in Japan, Germany and Italy. CBS has released a new record by actor **Paco Valladares** including the Spanish version of a song composed by the Bulgarian singer **Emil Dimitrov** and titled "Monica."

Raphael (Hispanovox) started on April 7 a series of recitals at the Teatro Ferrocarrilero, Mexico City, where he will perform for fourteen days. During this time he will tape six TV shows before touring Mexico for three weeks, performing at Monterey, Guadalajara, Puebla and Tampico. The first program in the TV series "Aqui, Raphael" (Here Raphael) produced for television by American producer Milton Lehr is now finished and has been taped in Spanish, English and German. Spanish tenor **Juan Sabate** will travel to Rome this month where he will tape several TV programs for the RAI before going to Geneva where he will perform at "Il Comunale." New LP by **Marisol** (Zafiro) under the title "Marisol y los Bohemios Paraguayos." All songs from this LP belong to the South American folklore. Movieplay has released a new LP by Catalonian singer **Lluís Llach** under the title "Com Un Arbre Nu" (Like a Bare Tree). All songs have been composed and arranged by **Llach**. From the LP, a single has been released titled "A Cavall del Vent" (Riding on the Wind). Hispanovox has won the Grand Prix de l'Academie Charles Gross of Paris for their production of the album "Antologia Musical Medieval Espanola" (Spanish Medieval Musical Anthology) (Vol. V) which belongs to their collection of "Musica Antigua Espanola" (Spanish Ancient Music). **DOLORES ARACIL**

TOKYO

Shin Watanabe becomes president of Warner Pioneer, formerly Warner Bros./Pioneer. Watanabe had been serving for the company and is currently also president of Watanabe Productions. The company officially changed its name, April 15. **Shinichi Mori** will hold his one man show, April 28-May 5 at Nichigeki. **Toshiba Onko** will release a documentary on the island of Okinawa which will be returned to Japan from the U.S., May 15. It contains historical incidents from radio and newspaper sources. The company will also release an album by **Yuko Nagisa** singing traditional songs of Okinawa. Polydor's **Tokiko Kato** played concerts in Osaka, Kyoto and Tokyo following her return from the Middle East.

Apollon Ondo will use the Dolby system except for cassettes.

Apollon Ondo will use the Dolby system except for cassettes, with the first Apollon cartridges released April 20. **Toshiba Onko** released "Letternien Live In Japan," recorded Feb. 2 at Shibuya public hall. Their song, "Love" is recorded in Japanese. "Jungle Fever" will be released in Japan, via Nippon Phonogram Publishing rights to the hit are held by Watanabe Publishing. **Smerana Quarter** make their third Japanese tour, beginning April 25. **Toshiba Onko** will release their first 4-channel cassette music tapes in the middle of May.

The Third Popular Song Festival, sponsored by the Yamaha Foundation for Music Education, will be held in Tokyo's Nippon Budokan Hall, Nov. 17-19. Deadline for applications is Aug. 31. **Jose Feliciano** visits Japan in April and May for eight concerts—his second Japanese visit. **Toshiba Onko** conducting a major campaign on tapes of the **Beatles**. They will present a jar of apple jam to 20,000 customers buying more than one tape. **Procol Harum** and **Ten Years After** will give joint concerts in Tokyo (May 4) and Osaka (May 6-7).

ALEX ABRAMOFF

TORONTO

Winner of last week's Maple Leaf System vote was **Joshua's "Poor Folks"** closely followed by "Then Came the White Man" (**The Stampede**) and the **King Biscuit Boy's "Boom Boom"**. **Joshua** had been turned down on its first try on the MLS some weeks back, but the breakout action on the disc at CKGM Montreal forced it back on the vote. **Hopi Records' Leigh Ashford** at the Nickelodeon this week, while **Fat Chance** open at Granny's. **Bill Withers** into Montreal's Place des Arts with the **Four Tops** (June 22). Polydor has announced a **James Last** media promotion and advertising campaign for the month of April. The deal includes a new release "Super Non Stop Dancing" which is a double set of 56 dance tunes set to retail at \$5.98.

Guess Who have completed the renovation of a downtown Winnipeg studio in hometown Winnipeg. **RCA** has picked up distribution rights to the **Downchild Blues Band** album, "Bootleg." **RCA** also putting a strong push on the recent Furovision Song Contest winner "Apres Toi" by **Vicky**—an English version is being rush-released. **Buddah's Steve Goodman** into the Riverboat (4-9) with strong push by Quality. **Sheldon Kagan** is bringing the **World's Greatest Jazz Band** to Place des Arts (17). Polydor has announced a lease agreement with Southern Ontario group, **the Majority**, involving a single called "Show Me." **Daffodil** is rushing out a new **Crowbar** single, "Ask Me No Questions" a **Kelly Jay** composition from the gold album, "Larger Than Life." Polydor has picked up Canadian rights to the Buffalo breakout single "Born Too Late" by **Crimson and Clover**. **True North** has pulled "Virginia" as a single from the **Luke Gibson** album "another perfect day."

A new **Bruce Cockburn** single "It's Going Down Slow" from the new Cockburn album. Cockburn has been set to make his Vancouver debut at the Queen Elizabeth Playhouse on May 26 with **Luke Gibson**. **True North** has also picked up Canadian rights to the second album by the sometime-Canadian guitarist, **David Rea**. Polydor U.S. has signed Canadian singer, **Allan Nicholls** his first single "The Joke" a **Cat Stevens** composition. **Kinney** putting a strong push including press party performance on the veteran Toronto blues group, **Whiskey Howl**, which has a debut album just out. The LP was produced at Eastern by **Johnny Sandlin**. **Gino Empry** has become personal manager of CHUM talk show personality, **John Gilbert**. **MCA's Atlanta Rhythm Section** set to play Edmonton (19) and Vancouver (20). **UA** will announce the release of its first 100 percent Canon single next week. **Daffodil** has just issued a single by **Bob Gallo** entitled "Simple Song" from his forthcoming "Painted Poetry" album. **RITCHIE YORKE**

(Continued on page 55)

Talent Line-Up Set For Maple Music Trip

TORONTO—Organizers of the Maple Music Junket this week announced details of the talent line-ups for the three English Canadian concerts planned for Montreal and Toronto.

The list includes almost all major Canadian recording artists, Anne Murray, the Stampeders, Lighthouse, the Poppy Family, Crowbar, Frank Mills, Edward Bear and Chilliwack.

More than 100 European media people are being flown to Canada June 4-8 as guests of the Canadian Government and the Canadian Recording Manufacturers Association in conjunction with the two performing rights societies, CAPAC and BMI Canada.

The three concerts are being

Chappell Ends Sub. Pub Deals

TORONTO—Chappell has concluded a sub-publishing agreement with the two publishing companies operated by Harry Hinde Productions—Hindsight (CAPAC) and New Morning (BMI).

Chappell will administer and split the copyrights in the two catalogs. Chappell will work initially on the new Joshua album which includes five Hinde copyrights. The company is also planning a promotion campaign on the forthcoming Copper Penny single on A&M, "Call Me."

Chappell has also announced the acquisition of "Show Me," the first release by St. Catharines group, the Majority, which is being rushed out by Polydor.

produced for the Maple Music Junket by leading Canadian concert entrepreneurs, Donald Tarlton and Martin Onrot. Although principally organized as a showcase of Canadian talent for the European guests, the public will be admitted to all three concerts.

Concert No. 1, with a MOR flavor, will take place at Montreal's Place des Arts (June 5) featuring Anne Murray, the Stampeders, the Poppy Family, Frank Mills, Andre Gagnon and Moe Koffman.

Folk and soft rock music will set the pace for Concert # 2, to be held at Massey Hall in Toronto (6) with Bruce Cockburn, Murray McLauchlan, Christopher Kearney, Perth County Conspiracy, Fergus, the Mercey Brothers and Gary Buck.

Massey Hall will again be the location for Concert #3, which will present the cream of Canada's rock musicians, including Crowbar, Lighthouse, Chilliwack, Mainline, Mashmakhan, Fludd and Edward Bear.

The artists were chosen by an independent Talent Selection Committee comprising Walt Grealis, Sam Sniderman, Nevin Grant, Juan Rodriguez, Wayne Bryant, Jacques Dufresne and Michael Bennett.

Several other acts were selected by the Committee but were unable to appear because of previous commitments. This included Gordon Lightfoot, the Bells, Neil Young and the Guess Who.

The talent lineup for the two French Canadian Quebec Chaud will be complete in the near future.

French Pub Rushes Euro Win Covers

PARIS—The French publishing company Tutti-Intersong is rushing cover and foreign language versions of many of the entries in this year's Eurovision Song Contest.

The Contest, held in Edinburgh on Mar. 25, was won by Greek-born Vicky Leandros, representing Luxembourg with "Apres Toi." Miss Leandros has already recorded the song for Phonogram in English and German.

Tutti-Intersong meanwhile, is preparing covers of other titles in the Contest. A French version of the fourth-placed Dutch entry "Als Het Om De Liefde Gaat" has been recorded by Sandra and Andreas under the title "C'est pour demain" (It's For Tomorrow), with French lyrics by Michel Mallory. The song has also been offered to Vogue artist Antoine.

The Paul Mauriat Orchestra on Phonogram has already recorded an instrumental version of the Swiss entry, "C'est la Chanson de mon Amour", which was sung in the Contest by Veronique Muller. Petula Clark has written the lyric for Miss Muller's English version of the song.

Military Band Surprises British Pop Music Field

LONDON — The Pipes and Drums and Military Band of the Royal Scots Dragoon Guards (Carabiniers and Grays) single, "Amazing Grace" had the biggest advance order of any record in RCA's recent history — 30,000 copies. The week it was released the single jumped into the chart at No. 31, moving up 28 places the following week, and last week took over from RCA's previous Number One, Nilsson's "Without You" at the top of the charts. At the end of last week sales were over 200,000 copies.

"When the record was released we didn't think it had much of a chance," comments Major Charles Ramsay, the band's president. "We had recorded it for an LP 'Farewell To The Grays' (RCA International) about a year ago and we felt that everyone who wanted it would have already bought the LP."

"Amazing Grace," however, had received advance plays on radio, building a firm demand from an audience not normally associated with military bands.

The history of the record started about two years ago when Judy Collins had a version of "Amazing Grace" in the hit parade. Our band master thought he could do a good arrangement of the tune, to suit the 50 men in the combined bands of the Royal Scots Dragoons. It was strictly for private use at that time of course, but it became very popular with the men and it was virtually our theme tune.

The band is presently stationed at Herford Military Base in Germany and Ramsay is planning to

bring the men to Britain next month. "We hope to come some time in May for a month. The record was made in RCA's behalf of course so we have left the promotional details to them. We hope to record again in the summer—we shall be making a short record followed by another LP," Ramsay commented.

Magazine in Flexi-Disk Promo

LONDON—A special flexi-disk joint-promotion has been created by WEA (Kinney) and the consumer newspaper New Musical Express. A total of 250,000 copies of the disk, featuring the Rolling Stones, Curved Air and Fanny, will be given away with all copies of the newspaper on April 29.

The Rolling Stones' contribution includes extracts from four tracks, "All Down The Line," "Tumbling Dice," "Shine A Light" and "Happy," featured on the forthcoming album, "Exile On Main Street" to be released on May 12, together with a specially-written vocal introduction by Mick Jagger incorporating the names of the tracks. WEA is also including "Phantasmagoria" by Curved Air and "Blind Alley" from Fanny's forthcoming album "Fanny Hill."

The disk will be presented in a sealed bag attached to the cover of New Musical Express. A total of 250,000 copies of the newspaper will be printed, although there are facilities to print an additional 50,000 copies with the disc to meet any increased demand.

OOOOH-OH
WHAT A GREAT WAY
FOR R.K.M.
TO CELEBRATE HIS
2ND BIRTHDAY-Y-Y

WITH
JUNGLE FEVER*
WRITTEN BY B. ADOR
A R.K.M. PRODUCTION!
AN ORIGINAL R.K.M. PUBLISHING

BY THE
CHAKACHAS

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Gold for All Platinum Policy

By DAN BOTTSTEIN

NEW YORK—All Platinum Records, a burgeoning six-label complex in Englewood, N.J., is committed to a policy of success through self-containment.

The company owns all its U.S. distributors (Ampex is All Platinum's distributor in Canada; London distributes for the firm everywhere else outside the U.S.). Two 8-track recording studios are in continuous use in Englewood, and a mastering room is almost completed. A quality control operation decides what material is commercial enough for release, in addition to the traditional function of quality control, which is maintaining high standards of sound reproduction.

"Everybody is an engineer," said Joe Robinson, president of All Platinum, referring to the quality control meetings held in the company's two story building. "We built this company to give black kids a clean shot—to teach them engineering and everything else about the record business." Bill Darnel, general manager of sales, noted that "all our musicians for basic tracks are house musicians. Strings and horns are brought in from outside." (Darnel sang with Red Nichols and Les Brown.)

All Platinum, which has had most of its success on the soul singles chart, is pursuing the album market. The firm releases 15 to 20 LP's a year, and has a catalog of 50 albums to date. "We have an abundance of product on every artist," said Darnel. "When a record is coming off the charts, we're ready with another release."

The All Platinum group of labels includes the parent company, Stang, Turbo, Astroscope, Charisma and Obe. The Monuments, who recently headlined for one week at Harlem's Apollo Theater, had a million-seller on the Stang label, "Love on a Two-Way Street," and are riding the soul chart with "Thanks a Lot." On Turbo, the late Linda Jones had chart items with "Stay With Me Forever" and "Your Precious Love." The Ponderosa Twins Plus One hit the lists with "You Send Me" on Astroscope, and the Whatnauts saw chart action with "I'll Erase All Your Pain" on Stang.

Joe Robinson's wife, Sylvia

of Mickey & Sylvia) is vice president of All Platinum, and is a writer-producer for the company. She wrote "Love Is Strange," which Paul McCartney recorded on his "Wings" album. George Kerr is vice president of a&r.

All Platinum's promotion staff is directed by Robinson and Leon-

ard (Red) Forbes, national promotion man, who covers Washington, Baltimore and Philadelphia. Henry O'Neill has the Southeast territory; Walter Shagtail, the East Coast; J. L. Wright, the Midwest; Charles (Deck) Atkins, the Midwest and Far West; and Charles Godfrey travels Texas.

'Q' Hasseling Continues

• Continued from page 3

Victor Company of Japan has rights to the discrete system, but Panasonic, in reality a competitor although both firms have the same parents—Matsushita—made the decision to go discrete with hardware product last June. "RCA Records felt that the record dealer wasn't going to stand still for another like he got with the double inventories of mono and stereo records . . . or a 4-channel record at a higher price. The discrete disk is here; when played on an ordinary stereo system it'll sound even better than ordinary stereo records. While matrix records have technical limitations." Both JVC and Panasonic are not marketing matrix equipment, he said. But both will be deeply involved in full lines of discrete hardware systems.

Schory pointed out that con-

sumers already have matrix systems available.

But Berkowitz counters with the comment that the only inroads matrix has made so far have been in publicity, not in fact. "If you're talking about actual business, we're even. Try to find a matrix album at your local record store."

Matsushita is now mapping out a promotion and advertising campaign for their hardware products, which will be available this summer. But Berkowitz feels that the albums themselves will be a natural advertisement for the hardware. "They'll be in everyone's home and details about quadrasonic will be on every LP jacket." A discrete quadrasonic broadcasting system will be the natural evolution to follow. After all, "didn't stereo broadcasting follow the stereo album?"

Country Music's Fan Fair Draws 10,000

• Continued from page 1

gan modestly 20 years ago with fewer than 100 in attendance, something close to one percent of the number who showed here last week for the various country music activities.

Shows ran from 9:30 a.m. to midnight, with special luncheons and various fan business functions.

The one activity not held at the Auditorium was a special bluegrass concert and "old-time fiddling" contest, which were held on the site of WSM's nearly completed

Opryland U.S.A. entertainment complex.

Many of the fan groups came as parts of organized trips put together by radio stations or individual disk jockeys.

Importance

The importance of the Fan Fair was emphasized with the attendance of top record people from other parts of the nation. Charlie Fach, vice president of Mercury, said, "One of the problems with the record industry is that we have too many industry conventions, exposing our acts to each other. This is far more important, for we are dealing with the ultimate buyer, the consumer. He will see the flesh and blood artists perform, and this makes it meaningful." Fach, who attended with Irwin Steinberg, president of the label, said this could be the "Monterey of country music, an opening of the gates for all sorts of new exposure."

RCA sent in Harry Jenkins, Vito Blando and Frank Mancini, while Capitol brought in Wade Pepper, John Stanton and all of the field promotion men.

The first event of the Fan Fair was a meeting of the International Fan Clubs Association, headed by the Johnson Sisters of Wild Horse, Colo.



DOC SEVERINSEN, left, Henry Mancini, center, and Rocco Laginestra, president of RCA Records, chat at a recent party at the St. Regis Hotel in New York, hosted by RCA, honoring the two artists on the occasion of a release of their first album together, "Brass on Ivory."

Piracy Test Goes to U.S. Panel

• Continued from page 3

the creators of music "the constitutional right of all authors to give their exclusive rights to their writer for a limited time." Fisk argues that under the record copyright law, a manufacturer can control its version of the compulsory license copyrighted music. "For 2 cents, these authors' rights are given to the three communications monopoly."

In support of his accusations, Fisk cited the \$300 million anti-trust suit brought in New York by songwriters, in a class action against the three networks, the producers of motion picture and TV songs, et al. The suit brought

by the roster of top songwriters claims that unfair practices, under the companies' employment-or-hiring system, deny author's rights to further use of their own works (Billboard, 2/19/71).

Although the Attorney General claimed Congress had rejected compulsory licensing for recordings in S.646 (which expires in three years), the government brief said the Shaab challenge should be dismissed, because Congress is still considering copyright issues in its overall revision legislation. The Attorney General said Congress still has time to study the matter of record copyright and only Congress can make a final decision.

The government brief also held, in a footnote, that only the courts could presently decide on whether the non-copyrighted older record could be duplicated legally under the music section of the 1909 law, which failed to give recordings any protection. This presumably means the Supreme Court will have to decide—because lower courts are in disagreement on the issue.

If the Federal District's three-judge panel should rule against Shaab, the challenger could then proceed directly to the Supreme Court without having to go to Appeals Court, in asking for a decision on the constitutionality of the record copyright law.



MGM RECORDS hosted a party for distributors and promotion people after a performance of the off-Broadway musical "Grease," to herald the release of the original cast album on the MGM label. Shown above are Clive Fox, center, MGM's vice president, independent labels, flanked by members of the cast, left to right, Tom Harris, Garn Stephens, Adrienne Barbeau and Barry Bostwick.

Van Heusen Interest in Firm Goes to Bourne

NEW YORK—The Bourne Co. has acquired the Jimmy Van Heusen interest in Burke-Van Heusen, Inc. The agreement includes more than 200 songs, the majority of which were composed by Van Heusen and Johnny Burke.

Also included in the acquisition deal are compositions by Johnny Mercer, John Scott Trotter, Sammy Fain, Paul Francis Webster, Matt Kingsley, Harold Hastings and Johnny Hodges. Among the standards in the catalog are "Here's that Rainy Day," "Going My Way," "Personality," "Sunday, Monday or Always," "Sleigh Ride

in July" and "Swinging on a Star."

In addition, the catalog features songs for motion pictures, such as "Going My Way," "A Connecticut Yankee," "Road to Rio," "Road to Utopia," "My Favorite Spy," "Welcome Stranger," "Dixie," "Nelly Bly" and "Carnival in Flanders."

The Bourne Co. intends to exploit the acquired titles for new treatments by contemporary artists. A number of the titles will be incorporated into the Bourne educational paper division and developed as choral arrangements, as well as for instrumental and ensemble presentation.

Fete Honors Vet. Group

LOS ANGELES—The Sons of the Pioneers will be honored in a special dinner meeting here Apr. 21 of the John Edwards Memorial Foundation at the Ambassador Hotel. The dinner, open only to a select group from the music-entertainment industry, will be attended by past and present members of the group and many of them will perform in the event that marks the first reunion of the group in 22 years. Among those who'll be on hand from the past will be Roy Rogers, Bob Nolan, and Tim Spencer. Rogers will be among those performing. Other past members present will be Ken Curtis, Tommy Doss, Hugh Farr,

and Wade Ray. Present members who'll be on hand will include Lloyd Perryman, Dale Warren, Luther Nallie, Billy Armstrong, and Ray Lanham.

George Putnam, well-known TV newscaster who years ago used to announce the Sons of the Pioneers show, will host the dinner. The emcee of the night's events will be Sammy Jackson, air personality at KLAC, Los Angeles. Corky Mayberry, air personality at KBBQ, Los Angeles, is organizing the dinner along with Foundation head Ken Griffis. Also performing during the night will be Rex Allen and Johnny Bond. Marty Robbins is flying in from Nashville to present a special award at the dinner.

RIAA Award to Brademas

NEW YORK — Representative John Brademas (D.-Ind.) has been selected as the recipient of the Recording Industry Association of America's Fourth Annual Cultural Award. The award will be presented at RIAA's Annual Cultural Award Dinner on Tuesday (15) in the Regency Ballroom of the Shoreham Hotel, Washington. Some 600 persons, including members of Congress, key administration officials and recording industry leaders will participate in honoring Representative Brademas.

He will be cited for his leadership in Congress in the fields of the arts, humanities and education. The BIAA Cultural Award is a piece of carved Steuben glass in the shape of an obelisk, reminiscent of the Washington Monument. It is presented annually to

someone in the Federal Government who, in the opinion of the Association, has contributed notably to the advancement of culture in the country.

Previous recipients have been Senator Jacob K. Javits of New York, Willis Conover, director of the Voice of America's musical programs, and Nancy Hanks, chairman of the National Council on the Arts.

Schlaks, Big Tree In Anaconda Pact

NEW YORK—Independent producer Stephen Schlaks and Big Tree Records have concluded a production agreement for recordings by the group Anaconda. Big Tree will issue Anaconda's first single in April.

Schlaks operates through his Panastep Music production firm.

9 DEEJAYS BRING FANS

NASHVILLE—On the opening day of the International Fan Fair here, nine disc jockeys from various states had brought contingents of up to 100 fans to the event.

WAXX of Eau Claire, Wisconsin, brought two busloads to the four-day event. Others included WAGG, Franklin, Tenn.; WFG L, Fitchburg, Mass.; WCRP, Philadelphia, Pa.; WXRL, Melbourne, Fla.; WESC, Greenville, S.C.; WIL, St. Louis; and KWMT, Ft. Dodge, Iowa.

In addition, there were organized tours from Smith Falls, Ont.; Galena, Ill.; Pittsburgh; Toronto; Dayton; Indianapolis; and Arlington, Ohio.

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy: Escalera A La Fama)

- This Week**
- 1 POPPA JOE—The Sweet (RCA): Freedom (Odeon)
 - 2 SOY REBELDE—Jeanette (M. Hall): Julietta (CBS)
 - 3 SACRAMENTO (A WONDERFUL TOWN)—Middle of the Road (RCA)
 - 4 ROSAS A SANDRA—Sabu (M. Hall): Pamsco-Kleiman
 - 5 I LOVE YOU BABY—Tony Ronald (M. Hall)
 - 6 UAKADU-UAKADI—I Nuovi Angeli (Philips)
 - 7 AMARILLO (IS THIS THE WAY TO)—Tony Christie (MCA): Flash (CBS)
 - 8 MEMORIAS DE UNA VIEJA CANCION—Ginamaria Hidalgo (Microfon): Horacio Guarany (Philips)
 - 9 CUANDO SALGA EL SOL—Gilbert Beaud (Odeon); Sergio Denis (CBS)
 - 10 HERE'S TO YOU—Joan Baez/Ennio Morricone (RCA); Caravelli (CBS); Paul Mauriat (Philips)

BELGIUM (French)

(Courtesy: Telemoustique)

- This Week**
- 1 SON OF MY FATHER—Chicory Tip (CBS)
 - 2 HOW DO YOU UDO?—Mouth and McNeal (Decca)
 - 3 KISS ME—C. Jerome (Vogue)
 - 4 SAMSON AND DELILAH—Middle of the Road (MCA)
 - 5 SACRAMENTO—Middle of the Road (MCA)
 - 6 SERAFINA—Serpents Noirs (Vogue)
 - 7 DE TOI—Gerard Lenorman (CBS)
 - 8 POPPA JOE—Sweet (RCA)
 - 9 INK POT—Shocking Blue (Pink Elephant)
 - 10 LIBERTE—Gilles Marchal (A2)

BRITAIN

(Courtesy Record & Tape Retailer)

*Denotes local origin

- This Last Week**
- 1 3 AMAZING GRACE—Royal Scots Dragoon Guards Band (Harmony) Pete Kerr
 - 1 WITHOUT YOU—Nilsson (RCA)—Richard Perry (Apple)
 - 2 BEG STEAL OR BORROW—New Seekers—Polydor (Valley) David Mackay
 - 15 BACK OFF BOOGALOO—Ringo Starr—Apple (Startling)
 - 8 SWEET TALKING GUY—Chiffons London—(Robert Mellin)
 - 5 HOLD YOUR HEAD UP—Argent—Epic (Berulam) Rod Argent/Chris White
 - 13 MEXICAN PUPPETEER—Tom Jones—Decca (Ambassador) Gordon Mills
 - 4 ALONE AGAIN (Naturally)—Gilbert O'Sullivan—Mam (MAM) Gordon Mills
 - 9 DESIDERATA—Les Crane (Warner)—Fred Werner/Les Crane (Screen Gems/Columbia)
 - 11 HEART OF GOLD—Neil Young (Reprise)—Kinney (Neil Young/Elliott Mazer)
 - 20 CRYING, LAUGHING, LOVING, LYING—Labi Siffre—Pye (Groovy) Labi Siffre
 - 27 DEBORA/ONE INCH ROCK ETC.—T. Rex (T. Rex) (Essex)—Tony Visconti
 - 6 MEET ME ON THE CORNER—Lindisfarne (Charisma) Bob Johnson (Hazy)
 - 10 FLOY JOY—Supremes—Tamla Motown (Jobete/Carlin) W. Robinson
 - 12 IT'S ONE OF THOSE NIGHTS—Partridge Family (Bell) Wes Farrell (Screen Gems/Columbia)
 - 7 AMERICAN PIE—Don McLean (United Artists)—Ed Freeman (United Artists)
 - 21 RUN, RUN, RUN—Jo Jo Gunn—Asylum (Rondor) Jo Jo Gunn
 - 16 WHAT IS LIFE—Olivia Newton-John (Pye)—Harrisongs (Welch/Farrar)
 - 18 UNTIL IT'S TIME FOR YOU TO GO—Elvis Presley, RCA (Essex)
 - 17 TOO BEAUTIFUL TO LAST—Engelbert Humperdinck—Decca (Screen Gems/Columbia) Gordon Mills
 - 30 RADANCER—Marmalade Decca (Citrine)—Marmalade
 - 14 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Paul Simon (Pattern)
 - 19 BLUE IS THE COLOUR—Chelsea Football Team (Penny Farthing)—Larry Page (Stirling MacQueen)
 - 43 STIR IT UP—Johnny Nash (CBS) (Rondor)—Johnny Nash
 - 37 I AM WHAT I AM—Greyhound—Trojan (Creedmore/Rondor) Dave Blossham
 - 39 COME WHAT MAY—Vicky Leandros Philips (Louigny-Marquee) Leo Leandros
 - 22 GOT TO BE THERE—Michael Jackson (Tamla Motown)—Hal Davis (Jobete/Carlin)
 - 36 SACRAMENTO MIDDLE OF THE ROAD—RCA Sunbury Gramaco Tosh Garrett
 - 31 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (David Mackay)

- 25 SON OF MY FATHER—Chicory Tip (CBS)—R. Easterby/D. Champ (ATV Kirshner)
- 29 I CAN'T HELP MYSELF—Donnie Elbert (Avco) (Jobete/Carlin)
- 26 BROTHER CCS—RAK (CSS/RAK) Mickie Most
- BEAUTIFUL SUNDAY—Daniel Boone Penny Farthing (Stirling MacQueen) Larry Page
- 35 COULD IT BE FOREVER—Cherish David Cassidy Bell (Carlin) (KPM) Wes Farrell
- 23 BERNADETTE—Four Tops (Tamla Motown)—Jobete/Carlin
- 33 TURN YOUR RADIO ON—Ray Stevens—CBS (Carlin) Ray Stevens
- A THING CALLED LOVE—Johnny Cash/Evangel Temple Choir CBS (Valley) Larry Hubbard
- 28 POPPA JOE—Sweet (RCA)—Phil Wainman (Chinnichap/Rak)
- TAKE A LOOK AROUND—Temptations, Tamla Motown (Jobete/Carlin) Norman Whitfield
- 40 DOWN BY THE LAZY RIVER—Osmonds—MGM (Copyright Control) Michael Lloyd/A. Osmond
- 41 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drifters, Atlantic Screen Gems/Columbia
- 47 NEVER BEFORE—Deep Purple (Hec)—Deep Purple
- 32 SMOKE GETS IN YOUR EYES—Blue Haze A&M (Chappell)—Phillip Swern/Johnny Arthey
- 24 MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymond (Chappell)
- RUNNIN' AWAY—Sly & The Family Stone, Epic (Kinney) Sly Stone
- 45 GIVE IRELAND BACK TO THE IRISH—Wings (Apple) Paul & Linda McCartney (Nother/Kidney Punch) (Apple)
- 48 TELEGRAM SAM—T. Rex (T. Rex)—Tony Visconti (Wizard)
- THE LION SLEEPS TONIGHT—Dave Newman, Pye (Cromwell) Prudence Prod.
- 42 I'M GONNA BE A COUNTRY GIRL AGAIN—Buffy Sainte-Marie Vanguard (Essex)—Bob Lurie/Mavrad Solomon
- WADE IN THE WATER—Ramsey Lewis, Chess (Carlin) Esmond Edwards

DENMARK

(Courtesy Danish Group of IFPI)

*Denotes local origin

- This Week**
- 1 HOW DO YOU DO—Mouth & MacNeal (Philips)—Intersong
 - 2 FUT I FEJEMOJET—John Morgensen (Play)—Imudico
 - 3 A SOMMER PRAYER FOR PEACE—Archies (RCA)—Stig Anderson
 - 4 POPPA JOE—Sweet (RCA)—Stig Anderson
 - 5 PERSUADERS—John Barry ork. (CBS)—Kirsner
 - 6 OLE DET VAR I SPANIEN—Johnny Reimar (Philips)—Stig Anderson
 - 7 JEG ER PAA VEJ TIL HERSTEDVESTER—Klaus & Servants (RCA)—Stig Anderson
 - 8 FIND DIG EN BLOMST—Bjorn Tidmand (Odeon)—Multitone
 - 9 WE ARE GOIN' DOWN JORDAN—Les Humphries Singers (Decca)—Butterfly
 - 10 QUEEN OF SPADES—Made in Denmark (Columbia)—Imudico

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)

NATIONAL

- This Week**
- 1 DE TOI—Gerard Lenorman (CBS)
 - ELLE, JE NE VEUX QU'ELLE—Ringo Willy Cat (Carrere)
 - L'AVVENTURA—Stone, Charden (Discodis)
 - POUR LA FIN DU MONDE—Gerard Palaprat (Disc'AZ)
 - BONJOUR LA FRANCE—Rita Pavone (RCA)
 - HOLIDAYS—Michel Polnareff (Disc'AZ)
 - CE N'EST RIEN—Julien Clerc (Pathe-Marconi)
 - II—Gerard Lenorman (CBS)
 - COMME SI JE DEVAIS MOURIR DEMAIN—Johnny Hallyday (Philips)
 - UNE ROSE POUR SANDRA—J. Fray (Philips)

INTERNATIONAL

- This Week**
- 1 SAMSON & DELILA—Middle of the Road (RCA)
 - 2 BABY I FEEL SO FINE—Gilbert Montagne (CBS)
 - 3 THEME FROM SHAFT—Isaac Hayes (Polydor)
 - 4 POP CONCERTO—Pop Concerto Orchestra (Disc'AZ)
 - 5 HOW DO YOU DO—Mouth & MacNeal (Philips)
 - 6 ONCE UPON A TIME IN THE WEST—Ennio Morricone (RCA)
 - 7 TELEGRAM SAM—T. Rex (CBS)
 - 8 SOLEY SOLEY—Middle of the Road (RCA)
 - 9 COZ I LUV YOU—Slade (Polydor)
 - 10 BLACK DOG—Led Zeppelin (Kinney)
 - 11 RED MAN—Barry Ryan (Polydor)

HOLLAND

(Courtesy Radio Veronica and Bas Mul)

*Denotes local origin

- This Week**
- 1 POPPA JOE—The Sweet (RCA)—Universal Songs
 - 2 THE TALK OF ALL THE USA—Middle of the Road (RCA)—Universal Songs
 - 3 *ALS HET OM DE LIEFDE GAAT—Sandra & Andres (Philips)—Dayglow
 - 4 LOOK WOT YOU DUN—Slade (Polydor)—Dayglow
 - 5 SON OF MY FATHER—Chicory Tip (CBS)—Veronica
 - 6 *INKPOT—Shocking Blue (Pink Elephant)—Dayglow
 - 7 FREEDOM—Max & Kathie Kissoon (Young Blood)—Belinda
 - 8 THE BABY—The Hollies (Polydor)
 - 9 *N MAN MAG NIET HUILEN—Jacques Herb (11 Provincien)—Basart/Bospol
 - 10 *IOLY DAY—George Baker Selection (Negram)—Witch

HONG KONG

(Courtesy Radio Hong Kong)

*Denotes local origin

- This Week**
- 1 WITHOUT YOU—Nilsson (RCA)
 - 2 AN OLD FASHIONED LOVE SONG—Three Dog Night (Stateside)
 - 3 *BE YOURSELF—Teddy Robin (Philips)
 - 4 IRON MAN—Black Sabbath (Vertigo)
 - 5 UNTIL IT'S TIME FOR YOU TO GO/WE CAN MAKE THE MORNING—Elvis Presley (RCA)
 - 6 MY WORLD—The Bee Gees (Polydor)
 - 7 SWEET SEASONS—Carole King (Ode)
 - 8 JESUS—Cliff Richard (Columbia)
 - 9 DAY AFTER DAY—Badfinger (Apple)
 - 10 OUT OF SIGHT OUT OF MIND—Shocking Blue (Pink Elephant)

ITALY

Courtesy: Discografia Internazionale

*Denotes local origin

- This Week**
- 1 JESAHIEL—Delirium (Fonit-Cetra) Usignolo/Universale
 - 2 GRANDE GRANDE GRANDE—Mina (PDU)—Italcari/PDU
 - 3 MONTAGNE VERDI—Marcella GGD)—Melodi
 - 4 I GIORNI DELL'ARCOBALENO—Nicola Di Bari (RCA)—ADD
 - 5 IMAGINE—John Lennon (Apple)—Ritmi e canzoni
 - 6 IL RE DI DENARI—Nada (RCA)—ADD
 - 7 ALL THE TIME IN THE WORLD—Louis Armstrong (United Artists)—Tevere
 - 8 MY WORLD—Bee Gees (Polydor)—Senza Fine
 - 9 COME LE VIOLE—Peppino Gagliardi (King)—Indios
 - 10 VADO A LAVORARE—Gianni Morandi (RCA)—Add/Mimo
 - 11 GIRA L'AMORE—Gigiola Cinquetti (CDG)—Suvini Zerboni
 - 12 TI VOGLIO—Donatello (Ricordi)—Fama
 - 13 LA CANZONE DEL SOLE—Lucio Battisti (Numero Uno)—Acqua Azzurra
 - 14 THEME FROM SHAFT—Isaac Hayes (Stax)
 - 15 GIU' LA TESTA—Ennio Morricone (Cinevox)—Cinevox
 - 16 WITHOUT YOU—Nilson (RCA)—Aromando
 - 17 NON VOGLIO INNAMORARMI MAI—Gianni Nazzaro (CGD)—Di Lazzaro
 - 18 UN DIADEMA DI CILIEGE—Ricchi e Poveri (Cetra)—Usignolo
 - 19 PIAZZA GRANDE—Lucio Dalla (RCA)—ADD
 - 20 LA DECADENCE—J. Birkin & S. Gainsbourg (Fontana)
 - 21 WOMEN IN LOVE—Keith Beckingham (Joker)
 - 22 EHY AMERICA—James Brown (Polydor)
 - 23 MOZARTI/SINF. N. 40—Waldo de Los Rios (Carosello)—Curci
 - 24 LA CARROZZA DI HANS/IMPRESSIONI DI SETTEMBRE—Premiata Forneri Marconi (Numero Uno)—Universal
 - 25 QUEL CHE NON SI FA PIU—Charles Aznavour (Barclay)

JAPAN

(Courtesy: Music Labo, Inc.)

*Denotes local origin

- This Week**
- 1 CHISANA KOI—*Mari Amachi (CBS/Sony)—Watanabe
 - TOMODACHI YO NAKUNJA NAI—*Kensaku Morita (RCA)—Sun, Music
 - KEKKON SHIYO YO—*Takuro Yoshida (CBS/Sony)—P.M.P.
 - I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)—Eastern Music
 - SHE'S JUST MY KIND GIRL—Bjorn & Benny (Epic)—Shinko
 - WAKARE NO ASA—Pedro & Capricious (Atlantic)—Suiseisha
 - THAT THE WAY A WOMAN IS—Messengers (Rare Earth)—Jobete/Taijo
 - SHUCHAKU EKI—*Chivo Okumura (Toshiba)—Watanabe
 - TOMODACHI—*Saori Minami (CBS/Sony)—Nichion
 - DAY AFTER DAY—Badfinger (Apple)—Shinko
 - AME NO AIRPORT—*O Yan Hui Hui (Toshiba)—Takarajima
 - YOAKE NO TEISHABA—*Shoji Ishibashi (Crown)—Crown
 - MOTHER OF MINE—Neil Reid (London)—Folster

- 14 DAREKA GA KAZE NO NAKADE—*Tsunehiko Kamijyo (King)—April Music
- 15 HACHI NO MUSASHI WA SHINDANOSA—*Takao Hirata & Sellstars (Dan)—Tokuma
- 16 YUKIAKARI NO MACHI—*Rumiko Koyanagi (Reprise)—Watanabe
- 17 YURUSARENAI AI—*Kenji Sawada (Polydor)—Watanabe
- 18 AMERICAN PIE—Don McLean (United Artists)—UA/Taijo
- 19 KAMOMEMACHI MINATOMACHI—*Hiroshi Itsuki (Minoruphone)—Nichion
- 20 DAKARA WATASHI WA KITAGUNI E—*Cherish (Victor)—Victor

MALAYSIA

(Courtesy: Rediffusion, Malaysia)

- This Last Week**
- 1 1 HURTING EACH OTHER—The Carpenters (A&M)
 - 2 5 AMERICAN PIE—Don McLean (UA)
 - 3 3 MY WORLD—Bee Gees (Atco)
 - 4 14 DOWN BY THE LAZY RIVER—The Osmonds (MGM)
 - 5 7 SUNSHINE—Jonathan Edwards (Capricorn)
 - 6 4 LEVON—Elton John (Uni)
 - 7 2 DAY AFTER DAY—Badfinger (Apple)
 - 8 12 SWEET SEASONS—Carole King (Ode)
 - 9 — (Is This The Way To) AMARILLO—Tony Christie (MGM)
 - 10 6 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Elektra)

NORWAY

(Courtesy: Verdens Gang)

*Denotes local origin

- This Week**
- 1 SACRAMENTO—Middle of the Road (RCA)—Liberty
 - I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)—Bendiksen
 - 3 POPPA JOE—Sweet (RCA)—Sweden
 - 4 MORNING HAS BROKEN—Cat Stevens (Island)—Sweden
 - 5 RATITI—Eivind Loeberg (Columbia)—Imudico
 - 6 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Sonet
 - BEG STEAL OR BORROW—New Seekers (Philips)—Universal/Film
 - 8 SON OF MY FATHER—Chicory Tip (CBS)—Sweden
 - 9 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
 - 10 AMERICAN PIE—Don McLean (United Artists)—United Artists

SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers and Distributors Association)

- This Week**
- 1 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia)—Cookaway, EMI
 - 2 WITHOUT YOU—Nilsson (RCA)—Essex, Teal
 - 3 SON OF MY FATHER—Chicory Tip (CBS)—Laetrec, GRC
 - 4 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Laetrec, GRC
 - 5 BRAND NEW KEY—Melanie (Buddah)—Neighborhood, Gallo
 - 6 MOTHER—John Lennon (Parlophone)—Northern, EMI

- 7 SACRAMENTO—Middle of the Road (RCA)—Laetrec, Teal
- 8 MOTHER OF MINE—Neil Reid (Decca)—Chappell, Gallo
- 9 I WILL RETURN—Springwater (Polydor)—Jigsaw, Trutone
- 10 MOTHER—Barbra Streisand (CBS)—Northern, GRC

SPAIN

(Courtesy of "El Musical")

*Denotes local origin

- This Week**
- 1 YO NO SOY ESA—*2 Mari Trini (Hispavox)—Hispavox
 - 2 EL CHICO DE LA ARMONICA—*Micky (RCA)—RCA
 - 3 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)—Armonico
 - 4 SI YO FUERA RICO—*Nuestro Pequeno Mundo (Movieplay)—Chappel Iberica
 - 5 SOY REBELDE—*Jeanette (Hispanavox)—Musica de Espana
 - 6 I LOVE YOU BABY (In Spanish)—*Tony Ronald (Movieplay)—Penta Music
 - 7 SOLEY, SOLEY—Middle of the Road (RCA)—RCA
 - 8 MY WORLD—The Bee Gees (Polydor)—Fontana
 - 9 EN ESTE MUNDO EN QUE VIVIMOS—*Karina (Hispanavox)—Universal
 - 10 UN BESO Y UNA FLOR—*Nino Bravo (Polydor)—Fontana-Zafiro

SWEDEN

(Courtesy: Radio Sweden)

- This Last Week**
- 1 1 PAUL SIMON (LP)—Paul Simon (CBS)—Sonet
 - 2 2 HIMSELF (LP)—Gilbert O'Sullivan (MAM)—April
 - 3 3 IS THIS THE WAY TO AMARILLO—Tony Christie (MCA)—ATV-Kirshner
 - 4 4 JESUS CHRIST SUPERSTAR (LP)—Various Artists (MCA)—Universal-Film
 - 5 5 SACRAMENTO—Middle of the Road (RCA)—Edition Liberty
 - 6 7 SON OF MY FATHER—Chicory Tip (CBS)—Sweden
 - 7 6 POPPA JOE—Sweet (RCA)—Sweden
 - 8 — VINGSLAG (LP)—Berni Staf (Metronome)—Multitone
 - 9 8 THICK AS A BRICK (LP)—Jethro Tull (Chrysalis)—Air
 - 10 — C.C.S. 2 (LP)—C.C.S. (Rak)

SWITZERLAND

(Courtesy: SRG, German Service, Swiss Broadcasting Corp.)

- This Week**
- 1 HOW DO YOU DO—Mouth & MacNeal (Philips)
 - 2 SACRAMENTO—Middle of the Road (RCA)
 - 3 POPPA JOE—The Sweet (RCA Victor)
 - 4 OLD MAN MOSES—Les Humphries Singers (Decca)
 - 5 TELEGRAM SAM—T. Rex (Ariola)
 - 6 BLACK DOG—Led Zeppelin (Atlantic)
 - 7 NEVER BEFORE—Deep Purple (Purple)
 - 8 THE WIZARD—Uriah Heep (Island)
 - 9 I WILL RETURN—Springwater (Polydor)
 - 10 AM TAG AIS CONNY KRAMER STARB—Juliane Werding (Hansa)

From The Music Capitals of the World

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BARCELONA

The song with which Jaime Morey (Belter) represented Spain at the last Eurovision Song Contest "Amanece" (Sunrise) has been released in Spanish in Puerto Rico, Mexico, Argentina, Venezuela, Portugal, Switzerland, Germany, France and Belgium. . . . Camilo Sesto (Ariola) will travel to Argentina and will stay from June 1 until the 15 in order to tape two programs for Channel 13 of Argentinian TV. . . . The Barcelona Theatre have started a series of Festivals under the generic name of "Pop and Folk Contemporary." At the first festival were the group Maquina and John Campbell (both Diabolo). . . . First record by Spanish group Franklin (Ariola) is a version of the Jagger and Richard song "Satisfaction." The record was produced by Teddy Bautista (lead vocalist of Los Canarios). . . . Jazz musician Bill Coleman performed for one week at the club "La Cova del Drac." . . . On March 17, French singer Gilbert Montagne (CBS) made his debut at the discotheque

"Metamorfosis." . . . Belter has released a collection of four LPs titled "Selection Antologica" and sung by Flamenco singer Fosforito. . . . Ekipo has launched a tape system not used before in the Spanish market—the "single cassette," a cassette including only two songs and sold at the same price as a 45 single record: 90 pesetas (\$1.30). The three first releases are by Frederic Francois, Jimmy Frey and El Pequeno Tim. DOLORES ARACIL

LENINGRAD

Melodiya's recent classical releases include two monaural-only albums of restored and improved recordings made in the early '50s of the Prokofiev, Verdi, Glinka, Rimsky-Korsakov operatic pieces in performance by the Bolshoi opera casts, featuring among others Russian singers Obukhova and Mikailov. . . . Recent drama releases are represented by recorded "Princess Turandot" production by Moscow's Vakhtangov theater, featuring famous Russian drama actors of the '60's. Ulyanov, Gritzenko, Borisova, Lanovoi. VADIM YURCHENKOV

What's Happening

• Continued from page 34

"Cat Mother," (LP), **Cat Mother**, Polydor. . . . WCCB, Catholic Central High School, Detroit, Richard Wyant reporting: "When the Bell Rings," **Newport News**, CA. . . . Missouri—KCCS, Univ. of Missouri, Columbia, Doug Carr reporting: "Queues," (LP), **Vigrasse & Osborne**, Uni.

WEST—California—KHCS-FM, Humboldt State College, Arcata, Richard Taylor reporting: "Just Another Band from L. A.," (LP), **Mothers of Invention**, Bizarre. . . . KFJC-FM, Foothill College, Los Altos Hills, Steve Alt reporting: "Ships With Sails," **The Doors**, Elektra. . . . Oregon—KLCC-FM, Lane Community College, Dave Chance reporting: "Crazy Lady," (LP), **Joyce Everson**, Warner Bros.

SOUTH—Alabama—WVSU-FM, Sanford Univ., Birmingham, Rich Wood reporting: "Look What You Done for Me," **Al Green**, Hi. . . . WECL-FM, Auburn Univ., Auburn, James M. Carter reporting: "I've Been Lonely," **Frederick Knight**, Stax. . . . Louisiana—WLPI, Louisiana Polytechnic Institute, Ruston, Gary Cascio reporting: "Together," (LP), **Jesse Colin Young**, Raccoon. . . . Tennessee—WRVU-FM, Vanderbilt Univ., Nashville, Mike Anzek reporting: "Oh Girl," Chi-Lites, Brunswick.

CPS Sale Helps Show How Consumer 'Relates'

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post-sale analysis of the tickets (Kimball computer tickets were affixed on each album) may reveal something about the best price points in classical product. Merchandise was priced (reg. \$6.98-\$4.87, \$5.98-\$3.87, \$2.98-\$1.87).

Losk said that the idea proved to him "that a rackjobber doesn't have to handle every account the same. You can use creativity. Just because you're a rackjobber doesn't mean you aren't capable of being specialized too."

He said he planned the event prior to the recent National Association of Record Merchandising (NARM) convention. Then at NARM, he attended a seminar on classical music conducted by Bruce Lunvall of Columbia and Peter Munves of RCA.

Miss Yoksoulian said the event probably would never have been possible without the specialized assistance supplied by the Lieberman rack operation. "I know I would never have tried it alone." Now both feel it will be successful in the 11 other stores Miss Yoksoulian buys for and possibly downstate stores operated out of a separate Peoria, Ill. headquarters. Additionally, they feel the special event could work in other minority music areas such as polka, international, jazz and so forth and even with country music.

CPS customers, however, particularly welcomed such an event keyed to classical music. No one asked why such a sales was being held. "The most universal comment I got was something to the effect that it's about time we did this for classical music fans."

Sly & White to Discuss Video Telecast Concept

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ation might, in many instances, limit the listener to only one channel of sound.

For transmission of the audio and video signals over phone lines, as in the Ft. Worth telecast to the three additional campuses covered by the event, the problem of multiplexing the signal becomes greater still.

Following the Ft. Worth presentation, White was contacted and gave his impressions of the first telecast. It was, he felt, highly successful, despite a brief period of difficulty with the audio signal as received in Salt Lake City.

College Radio

• Continued from page 34

sibility of similar, regularly scheduled meetings was discussed. A tentative meeting was set, with the final date yet to be decided, and Elektra Records offered its facilities for the meeting.

Labels represented included A&M, ABC/Dunhill, Atlantic, Buddah, Columbia, Elektra, Metro-media, London, Polydor and RCA Records. Independent promotions representative Paul Brown also attended.

Push on Abbado

• Continued from page 39

will be the complete recording of Czechoslovakia's great "national" orchestral work, Smetana's "Ma Vlast" (My Homeland), played by the Boston Symphony Orchestra conducted by Czech-born Rafael Kubelik, new musical director of New York's Metropolitan Opera.

A new DGG debut record will introduce another young musician from Korea, violinist Yong Uek Kim. He plays the Bach No. 2 solo partita and, with pianist Karl Engel, Beethoven's piano and violin sonata Op. 12 No. 3.

Letters To The Editor

• Continued from page 33

attempt to make the program relevant to the community. I have worked nearly every format from classical and religious to top 40 and country, but I find my most satisfying moments in radio are on switchboard isn't jammed with "Beef or Bouquet" has gained a talk format is a viable and an important format for a community—and public service-oriented station, and I'm proud to be associated with it.

Thanks for the plug, though, not many people are named in your column, when you consider the thousands associated with radio, and I appreciate the fact that I have been.

Incidentally, I've just finished reading Arnold Passman's "The Deejays," and I've got to say that it's everything you said it was. I could sit and talk for hours about radio formatting and deejays—it was fascinating to see so much interesting material condensed into one book. I've recommended it to most of my friends in the business, and I'm afraid I'm going to have to let go of it long enough to loan it to some of them.

Bryan Meyers
KOYN
Billings, Mont.

RCA Weighs Cobaloy Use

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that the improved formulation available in Cobaloy will automatically result in a number of trade-offs, including slower-moving tape, to equal performance of today's videocassette systems operating at speeds of from 3¾ to 15 IPS.

Graham anticipates that with the development of the new tape, and the advantages that go with it, cartridge television players could, eventually be scaled down to the size of their audio counterparts.

However, the problem that now faces the Texas-based company is that of stimulating the necessary advancement of machine design in companies other than RCA so that a viable market could be created for the new tape formulation.

From the Music Capitals Of the World

• Continued from page 22

rently at the Hilton casino theater is set to perform its own original compositions with the Nevada Symphony Orchestra May 13 in the Convention Center. SOUP will also be starring with Wayne Newton in the third of a series of Concerts for Children with maestro David Forrester. Members of SOUP are John Vinatieri, Gary Stamper, Don Pullen, Bob Harvey and Tom Muntz.

Ben Blue returned to Las Vegas after a three-year absence to star in Barry Aston's new Silver Slipper Show. Also in the burlesque show are singer Jim Hodge and comedian-singer Charlie Vespia. RCA's Julie Budd closed April 15 at the Playboy Club in Great Gorge, New Jersey. . . . Vic Damone on the Bob Hope Special Saturday (29).

Jan Murray played the first date on his new three-year contract with the Riviera when he co-headlined with Vikki Carr. The two closed Tuesday (18). . . . Johnny Carson and Bette Midler opened at the Sahara Friday (21).

Henry Lewin, senior vice president for Hilton Western Region Corp., takes over as head of the Las Vegas Hilton-International.
LAURA DENI

NAFMB Discords

• Continued from page 27

FM stations could have had a matrix form of stereo instead of a discrete form. Countering an earlier comment from matrix advocates that discrete quadrasonic broadcasting degraded the FM sound, Gabbert said that any broadcaster who says matrix is 4-channel is "ripping off his public." He also announced that he felt the Lou Dorren discrete quadrasonic broadcasting system complied with all existing FCC rules and "I intend to start quadrasonic broadcasting on May 1 . . . if I still have a license."

Earlier, Harold Kassens of the FCC stated that the first time the FCC heard of quadrasonic broadcasting was an experiment at WNYC-FM, the New York City public station. This was a "concert atmosphere" type of broadcast, he said. "If you're going to do 4-channel in the concert hall atmosphere, perhaps you don't need as much width for broadcasting." He pointed out that criteria for quadrasonic broadcasting was still needed and added that the voice of the singer used to disappear in early stereo broadcasts and that this still happened now in quadrasonic broadcasts (he did not state whether he was referring to matrix or discrete systems).

The Electronics Industries Association is setting up a study panel to look into quadrasonic, he said. And, although there is only one system before the FCC (the Lou Dorren discrete system), he said that General Electric is experimenting in a discrete broadcasting system and "I have heard of three other systems." Any ruling by the FCC on quadrasonic broadcasting is going to take a little more time, he said.

Ray Norstrand, a matrix advocate, moderated the panel discussion, which included Lou Dorren, director of research for Quadra-cast Systems, Gabbert; Emil Torick, CBS Labs; Howard Durbin, Electro-Voice; and R. Itoh, Sansui.

Torick claimed that the discrete disk suffers a loss in sound level. "If quadrasonic makes it," he said. "It's going to be the music buffs who make it go." He pointed out that CBS Records, which he said was the largest record company in the U.S., the largest record company in Europe, and the largest record company in Japan were all behind the CBS SQ disk system. Durbin of Electro-Voice said that his firm was basically involved in hardware and "we, as an industry, would like to get people buying hi-fi equipment again rather than snowmobiles." He said he felt that the public was going to be playing quadrasonic "from records, not off the air."

Louis Goldberg, representing Sansui, said the Sansui matrix unit was totally compatible. Sales of equipment were spotty, though some markets were good. The industry needed better education on quadrasonic and his firm had developed a pamphlet detailing promotion and sales procedures. Sansui will try to assist strong dealers in planning promotion campaigns and quadrasonic programs with radio stations. will help put groups of dealers together to buy radio programs in quadrasonic, and will even sponsor some quadrasonic radio programs alone. He said Sansui will soon begin to supply encoders to radio stations (about 40 is all that are available now in the U.S.) and that radio stations should make every effort to push quadrasonic over the air.

Dorren's comments were basically refuting attacks from matrix advocates about his system, but he did state that he felt matrix forced the artist and the record producer to confine themselves in creating their product while the discrete system allowed them to dictate the way the listener would hear their product.

Torick, in his rebuttal, paid tribute to Dorren, but said "unfortunately you're tied into the fortunes of a discrete disk system." He said that matrix would give better speaker separation than the three or four dbs that discrete advocates had been claiming, especially with the development of a

logic enhancer that will soon be on the market. He said he was not against the discrete disk and that he hoped someday one would be developed.

At this point, Rex Ison, chief engineer of RCA Records, stood up in the audience and commented in a sarcastic tone to the people who'd been disclaiming the RCA discrete disk which the firm intends to start releasing in May, "this has been a very informative meeting."

Talent In Action

• Continued from page 20

Don't Know How to Love Him." Her Billie Holiday medley, which was to have closed the show, tended to slow things down, but she brought down the house with her rendition of "My Man." As an afterthought, Miss Ross returned and treated the diners to a whimsical medley of hits she'd originally recorded with the Supremes.

JOE TARAS

VIKKI CARR

Riviera Hotel, Las Vegas

Vikki Carr with a sexy hairdo and dress comes on with "I Want to Be Happy" and "I Got Love." She also has a successful show, lovely personality and great voice.

She offers a varied program including a bouncy version of "Without a Song," cries during "I Can't Stop Loving You," followed by "The First Time Ever I Saw Your Face" backed by excellent flute work.

Miss Carr swings with "If I Were Your Woman" and gets dramatic with "It Must Be Him." Her notes are clear, powerful and polished as evidenced in "With Pen in Hand," and "You're Just Too Good to Be True."

During a guitar solo she changes clothes coming back to offer three songs in Spanish. Andy Thomas conducts the Jack Cathcart Orchestra.

LAURA DENI

TONY JOE WHITE LINDY STEVENS

The Lion's Share
San Anselmo, Calif.

Just prior to embarking on a 20-city U.S. tour with Creedence Clearwater Revival, Tony Joe White moved into this Marin area club to work out several tunes from his latest Warner Bros. album "The Train I'm On" and to build cohesiveness with his new group. Working with White now is drummer Jerry "Sundance" Patterson and bass guitarist Mike Plunk neither who play with the spark and confidence of White's previous musicians. Nevertheless Patterson and Plunk demonstrate individual ability and a few more outings with White will bring them all together as a group.

Tony Joe White is one of the most natural and absorbing performers extant at this time, mixing recent compositions with some older tunes. Standard with his fans is the mournful "Rainy Night in Georgia," the exuberant "Back to the Country" and "On the Road Look," which describes the experiences of traveling musicians everywhere.

White could surely use another "Polk Salad Annie" and two or three of the new tunes in his latest Warner Bros. LP (his second for the label) might do the job for him.

Decca's Lindy Stevens is a pleasing personality with a strong voice. Accompanying herself at the piano and on guitar she was well received throughout her 25 minutes on stage as she sang a program of her own compositions. She is highly reminiscent of Laura Nyro.

PAUL JAULUS

Where Is Frank Sinatra Now?

POPULAR ARTISTS

SINATRA FAMILY
Wish You A Merry Christmas
LP Reprise FS1026 12-415-0268-0 5.98

SINATRA, FRANK
Academy Award Winners
LP Reprise FS1011 12-415-0206-6 5.98
8T Ampex M81011 96-110-2669-9 6.95
CA M51011 92-110-2669-7 6.95

All Alone
LP Reprise FS1007 12-415-0202-2 5.98

All The Way
8T Capitol 8XT1538 96-150-0902-5 6.98

At The Sands
R3 Bell & Howell RST1019-P,DP 98-180-0431-9 11.95

Best Of
R3 Ampex X2950 98-110-2276-2 5.95
8T Capitol 8XT2950 96-150-0845-3 6.98
CA 4XT2950 92-150-1111-4 6.98

Christmas Album
LP Capitol DT-894 12-150-0211-1 5.98
8T 8XT 894 96-150-0211-5 6.98

Concert Sinatra
LP Reprise FS1009 12-415-0204-4 5.98

Cycles
LP Reprise FS1027 12-415-0217-9 5.98
8T Ampex M81027 96-110-0231-5 6.95
CA M51027 92-110-0231-3 6.95

Deluxe Set
LP Capitol STFL-2814 [6] 12-150-0371-6 23.98

Essential Frank Sinatra
LP Columbia S3S842 [3] 12-100-0785-4 11.98

Francis A. & Edward K., w. Ellington,
Duke
LP Reprise FS1024 12-415-0215-7 5.98

Frank Sinatra & Company
CA Ampex M51033 92-110-4078-8 6.95

Greatest!
8T Capitol 8XT 374 96-150-0929-6 6.98
CA 4XT 374 92-150-1053-1 6.98

Greatest
R3 Ampex X374 98-110-2253-5 5.95

Greatest Hits
8T Ampex M81025 96-110-2653-1 6.95
CA M51025 92-110-2653-9 6.95

LP Reprise FS1025 12-415-0216-8 5.98

LP Harmony KH3031B 12-401-0351-8 2.98

Great Hits Of
R3 Ampex X2036 98-110-2260-4 5.95

Great Years
LP Capitol STCO 1762 [3] 12-150-0372-7 11.98

POPULAR ARTISTS

Guys & Dolls
LP Harmony HS1011 12-110-0876-6 9.95

Have Yourself
Christmas
LP Harmony HS1011 12-110-0876-4 9.95

High Society (C)
LP Capitol SW-75 96-110-0877-7 9.95

In Hollywood
LP Columbia CL 12-415-0221-5 5.98

I Remember
LP Reprise FS1010 96-110-0235-9 6.95

It Might As Well
Count
LP Reprise FS1011 98-180-0100-3 6.95

It Might As Well
Man Alone
LP Reprise FS1011 12-415-0267-9 5.98

Man & His Music
R3 Bell & Howell RST1019-P,DP 98-180-0431-9 11.95

Moonlight Sinatra
LP Reprise FS1018 12-110-2865-9 6.95

My Kind Of Broadway
LP Reprise FS1015 12-401-0190-9 1.89

My One & Only Love
LP Capitol DF-725 96-110-0227-7 6.95

My One & Only Love
Journey
8T Capitol 8XFF-724 [2] 96-110-0227-7 6.95

CA 4XFF-701 92-110-0031-1 5.98

My Way
CA Ampex M51029 96-110-0208-8 5.98
8T Ampex M81029 96-110-0224-6 6.95
CA M51029 92-110-0224-4 6.95

My Way/Cycles
R3 Bell & Howell ST303-4 98-110-0227-9 6.95

Ring-A-Ding-Ding
LP Reprise FS1001 92-110-0227-7 6.95

Romantic Songs From
Years
LP Harmony HS11205 12-415-0211-3 5.98

Sentimental Journey
LP Capitol SF-726 12-415-0213-5 5.98

September Of My Year
8T Ampex M81014 92-110-0228-8 6.95
CA M51014 12-401-0357-4 1.89

LP Reprise FS1014 12-415-0200-0 5.98

Brass
12-415-0201-1 5.98

12-415-0198-3 5.98

12-415-0031-1 5.98

You
12-415-0208-8 5.98
96-110-0224-6 6.95
92-110-0224-4 6.95

Over Me
7 12-401-0185-2 1.89

Night
96-110-0227-9 6.95
92-110-0227-7 6.95
12-415-0211-3 5.98

12-415-0213-5 5.98

92-110-0228-8 6.95

Land, w. Crosby,
12-401-0357-4 1.89

ST1003-P,DP 98-180-0445-5 11.95

POPULAR ARTISTS

Musie
96-110-0876-6 9.95
12-110-0876-4 9.95
96-110-0877-7 9.95
12-415-0203-3 5.98

Watertown
8T Ampex M81031 96-110-0234-8 6.95
CA M51031 92-110-0234-6 6.95
LP Reprise FS1031 12-415-0220-4 5.98

What Is This Thing Called Love
LP Capitol STBB-529 [2] 12-150-0373-8 5.98
8T 8XFF-529 96-150-0373-2 7.98
CA 4XFF-529 92-150-0373-0 7.98

World We Knew
LP Reprise FS1022 12-415-0214-6 5.98
8T Ampex M81022 96-110-0229-1 6.95
CA M51022 92-110-0229-9 6.95

SINATRA, NANCY
Boots
8T Ampex M86202 96-110-0256-4 6.95
CA M56202 92-110-0256-2 6.95
LP Reprise RS6202 12-415-0043-5 5.98

Country My Way
LP Reprise RS6251 12-415-0064-0 5.98
8T Ampex M86251 96-110-0266-6 6.95

Greatest Hits
8T Ampex M86409 96-110-0333-0 6.95
CA M56409 92-110-0333-8 6.95
LP Reprise RS6409 12-415-0163-2 5.98
R3 Bell & Howell RST6409-B 98-180-0319-0 6.95

How Does That Grab You?
Movin' With Nancy
8T Ampex M86277 96-110-0270-2 6.95
CA M56277 92-110-0270-0 6.95
LP Reprise RS6277 12-415-0076-4 5.98

Nancy
R3 Bell & Howell RST6333-B 98-180-0342-9 6.95
LP Reprise RS6333 12-415-0106-3 5.98
8T Ampex M86333 96-110-0287-1 6.95
CA M56333 92-110-0287-9 6.95

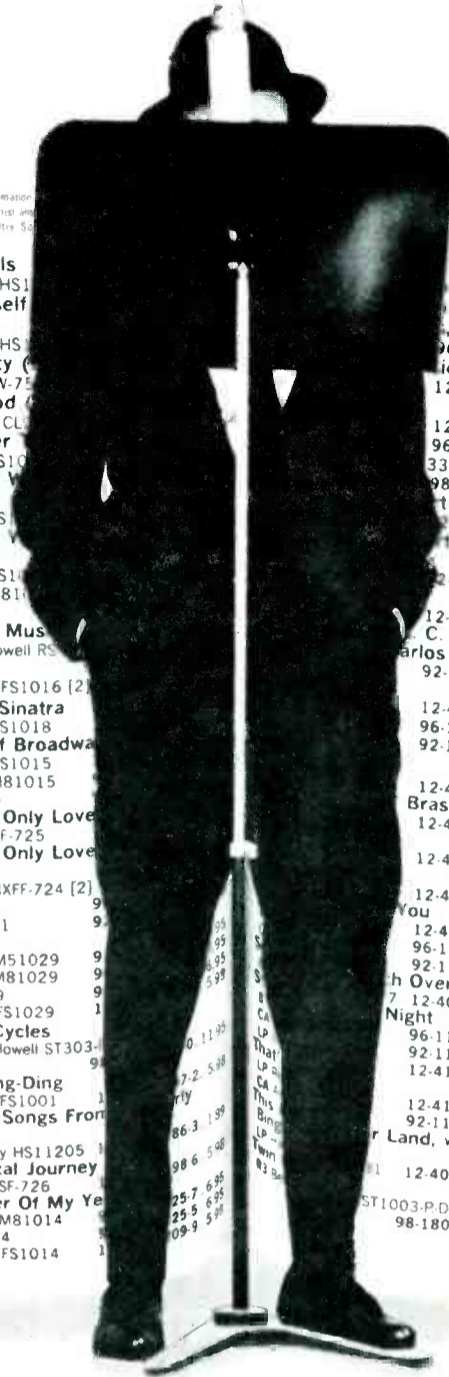
Nancy In London
LP Reprise RS6221 12-415-0052-6 5.98

Nancy & Lee, w. Hazlewood, Lee
LP Reprise RS6273 12-415-0073-1 5.98

w. Hazlewood, Lee
8T Ampex M86273 96-110-0268-8 6.95
CA M56273 92-110-0268-6 6.95

Sugar
8T Ampex M86239 96-110-0263-3 6.95
CA M56239 92-110-0263-1 6.95
LP Reprise RS6239 12-415-0057-1 5.98

SINGING DEWEYS
Top Gospel Hits
LP Heart Warming R3120 12-704-2162-9 4.95



In The FIND Catalogue.

Are the Sinatra Years in music a part of your record inventory?
They are if you're a FIND dealer.

Become a FIND dealer.
Fill in the FIND dealer application below... Mail it today!



Dealer Application
FIND / P.O. Box 775
Terre Haute, Ind. 47808

I am interested in becoming a FIND Service dealer. I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

Qualification Data

- I have checked below the type of retail outlet with which I am associated:
 - Record/Tape Store
 - Home Entertainment/Appliance Store
 - Department Store
 - Other: _____
 - Discount Store
 - Variety Store
 - Supermarket
 - Drug Store

- I am:
 - An independent retailer, operating _____ (state how many) outlets;
 - Part of a chain-store operation with _____ (state how many) outlets;
- I retail the products checked:
 - LP Records
 - Cassettes
 - 8-Track Tapes
 - Open-Reel Tapes
- My record/tape department is:
 - Clerk-serviced
 - Self-serviced
 - Self serviced with clerk assistance
- I buy my record/tape product from:
 - Distributors
 - One-Stops
 - Serviced by Rack Jobber
- I subscribe to Billboard. Yes _____ No _____

Store Name: _____

Individual: _____
 Owner: Manager.

Telephone: _____

Address: _____

City, State, Zip: _____

Billboard Album Reviews

APRIL 22, 1972



POP
CREEDENCE CLEARWATER REVIVAL—
Mardi Gras.
Fantasy 9404

This exciting package introduces drummer Doug Clifford and bassist Stu Cook as composers-arrangers in the Creedence trio. "Tearin' Up the Country" by Clifford and Cook's "Door to Door" are both impressive. However, the superb penmanship of John Fogerty is this entry's mainstay, as evidenced in "Someday Never Comes," "Lookin' for a Reason" and "Sweet Hitch-Hiker."



POP
JOE TEX—
I Gotcha.
Dial DL 6002 (Mercury)

This entry includes so many great cuts that it would be a mistake to spotlight only the hit title which will probably be one of the top singles of the year. While "Takin' a Chance" is a ballad standout the bouncy beat and Tex's delivery of "You Said a Bad Word" and "Bad Feet" feature great dancing upbeat tempo. The sales tempo will also be upbeat.



POP
RASCALS—
The Island of Real.
Columbia KC 31103

The Rascals' second LP for Columbia is their most ambitious LP, incorporating jazz into their now famous soul/rock style. In addition to the commercial sound of "Lucky Day," the album features the soul dance "Jungle Walk," "Brother Tree," "Hummin' Song," and the complex title song. The LP achieves greater depth because of additional musicians and vocalists.



POP
FAT CITY—
Welcome to Fat City.
Paramount PAS 6028

John Denver's "Poems, Prayers & Promises" backup duo offers a collection of original material that should establish them as one of the top pop-folk acts of the '70s. Prolific lyricists, their humor is tinged with a sarcasm that charms rather than offends. Sure to see immediate FM exposure are Bill Danoff's "Workingman's Day," "Read-justment Blues" and "O, Say Can You See" and Taffy Nivert's "Baby, What's Wrong With You."



POP
FLEETWOOD MAC—
Bare Trees.
Reprise MS 2080

Fleetwood Mac, despite several personnel changes, has remained one of the most consistently excellent British rock bands. Danny Kirwan's vocals are full of delightful little flourishes while the other members of the band are most accomplished. They're not into ear-breaking hard rock but rather set moods that are subtly relaxing, quietly meaningful. Outstanding are "Child of Mine," "Bare Trees" and "Danny's Chant."



POP
HENRY MANCINI AND DOC SEVERINSEN—
Brass on Ivory.
RCA LSP 4629

Henry Mancini, Doc Severinsen and producer cini on piano and Severinsen on fluegelhorn talents and made a truly beautiful LP. Mancini on piano and Severinsen on fluegel horn offer superlative readings of "Brian's Song," "Misty," "Never My Love" and "We've Only Just Begun." The title tune, penned by Mr. Mancini, will receive much easy listening airplay as well as "Dreamsville" from "Peter Gunn."



POP
SAMMY DAVIS JR.—
Now.
MGM SE 4832

Currently back on the Hot 100 and moving up rapidly, with "Candy Man," Sammy Davis Jr. has a dynamite LP that will quickly duplicate his Hot 100 success on the LP charts. Using much fine popular material ("This Is My Life," "Take My Hand" and "Time to Ride"); Davis also lends his exciting style and voice to Ray Stevens' "Have a Little Talk With Myself" and Isaac Hayes' "John Shaft." "I'll Begin Again" is also a standout number.



POP
MANDRILL—
Mandrill Is.
Polydor PD 5025

Since Mandrill's initial Polydor LP, several Latin jazz rock bands have materialized. Mandrill's second LP contains the same vitality and instrumental expertise featured in their first album. The group is vocally stronger on this release, although the original music and its performance are the group's main assets. Highlights include "Git It All," "I Refuse to Smile," "The Sun Must Go Down," and the instrumental "Cohelo."



POP
YVONNE ELLIMAN—
Decca DL 7-5341 (MCA)

Miss Elliman's hit, "I Don't Know How to Love Him" is spotlighted in this debut package. The featured player of B'way's "Jesus Christ Superstar," comes up with a strong initial LP. Along with the hit, highlights include her treatments of Stev Winwood's "Can't Find My Way Home," Stephen Stills' "Sugar Babe," and Marc Benno's "Speak Your Mind." "Heat" by Bruce Epstein also a standout.



POP
JOHN STEWART—
Sunstorm.
Warner Bros. BS 2611

John Stewart offers a beautiful LP showcasing both his fine performing talent and his sensitive songwriting creativity. Produced mood and stories of Mr. Stewart. Produced by his brother Michael and backed by a selection of the finest session musicians in the business, highlights include "Cheyenne," "Lonesome John," and the title tune. A special cut is "An Account of Haley's Comet" written by Stewart and his father John S. Stewart and narrated by the senior Mr. Stewart.



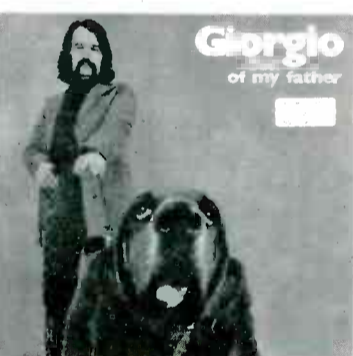
POP
BRIAN AUGER'S OBLIVION EXPRESS—
Second Wind.
RCA LSP 4703

Brian Auger has been a dominant influence on the ever-changing tides of British musicdom for at least a decade. He has been considered a musician's musician (i.e. someone who everyone raves over yet fails to score commercially). Alex Ligertwood's active vocalizations help communicate the inner fire of Auger's organ work. Choice tracks: "Truth," "Freedom Jazz Dance" and "Somebody Help Us."



POP
JENNIFER—
Warner Bros. MS 2065

It's been a long time between albums for Jennifer Warren and her WB debut is evidence that the time was well spent. With the aid of producer John (Nico & the Velvet Underground) Cale she presents the music of today's best contemporary writers: Jackson Browne's "These Days," Barry Gibb's "In the Morning" and Jim Webb's "All My Love's Laughter." Her own "Last Song" caps a superb package.



POP
GIORGIO—
Son of My Father.
Dunhill DSX 50123

Giorgio wrote the international hit "Son of My Father" and recorded the U.S. hit version. His LP contains several infectious songs that are usually the rage in Europe and one of them could serve as a successful follow-up to the title song, included in the LP: "Watch Your Step," "Lord Release Me," "London Traffic," and "Underdog."



POP
SILVER-STEVENS—
Dusty Roads.
Lion LN 1002 (MGM)

On the face of it this album should have a wide-reaching appeal. Mark Stevens and Arnie Silver have created an essentially MOR album minus the vapidity that is characteristic of that genre. Their interwoven harmonies are appealingly pleasant, their lyrics genuinely meaningful and moving. Best bets: "Just Hold My Hand and Sing," "November Song," and "Over Our Heads."



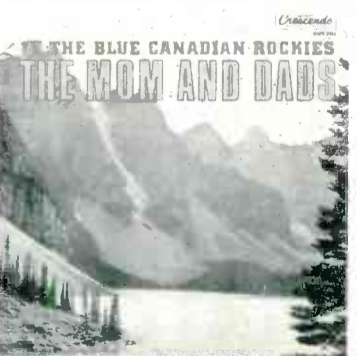
COUNTRY
GEORGE HAMILTON IV—
Country Music in My Soul.
RCA LSP 4700

An amazingly intriguing LP, especially because of the fresh, highly unique material. George Hamilton IV, with sensitive semi-folk approaches to his material, has created a totally entertaining LP, but programmers should pay close attention to "Just Bidin' My Time," "Ain't Life Easy," and "Streets of London" as well as the title tune of "Country Music in My Soul."



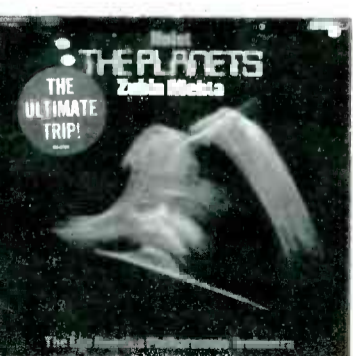
COUNTRY
CONNIE SMITH—
Ain't We Havin' Us a Good Time?
RCA LSP 4694

Connie Smith's Top 10 country smash, "Just for What I Am" is included in her latest package for RCA. The title cut "Ain't We Havin' Us a Good Time" is thematic, borne out by the singer's seemingly effortless delivery of "How Sweet It Is" and "Thank You for Loving Me." Other fine cuts sure to garner play are "If We Want Love to Last" and "I Know You're Going Away."



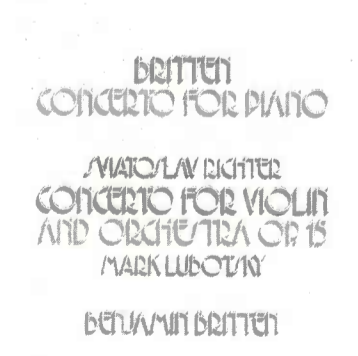
COUNTRY
MOM AND DADS—
In the Blue Canadian Rockies.
GNP Crescendo GNPS 2063

The unabashedly old timey music of the Mom and Dads has proven successful with a Top 100 LP listing for the previous LP, "Rangers Waltz," and regional singles success for the title cut. The instrumental quartet have a penchant for waltz tempo and a proven following for the straightforward style. The second LP features "Moon Wink," "Oh Lonesome Me," "Till We Meet Again" and the title song.



CLASSICAL
HOLST: THE PLANETS—
Zubin Mehta & the Los Angeles Philharmonic Orchestra.
London CS 6734

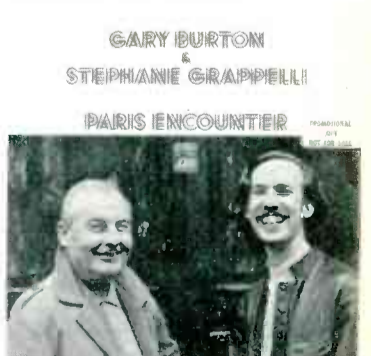
With the current increased interest and knowledge of astrology and the planets, this superb package offers heavy commercial appeal for the pop market as well as classical. Holst's suite is given an exceptional treatment by the female voices of the Los Angeles Master Chorale and the Los Angeles Philharmonic under the direction of Dr. Roger Wagner.



CLASSICAL
BRITTEN: CONCERTO FOR PIANO AND ORCHESTRA, OPUS 13/ CONCERTO FOR VIOLIN AND ORCHESTRA, OPUS 15—

Sviatoslav Richter, Piano/Mark Lubotsky, Violin/English Chamber Orchestra (Britten). London CS 6723

The piano concerto displays a spartan composing style while the violin concerto is well into rhythm and both works are among the most durable compositions of England's famed composer.



JAZZ
GARY BURTON & STEPHANE GRAPPELLI—
Paris Encounter.
Atlantic SD 1597

The meeting of Stephane Grappelli and Gary Burton spanned the generations to produce an album that can be equally attractive to jazz purists and those who lean to a more avant-garde approach. Stephane is a jazz violinist whose talent has grown and flourished through his long career, he and Burton's amazing vibe work meld into an exciting and alive sound. Delightful are "Arpege," "Dahne" and "Eiderdown."

SPECIAL MERIT PICKS

POPULAR

TONY JOE WHITE—The Train I'm On. Warner Bros. BS 2580
The funky gravel tones of Tony Joe White create a soulful, down home feeling best illustrated by "300 Pounds of Honky," "As the Crow Flies" (already receiving some FM attention) and the title cut, "The Train I'm On." "Even Trolls Love Rock and Roll" is a fun fantasy.

GLORIA LYNNE—A Very Gentle Sound. Mercury SRM 1-633
Miss Lynne has abandoned the lush life in favor of a more contemporary sound. Her voice, with its control and myriad shadings, sounds more extemporaneous thanks to hip producers Jerry Butler and Jerry Peters. Highlights include "I Got Your Love," "Just Let Me Be Me," "Never My Love" and a unique version of the "Summer of '42's" "The Summer Knows."

★★★★
4 STAR
★★★★

POPULAR ★★★★★

SORRELLS PICKARD—Decca DL 7-5338 (MCA)
BOB MOSLEY—Reprise MS 2068
STORIES—Kama Sutra KSBS 2051 (Buddah)
BENNY GOODMAN—Let's Dance Again. Mega M 51-5002
CRIMSON BRIDGE—Myrrh MST 6503 (Word)

SOUNDTRACK ★★★★★

SOUNDTRACK—Swedish Fly Girls. Juno S 1003

LOW PRICE POPULAR ★★★★★

DAVID BRIGGS—Son of a Preacher Man. Harmony H 31188

JAZZ ★★★★★

EARL GRUBBS/CARL GRUBBS—The Visitors/Neptune. Cobblestone CST 9010 (Buddah)
ERIC KLOSS—Doors. Cobblestone CST 9006 (Buddah)

Nashville Scene

• Continued from page 46

haustion. But she is back at it already, and as fine as ever. The Roberts agency has her booked all through the northwest. . . **D'Lynn** and **La Dana**, the young Christ sisters from Orlando, have opened a new show at the Langford Hotel there, along with their younger brother. They record for Soun-Cot. The sisters write that the new duo of **Ken and Barbie Black** is outstanding, and will be heard from in the near future.

Lorene Mann has turned out an R&B song done by **Dutch Ross** on Dial, produced by **Buddy Killen**. . . **John L. Sullivan** has just finished a lengthy promotional tour for Shue Records. He now is producing **Shirley Adams** and **Joe Melson**. . . The oldest fan club in existence in the field of Country Music is that of **Ernest Tubbs**. It was founded by **Norma Barthel** in 1944. . . **Tom and Ted**, the **LeGarde Twins**, have signed for a number of big bookings in the west through the Jack Roberts Agency. They go to Harrah's Club in Lake Tahoe, and then to the Nevada State Fair in Reno.

John E. Denny, president of J E D Records has signed a contract with Nationwide Sound Distribution to handle all releases. The initial record is "Ribbons of Steel" by **Max Barnes**, a country artist from Hardscratch, Nebraska. . . **Chappell and Co.** has concluded an exclusive print agreement for the music catalogue of **Tom T. Hall**. Chappell previously signed with Combine and Excellorec.

Beetheart, Tull

• Continued from page 22

Reprise will shortly release Jethro Tull's fifth album, "Thick as a Brick," to coincide with the group's tour, and will support the LP with an advertising, merchandising, promotional and publicity push.

BILLIE HOLIDAY—God Bless the Child. Columbia G 30782

The upcoming film of her life story should do much to create sales for this fine package of some of the best performances of the unique "Lady Day." A must for collectors, it features "God Bless the Child," "Long Gone Blues," "Georgia on My Mind," "I Cover the Waterfront" and "Solitude" within the two-record deluxe set.

HOPE—A&M SP 4329

Hope, a new Canadian group produced by Jack Richardson, are kicking off their recording career in fine style. They possess a diversity of really good material and styles, which range from the subdued vocal and gentle styling of "Valley of Hope" to the rousing "Walkin' Over Hills & Valleys." Instrumentally they exhibit great dexterity and skill which should aid them in finding a place in the hearts of the buying public.

RAYMOND LEFEVRE—Oh Happy Day. Buddah BDS 5109

Arranger-conductor Lefevre adds his own distinctive and beautiful touch to some recent pop material and the result is a top mood package with strong commercial appeal. Highlights include such as "A Time for Us," "Oh Happy Day," "Day by Day," "Bridge Over Troubled Water," and an original by Lefevre, "Le Canon de Pachelbel."

CARGOE—Ardent ADS 2802

Cargo communicate a feeling of undiminished fervor and intensity expressed in some high-powered, impelling music. They develop their songs with a gentle firmness and sincerity so that each listener can interpret them in a way that is meaningful. There is a sinuous, sensuous inflection to their rhythms. High points are "Things We Dream Today," "Leave Today" and "Come Down."

COUNTRY

JAN HOWARD—Love Is Like a Spinning Wheel. Decca DL 7-5333 (MCA)

Here is more of Miss Howard's special way with a song. Her lovely voice and exciting range take her from "Let Him Have It" to "He's All I Got" through to "The One You Slip Around With" and "Kiss an Angel Good Morning." It is a joy to hear her sing and to share her warm intuitive readings. Terrific LP, sure to garner much airplay and sales.

NORMA JEAN—Thank You for Loving Me. RCA LSP 4691

Although she doesn't have the TV exposure she used to have, record dealers can expect Norma Jean to be right up there on the charts with this LP that features a raucous "Rollin' in My Sweet Baby's Arms," "I Can't See Me Without You," and "He's All I Got" as well as the title tune of "Thank You for Loving Me."

CLASSICAL

RIDE OF THE VALKYRIES—Ormandy with the Philadelphia Orch. RCA LSC 3264

Familiar but still exciting instrumental themes from Wagner's "Ring" operatic cycle. Ormandy and the Philadelphia Orchestra really roast these chestnuts.

VARIOUS ARTISTS—Beethoven: Piano Trio. Music Minus One MMO 39

The no-piano version of a play-along Beethoven Trio on Music Minus One. It's some of Beethoven's easier music, but still rewarding. Score included.

VARIOUS ARTISTS—Beethoven: Piano Trios; Music Minus One Violin. Music Minus One MMO 40

If you want to play one of Beethoven's easier chamber pieces on violin, this record with score included is all you need.

SOUL

SOUL CHILDREN—Genesis. Stax STS 3003

This LP includes the hit single "Hear Say" plus a lot of strong performances—especially such items as "Just the One (I've Been Looking For)," "I Want to Be Loved" and "Get Up About Yourself." This outing should also pull in sales from pop buyers.

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 deterring 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.

ACTION Records

NATIONAL BREAKOUTS

SINGLES

LITTLE BITTY PRETTY ONE Jackson Five, Motown 1199 (Recordo, BMI)

ALBUMS

GRAHAM NASH/DAVID CROSBY Atlantic SD 7220
ELVIS PRESLEY He Touched Me, RCA LSP 4690
JOE TEX I Gotcha, Dial DL 6002 (Mercury)

REGIONAL BREAKOUTS

SINGLES

There are no regional breakouts

ALBUMS

ATLANTA RHYTHM SECTION Decca DL 75265 (MCA) (ATLANTA)

Bubbling Under The HOT 100

101. AIN'T THAT PECULIAR Fanny, Reprise 1030
102. BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London)
103. HOW DO YOU DO Mouth & McNeal, Philips 40715 (Mercury)
104. IF YOU LOVE ME Betty Wright, Alston 4609 (Atlantic)
105. DON'T WANT TO SAY GOODBYE Raspberries, Capitol 3280
106. DARLING BABY Jackie Moore, Atlantic 2861
107. TOO BEAUTIFUL TO LAST Engelbert Humperdinck, Parrot 40069 (London)
108. CALIFORNIA WINE Bobby Goldsboro, United Artists 50891
109. LITTLE GHETTO BOY Donny Hathaway, Atco 6880
110. DOING MY OWN THING Johnnie Taylor, Stax 0122
111. HOT THANG Eddie Senay, Sussex 230 (Buddah)
112. SOMEONE SOMETIME New Colony Six, Sunlight 1005 (Twilight)
113. WHEN YOU GOT TROUBLE Redbone, Epic 5-10839 (CBS)
114. OPEN UP YOUR HEART Rainbow, Evolution 1056 (Stereo Dimension)
115. MY HONEY & ME Emotions, Volt 4077
116. LOVE THEME FROM "THE GODFATHER" Roger Williams, Kapp 3665 (MCA)
117. DON'T EVER TAKE AWAY MY FREEDOM Peter Yarrow, Warner Bros. 7567
118. I JUST WANNA BE YOUR FRIEND Lighthouse, Evolution 1058 (Stereo Dimension)
119. UPSETTER Grand Funk Railroad, Capitol 3316
120. DO YOU REMEMBER THESE Statler Bros., Mercury 73275
121. YOU AND I Black Ivory, Today 1508 (Perception)
122. HOME IS WHERE THE HATRED IS Esthre Phillips, Kudn 904 (CTI)
123. I GOT SOME HELP I DON'T NEED B.B. King, ABC 11321
124. ME & JESUS Tom T. Hall, Mercury 73278
125. LOVE THEME FROM "THE GODFATHER" (Speak Softly Love)—Al Martino, Capitol 3313
126. FEEL THE NEED Damon Shawn, Westbound 193 (Chess/Janus)
127. HE WILL BREAK YOUR HEART Johnny Williams, Epic 5-10845 (CBS)

Bubbling Under The TOP LPs

201. ASYLUM CHOIR Look Inside, Smash SRS 67107 (Mercury)
202. NITELITERS Instrumental Directions, RCA LSP 4580
203. MARY TRAVERS Morning Glory, Reprise BS 2609
204. DAVID BROMBERG Columbia C 31104
205. BILLY JOEL Cold Spring Harbor, Family FPS 2700 (Famous)
206. MAC DAVIS I Believe In Music, Columbia C 30926
207. TOM RUSH Merrimack County, Columbia KC 31806
208. EVERLY BROTHERS Stories We Could Tell, RCA LSP 4620
209. DR. HOOK AND THE MEDICINE SHOW Columbia C 30898
210. ATLANTA RHYTHM SECTION Decca DL 75265 (MCA)
211. YMA SUMAC Miracles, London XPS 608
212. JOHN KAY Unsung Songs and Little Known Heroes, Dunhill DSX 50120
213. CREEDENCE CLEARWATER REVIVAL Mardi Gras, Fantasy 9404
214. WILD TURKEY Battle Hymn, Reprise MS 2070
215. AL KOOPER Possible Projection of the Future/Childhood's End, Columbia KC 31159



CLIVE FOX, fourth from right, rear, MGM Records' vice president in charge of independent labels, huddles with the newly-signed Frijid Pink group on product for the Lion Label. Taking part in the talks are Abe Glaser, national promotion for MGM's independent labels; Cliff Gorov, field representative, and Clyde Stevers and Marvin Wilson, Frijid Pink's managerial partners.



Dear FIND Dealers:

The first FIND Supplement is contained in this week's Billboard. This Supplement is a listing of all New Release merchandise added to FIND inventory since our last catalog.

IT IS IMPORTANT THAT YOU REMOVE THIS SECTION FROM BILLBOARD AND PLACE IT ON YOUR CUSTOMER SPECIAL ORDER DESK; THIS SECTION COMPLIMENTS THE REGULAR FIND CATALOG ON YOUR FIND SPECIAL ORDER DESK.

The complete May FIND Catalog will be issued the last week in May. This catalog will contain all new label product and all new release product received by FIND since our last catalog.

FIND SHIPS PRODUCT OUT THE SAME DAY WE RECEIVE YOUR ORDERS. HOWEVER, YOU CAN HELP EXPEDITE SERVICE TO YOU BY MAKING CERTAIN THAT ALL YOUR ORDERS CONTAIN THE FIND ORDERING NUMBER, IF THE ITEM BEING ORDERED IS IN THE FIND CATALOG OR ITS SUPPLEMENT. OTHERWISE WE HAVE TO RECODE ALL YOUR ORDERS. THIS DELAYS SHIPMENT TO YOU AND ADDS TO OUR COSTS.

Bice Worellaw

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47803
A. C. 812-466-1282
and

FIND Service International
Suite 415
9000 Sunset Blvd.
Los Angeles, California 90069
A. C. 213-273-7040
Candy Tusken
(Advertisement)

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 April 22, 1972

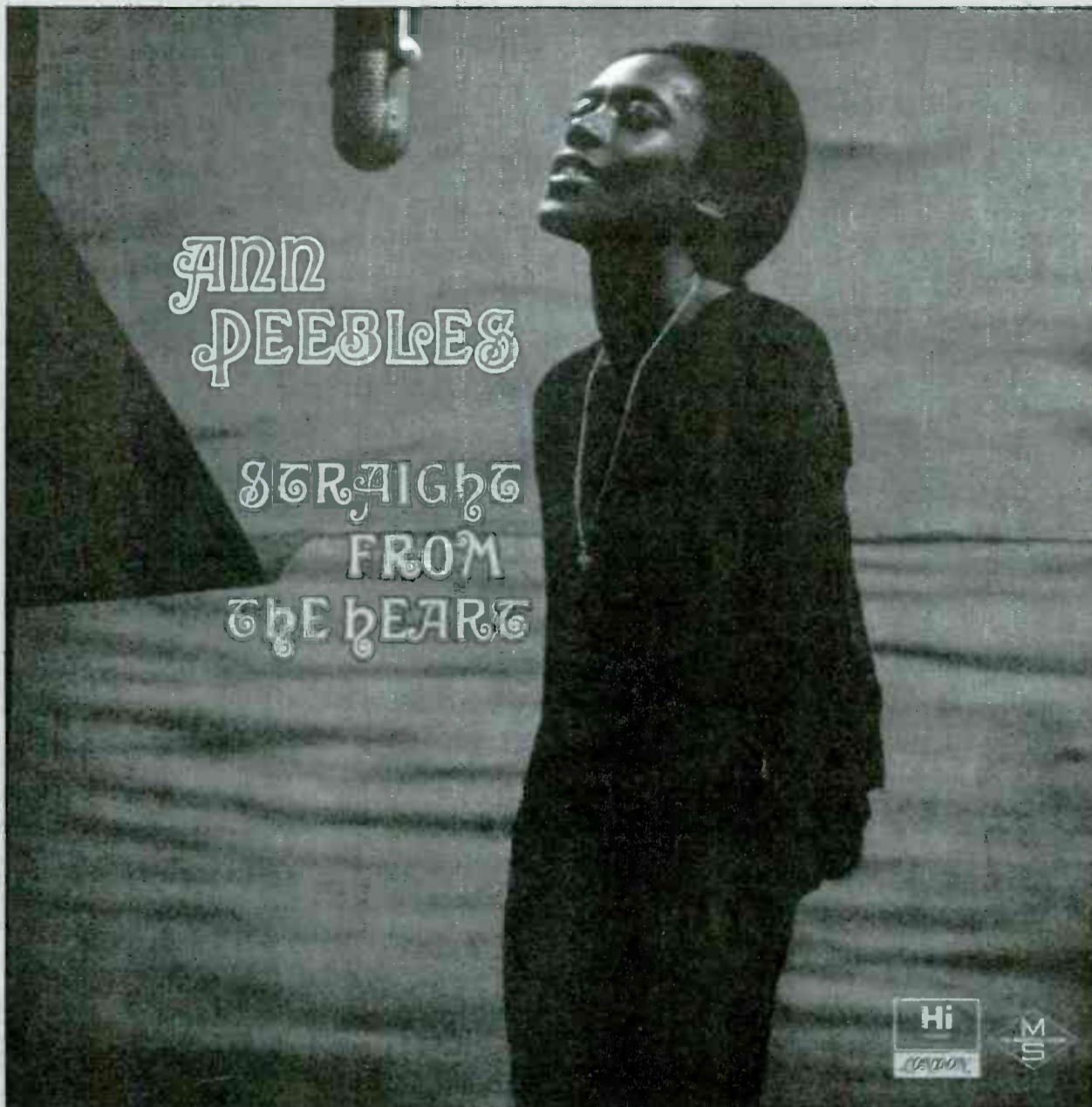
Billboard

THIS WEEK			LAST WEEK			TITLE, Weeks On Chart			Artist (Producer) Label, Number (Distributing Label)			THIS WEEK			LAST WEEK			TITLE, Weeks On Chart			Artist (Producer) Label, Number (Distributing Label)			THIS WEEK			LAST WEEK			TITLE, Weeks On Chart			Artist (Producer) Label, Number (Distributing Label)																																																																																																																																																																																																																																																																																																																																																																																						
1	1	THE FIRST TIME EVER I SAW YOUR FACE	8	35	23	(The Day I Lost You Was) THE DAY I FOUND MYSELF	10	69	69	MONEY RUNNER	7	2	4	ROCKIN' ROBIN	7	36	49	ME AND JULIO DOWN BY THE SCHOOLYARD	3	70	79	WALK IN THE NIGHT	4	3	3	I GOTCHA	12	37	40	RUN, RUN, RUN	6	71	77	COTTON JENNY	4	4	2	A HORSE WITH NO NAME	10	38	50	TAXI	7	72	83	TO GET TO YOU	6	5	6	IN THE RAIN	9	39	34	DO YOUR THING	9	73	82	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD	4	6	8	BETCHA BY GOLLY, WOW	9	40	53	(Last Night) I DIDN'T GET TO SLEEP AT ALL	4	74	85	JUBILATION	5	7	9	DAY DREAMING	6	41	64	MISTER CAN'T YOU SEE	4	75	86	IKO IKO	2	8	5	HEART OF GOLD	12	42	61	NICE TO BE WITH YOU	9	76	76	YOUR PRECIOUS LOVE	9	9	10	A COWBOY'S WORK IS NEVER DONE	9	43	51	POOL OF BAD LUCK	5	77	96	CHANGES	2	10	16	DOCTOR MY EYES	6	44	44	CHANTILLY LACE	8	78	—	TELEGRAM SAM	1	11	7	PUPPY LOVE	6	45	56	YOU COULD HAVE BEEN A LADY	5	79	—	SMILIN'	1	12	17	LOOK WHAT YOU DONE FOR ME	4	46	24	THE WAY OF LOVE	13	80	70	NUT ROCKER	6	13	13	ROUNDABOUT	11	47	47	ROCK AND ROLL	6	81	—	DIARY	1	15	15	THE FAMILY OF MAN	5	48	41	TAKE A LOOK AROUND	8	82	—	I'VE BEEN LONELY FOR SO LONG	1	19	19	BABY BLUE	5	49	55	BE MY LOVER	7	83	—	LEAN ON ME	1	20	20	VINCENT/CASTLES IN THE AIR	6	50	57	LET'S STAY TOGETHER	4	84	91	SIMPLE SONG OF FREEDOM	4	17	11	MOTHER AND CHILD REUNION	12	51	27	WITHOUT YOU	19	85	—	I'M MOVIN' ON	1	18	18	TAURUS	10	52	72	WALKING IN THE RAIN WITH THE ONE I LOVE	4	86	89	TAOS NEW MEXICO	2	19	31	BACK OFF BOOGALOO	4	53	78	SYLVIA'S MOTHER	4	87	90	VAHEVELLA	2	20	35	OH GIRL	3	54	29	EVERYTHING I OWN	13	88	—	BEG, STEAL OR BORROW	1	21	26	SUAVECITO	8	55	80	I SAW THE LIGHT	3	89	—	ISN'T LIFE STRANGE	1	22	14	JUNGLE FEVER	15	56	71	ASK ME WHAT YOU WANT	5	90	—	OUTA-SPACE	1	23	37	I'LL TAKE YOU THERE	3	57	60	LEGEND IN YOUR OWN TIME	5	91	94	SCHOOL TEACHER	4	24	12	LION SLEEPS TONIGHT	17	58	32	DOWN BY THE LAZY RIVER	14	92	92	EVE	3	25	25	EVERY DAY OF MY LIFE	13	59	62	LAY-AWAY	4	93	93	YOU WERE MADE FOR ME	3	26	33	SLIPPIN' INTO DARKNESS	14	60	63	HEARSAY	6	94	95	SUGAREE	2	27	43	MORNING HAS BROKEN	4	61	65	AM I LOSING YOU	4	95	—	LOVE THEME FROM "THE GODFATHER"	1	28	30	JUMP INTO THE FIRE	6	62	—	LITTLE BITTY PRETTY ONE	1	96	98	LOVE'S STREET AND FOOL'S ROAD	2	29	22	CRAZY MAMA	13	63	66	JOSIE	7	97	99	MENDELSSOHN'S 4th (Second Movement)	2	30	21	GIVE IRELAND BACK TO THE IRISH	7	64	74	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love)	3	98	—	LONG-HAIRED LOVER FROM LIVERPOOL	1	31	39	HOT ROD LINCOLN	5	65	73	I HAD IT ALL THE TIME	5	99	—	QUESTIONS	1	32	28	ROCK AND ROLL LULLABY	11	66	81	WHAT'D I SAY	3	100	—	DADDY, DON'T YOU WALK SO FAST	1	33	38	CANDY MAN	7	67	75	YOU ARE THE ONE	7					34	36	HELP ME MAKE IT THROUGH THE NIGHT	5	68	48	SON OF MY FATHER	8				

HOT 100 A-Z - (Publisher - Licensee)

Am I Losing You (Screen Gems-Columbia, BMI)	61	A Cowboy's Work Is Never Done (Chrysmare, BMI)	9	Everything Good Is Bad, Everything Bad Is Good (Gold, Forever, BMI)	73	I Gotcha (Tree, BMI)	3	Jump Into the Fire (Blackwood, BMI)	28	Long Haired Lover From Liverpool (Burda/Virgin Ear, ASCAP)	98	Questions (C.A.M./U.S.A., BMI)	11	Taos New Mexico (Jobete, BMI)	86
Ask Me What You Want (Will-Du/Bill-Lee/Gaucho/Belinda, BMI)	56	Crazy Mama (Moss-Rose, BMI)	29	Everything I Own (Screen Gems-Columbia, BMI)	54	I Had It All the Time (Julio-Brian, BMI)	8	Me and Julio Down by the Schoolyard (Charing Cross, BMI)	22	Rock and Roll (Superhype, ASCAP)	36	Rock and Roll Lullaby (Summerhill Songs/Screen Gems-Columbia, BMI)	37	Taxi (Story Songs, ASCAP)	38
Baby Blue (Apple, ASCAP)	15	Daddy Don't You Walk So Fast (Jewel, ASCAP)	100	Give Ireland Back to the Irish (Wings, BMI)	7	I'll Take You There (East/Memphis, BMI)	23	Mendelssohn's 4th (Second Movement) (Campbell-Connelly, ASCAP)	59	Rock and Roll Lullaby (Summerhill Songs/Screen Gems-Columbia, BMI)	36	Roundabout (Cajillion, BMI)	2	Telegram Sam (Wizard, ASCAP)	72
Be My Lover (Bizarre/Alive Ent., BMI)	49	Day Dreaming (Pundit, BMI)	7	Heart of Gold (Silver Fiddle, BMI)	8	I'm Movin' On (Hill & Range, BMI)	5	Mister Can't You See (Acuff-Rose, BMI)	41	Rockin' Robin (Recordo, BMI)	36	Roundabout (Cajillion, BMI)	2	To Get to You (4 Star, BMI)	72
Beg, Steal or Borrow (Leeds, ASCAP)	48	The Day I Found Myself (Gold Forever, BMI)	35	Help Me Make It Through the Night (Combine, BMI)	34	I'm Movin' On (Hill & Range, BMI)	5	Money Runner (Pawbroker, ASCAP)	69	Rockin' Robin (Recordo, BMI)	36	Roundabout (Cajillion, BMI)	2	Vahevela (Gnossons, ASCAP)	87
Betcha By Golly, Wow (Bellboy/Assorted, BMI)	6	Do Your Thing (East/Memphis, BMI)	39	Irish (Maclean/Kidney Punch, BMI)	30	I'll Take You There (East/Memphis, BMI)	23	Mother and Child Reunion (Charing Cross, BMI)	27	Rockin' Robin (Recordo, BMI)	36	Roundabout (Cajillion, BMI)	2	Walk in the Rain with the One I Love (January/Savette, BMI)	16
Candy Man (Toraddin, BMI)	33	Doctor My Eyes (Open Window/Companion, BMI)	10	Isn't Life Strange (Leeds, ASCAP)	54	I've Been Lonely for So Long (East/Memphis/Lowery, BMI)	60	Nice to Be With You (Interior, BMI)	12	Rockin' Robin (Recordo, BMI)	36	Roundabout (Cajillion, BMI)	2	Walkin' in the Rain with the One I Love (January/Savette, BMI)	16
Castles in the Air (Mayday/Yahweh Tunes, BMI)	16	Down by the Lazy River (Koloh, BMI)	58	Joe's (Resacs, BMI)	4	Joe's (Resacs, BMI)	4	Nut Rocker (Room Seven, BMI)	80	Rockin' Robin (Recordo, BMI)	36	Roundabout (Cajillion, BMI)	2	Walkin' in the Rain with the One I Love (January/Savette, BMI)	16
Changes (Tantric, BMI)	77	Every Day of My Life (Miller, ASCAP)	25	Josie (Resacs, BMI)	4	Josie (Resacs, BMI)	4	Oh Girl (Julio-Brian, BMI)	20	Rockin' Robin (Recordo, BMI)	36	Roundabout (Cajillion, BMI)	2	Walkin' in the Rain with the One I Love (January/Savette, BMI)	16
Chantilly Lace (Glad, BMI)	44	Help Me Make It Through the Night (Combine, BMI)	34	Josie (Resacs, BMI)	4	Josie (Resacs, BMI)	4	Outa-Space (Irving/Wep, BMI)	21	Rockin' Robin (Recordo, BMI)	36	Roundabout (Cajillion, BMI)	2	Walkin' in the Rain with the One I Love (January/Savette, BMI)	16
Cotton Jenny (Early Mornings, ASCAP)	71	Help Me Make It Through the Night (Combine, BMI)	34	Josie (Resacs, BMI)	4	Josie (Resacs, BMI)	4	Pool of Bad Luck (Assorted, BMI)	95	Rockin' Robin (Recordo, BMI)	36	Roundabout (Cajillion, BMI)	2	Walkin' in the Rain with the One I Love (January/Savette, BMI)	16

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.



SHL 32056

ANN PEEBLES

The little girl with the big soulful voice. Singing the blues like you've never heard them sung.

Ann Peebles' new LP "Straight From The Heart" includes her current hit single "Breaking Up Somebody's Home," as well as "Pity The Fool," "Slipped, Tripped And Fell In Love" and "How Strong Is A Woman." Backing her on the LP is one of the tightest Memphis rhythm sections Hi could get together. It's definitely an out of sight LP.

Hear Ann Peebles sing some mighty fine rhythm 'n blues...
STRAIGHT FROM THE HEART.



NUMBER OF
SINGLES REVIEWED
THIS WEEK
70

LAST WEEK
64

The records listed on this page represent the new additions and picks of more than 150 radio stations in 50 markets polled each week for Top 40, MOR, country and soul, along with the picks of the Billboard Review Board. The picks are based upon the commercial potency of the disc.

POP

CARPENTERS — IT'S GOING TO TAKE SOME TIME (2:54)

(prod: Jack Daugherty) (writers: King-Stern) (Screen Gems-Columbia, BMI/Calgems, ASCAP) Flip: "Flat Baroque" (1:45) (Almo/Hammer and Nails, ASCAP) A&M 1351

RADIO ACTION: KYA (San Francisco)

ROLLING STONES—TUMBLING DICE (3:30)

(prod: Jimmy Miller) (writers: Jagger-Richard) (Promopub, B.V., ASCAP) Flip: No info available. ROLLING STONES 19103 (Atco)

RADIO ACTION: WROV (Roanoke)

SUPREMES — AUTOMATICALLY SUNSHINE (2:35)

(prod: "Smokey") (writer: Robinson) (Jobete, BMI) Flip: No info available. MOTOWN 1200

GODSPELL—DAY BY DAY (3:07)

(writer: Schwartz) (Valando/New Cadenza, ASCAP) Flip: No info available. BELL 45-210

EDGAR WINTER'S WHITE TRASH — I CAN'T TURN YOU LOOSE (2:56)

(prod: Rick Darringer) (writer: Redding) (East/Memphis/Time/Redwal, BMI) Flip: No info available. EPIC 5-10855 (CBS)

RICHARD HARRIS — TURNING BACK THE PAGES (4:18)

(prod: Phil Coulter) (writer: Martin-Coulter) (Limbridge, ASCAP) Flip: No info available. DUNHILL 4310

RADIO ACTION: KWOS (Jefferson City, Mo.)

BOBBY RUSSELL—BACK TO SAUSALITO (3:20)

(prod: Snuff Garrett) (writer: Russell) (PixRuss, ASCAP) Flip: No info available. UNITED ARTISTS 50904

TOM RUSH—MOTHER EARTH (2:24)

(prod: Tom Rush) (writer: Kaz) (Kaz, BMI) Flip: No info available. COLUMBIA 4-45584

RADIO ACTION: WJVA (South Bend); KDAY (Los Angeles)

ARGENT—HOLD YOUR HEAD UP (2:52)

(prod: Rod Argent & Chris White) (writers: Argent-White) Mainstay, BMI) Flip: No info available. EPIC 5-10852 (CBS)

PATTI AUSTIN—DAY BY DAY (2:37)

(prod: Billy Jackson) (writer: Schwartz) (Volando/New Cadenza, ASCAP) Flip: No info available. COLUMBIA 4-45592

THUNDERMAMA—THUNDERMAMA (3:10)

(prod: Joe Porter Production) (writer: O'Martian-Tulin) (PTL, ASCAP) Flip: "Smackwater Jack" (2:54) (Screen Gems-Columbia, BMI) MARINA 600

also recommended

CHASE—I Can Feel It (2:55) (prod: Frank Rand & Bob Destocki) (writer: South) (Cha-Bil, ASCAP) EPIC 5-10853 (CBS)

DONNY HATHAWAY—Giving Up (3:50) (prod: Jerry Wexler & Arif Mardin) (writer: McCoy) (Trio, BMI) ATCO 6884

RAY CONNIF AND THE SINGERS—Sleepy Shores (2:36) (prod: Snuff Garrett) (writers: Sigman-Pearson) (Easy Listening, ASCAP) COLUMBIA 4-45595

DETROIT featuring MITCH RYDER—Oo La La La Dee Da Doo (3:17) (prod: Boh) (Boy Wonder Ezrin) (writers: Williams-Simpkins) (Regent, BMI) PARAMOUNT 0158

IKE TURNER—Right On (3:30) (prod: Ike Turner & Gerhard Augustine) (writer: Turner) (Huh/Unart, BMI) UNITED ARTISTS 50900

O. C. SMITH—Suddenly It's All Tomorrow (3:20) (prod: Thomas Z. Shepard) (writers: Brittan-Shepard) (Ensign, BMI) COLUMBIA 4-45591
RADIO ACTION: WSPR (Springfield, Mass.)

BILLY ECKSTINE—When Something Is Wrong With My Baby (5:21) (prod: Billy Eckstine & Al Bell) (writer: Hayes-Porter) (East/Memphis, BMI) ENTERPRISE 9046 (Stax/Volt)

DUSK—The Point of No Return (2:46) (prod: Hank Medree, Dave Appell and the Tokens) (writers: Bell-Creed) (Assorted/Bell Boy, BMI) BELL 45-207

SPIRIT—Cadillac Cowboys (3:20) (prod: David Briggs) (writer: Staehely) (Trancas, ASCAP) EPIC 5-10849 (CBS)

GEORGE CARLIN—11 O'Clock News (Part 1): The News Round-Up (3:00) (prod: Monte Kay & Jack Lewis) (Dead Sea, BMI) LITTLE DAVID 720 (Atlantic)

NRBQ—Howard Johnson's Got His Hojo Workin' (3:17) (prod: Eddie Kramer) (writer: Adams) (Varmint, BMI) KAMA SUTRA 544 (Buddah)
RADIO ACTION: WRIG (Wausau, Wisc.); WEAK (East Lansing, Mich.)

CLAUDINE LONGET—Let's Spend the Night Together (3:53) (prod: Ken Mansfield) (ABKCO, BMI) BARNABY 2060 (CBS)

RANJI—It's So Easy (To Be Bad) (2:50) (prod: Snuff Garrett) (writer: Autry) (Peso/Side Winder, BMI) ANTHEM 51007 (United Artists)

WILSON SISTERS—Sister Mary Ryan (2:54) (prod: Dan Hoffman) (writer: Loggins) (Leeds/Antique, ASCAP) GAMBIT 004
RADIO ACTION: WROV (Roanoke, Va.)

W. I. RUCKER—Take It Slow (2:10) (prod: June Taylor) (writer: Brown) (Sound Syndicate, ASCAP/Reubwash, BMI) SOUND SYNDICATE 101

COUNTRY

JOHNNY CASH And the Tennessee Three—KATE (2:19)

(prod: Larry Butler) (writer: Robbins) (Mariposa, BMI) Flip: No info available. COLUMBIA 4-45590.

RADIO ACTION: WDEE (Detroit); WBAP (Ft. Worth)

JACK BARLOW—THEY CALL THE WIND MARIA (2:58)

(prod: M.G.B. Prod/Ricci Mareno) (writers: Lerner-Loewe) (Chappell & Co., ASCAP) Flip: "It's A Long Way Back to Georgia" (2:23) (Terrace, ASCAP) DOT 17414

RADIO ACTION: WJCO (Jackson, Mich.); KWJJ (Portland); KWMT (Ft. Dodge, Iowa); KGYN (Guyton, Oklahoma); WPOR (Portland, Me.); WINN (Louisville); WBAP (Ft. Worth); WITL (Lansing); WYCL (Peoria); WEET (Richmond); WEXT (Hartford); WKDM (Nashville); KVET (Houston)

GEORGE HAMILTON IV—COUNTRY MUSIC IN MY SOUL (2:32)

(prod: Bob Ferguson) (writer: Bond) (Acuff-Rose, BMI) Flip: "The Child's Song" (3:52) (Oyster, ASCAP) RCA 74-0697

also recommended

CARL PERKINS—High On Love (2:30) (prod: Larry Butler & Bill Denuy) (writer: Perkins) (Cedarwood, BMI) COLUMBIA 4-45582

RADIO ACTION: WINN (Louisville); KVET (Houston); WITL (Lansing, Mich); WXCL (Peoria); WFDI (Wichita)

WAYNE KEMP—Darlin' (2:52) (writer: Griff) (Blue Echo, ASCAP) DECCA 32946 (MCA)

RADIO ACTION: KWMT (Ft. Dodge, Iowa); WUBE (Cincinnati); WDEN (Macon, Ga.) WBAP (Ft. Worth); WIVK (Knoxville)

DENNIS WEAVER—No Name (prod: Joe Johnson) (writer: Powers) (Conbrio, BMI) IM'PRESS 716

BEN WASSON—Goodbye Sunshine (prod: Tommy Allsup) (writer: Wasson) (Custom Fidelity, BMI) IM'PRESS 715

RADIO ACTION: KWOS (Jefferson City, Mo.)

SOUL

SUPREMES—AUTOMATICALLY SUNSHINE (See Pop Pick)

PATTI AUSTIN—DAY BY DAY (See Pop Pick)

DONNY HATHAWAY—GIVING UP (See Pop Pick)

also recommended

IKE TURNER—Right On (See Pop Pick)

DOUG McCLURE—Hoola Hoola Man (3:28) (prod: Ted Cooper) (writers: Kaye-McClure) (Pocket Full of Tunes, BMI) POLYDOR 14114

HOT CHART ACTION

19 * (31) BACK OFF BOOGALOO—Ringo Starr, Apple

20 * (35) OH GIRL—Chi-Lites, Brunswick

23 * (37) I'LL TAKE YOU THERE—Staple Singers, Stax

27 * (43) MORNING HAS BROKEN—Cat Stevens, A&M

36 * (49) ME & JULIO DOWN BY THE SCHOOLYARD—Paul Simon, Columbia


41 * (64) MISTER CAN'T YOU SEE—Buffy Sainte-Marie, Vanguard



SMITH PERKINS & SMITH



From Muscle Shoals,
the first American
group to be signed to Island Records,
Smith Perkins & Smith.

Produced by David Hood
for MSS Productions 
SW 9317



island records
available from capitol records

Billboard TOP LP's & TAPE

FOR WEEK ENDING APRIL 22, 1972

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. NA Indicates not available ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet). ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	1	10	AMERICA Warner Bros. BS 2576	•			37	40	14	DRAMATICS Whatcha See Is Whatcha Get Volt V05 6018				73	73	5	JOE SIMON Drowning In the Sea of Love Spring SPR 5702 (Polydor)			NA
2	2	8	NEIL YOUNG Harvest Reprise MS 2032	•			38	38	6	SAVOY BROWN Hellbound Train Parrot XPAS 71052 (London)				74	74	6	HOT TUNA Burgers Grunt FTR 1004 (RCA)			NA
★	6	10	ROBERTA FLACK First Take Atlantic SD 8230				★	168	2	HISTORY OF ERIC CLAPTON Atco SD 2-803			NA	75	77	3	CHASE Ennea Epic KE 31097 (CBS)			
4	4	14	YES Fragile Atlantic SD 7211	•			40	42	17	JACKSON 5 Greatest Hits Motown M 741 L			NA	76	75	18	JAMES BROWN Revolution of the Mind/Recorded Live at the Apollo Polydor PD 3003			NA
5	5	6	ALLMAN BROS. Eat A Peach Capricorn ZCP 0102 (Warner Bros.)				41	41	6	KRIS KRISTOFFERSON Border Lord Monument KZ 31302 (CBS)				77	69	11	OSIBISA Woyaya Decca DL 75327 (MCA)			
6	3	21	NILSSON Nilsson Schmilsson RCA LSP 4515	•		NA	42	44	5	GORDON LIGHTFOOT Don Quixote Reprise MS 2056				★	89	3	BOBBY VINTON Every Day of My Life Epic KE 31286 (CBS)			
7	7	11	PAUL SIMON Columbia KC 30750	•			★	54	3	GODFATHER Soundtrack Paramount PAS 1003 (Famous)				79	65	23	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)	•		
8	10	11	AL GREEN Let's Stay Together Hi SHL 32070 (London)				44	47	5	LILY TOMLIN And That's The Truth Polydor PD 5023			NA	80	80	5	LEE MICHAELS Space & First Takes A&M SP 4336			NA
9	8	12	BREAD Baby I'm-A Want You Elektra EKS 75015	•			45	45	31	CHEECH & CHONG Ode SP 77010 (A&M)			NA	81	84	6	JACKSON BROWNE Asylum SD 5051 (Atlantic)			NA
10	12	55	CAROLE KING Tapestry Ode SP 77009 (A&M)	•			46	49	28	SANTANA Columbia KC 30595	•			82	91	11	ELVIS PRESLEY Elvis Now RCA LSP 4671			NA
11	11	10	ARETHA FRANKLIN Young, Gifted & Black Atlantic SD 8213			NA	47	39	14	EMERSON, LAKE & PALMER Pictures at an Exhibition Cotillion ELP 66666				83	86	6	GUESS WHO Rockin' RCA LSP 4602			NA
★	18	4	HUMBLE PIE Smokin' A&M SP 4342			NA	48	43	21	ALICE COOPER Killer Warner Bros. BS 2567	•			84	81	64	CAT STEVENS Tea for the Tillerman A&M SP 4280	•		NA
13	13	10	GEORGE CARLIN FM-AM Little David LD 7214 (Atlantic)			NA	49	36	25	T. REX Electric Warrior Reprise RS 6466				★	96	5	BOBBY SHERMAN'S GREATEST HITS, VOL. 1 Metromedia KMD 1048			NA
14	14	9	JIMI HENDRIX In the West Reprise MS 2049				50	48	13	TEMPTATIONS Solid Rock Gordy G 961 L (Motown)				★	93	3	ANDY WILLIAMS Love Theme From "The Godfather" Columbia KC 31303			
15	9	24	DON McLEAN American Pie United Artists UAS 5535	•			51	50	24	CHICAGO At Carnegie Hall Columbia C4X 30865	•			87	68	11	DAVID CASSIDY Cherish Bell 6070			
16	17	9	SONNY & CHER All I Ever Need Is You Kapp KS 3660 (MCA)				★	166	2	DEEP PURPLE Machine Head Warner Bros. BS 2607				88	85	45	ROD STEWART Every Picture Tells a Story Mercury SRM. 1-609	•		NA
17	15	20	CAROLE KING Music Ode SP 77013 (A&M)	•			53	55	9	DAVE MASON Headkeeper Blue Thumb BTS 34 (Famous)			NA	89	83	74	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)	•		
★	21	5	PARTRIDGE FAMILY Shopping Bag Bell 6072				54	58	6	CHARLEY PRIDE Best of, Vol. II RCA LSP 4682			NA	90	92	5	DENNIS COFFEY Goin' for Myself Sussex SXBS 7010 (Buddah)			NA
★	24	11	MALO Warner Bros. BS 2584				55	51	14	J.J. CALE Naturally Shelter SW 8098 (Capitol)			NA	91	94	28	GODSPELL Original Cast Bell 1102			NA
20	20	16	GEORGE HARRISON & FRIENDS Concert for Bangla Desh Apple STCX 3385	•		NA	56	59	27	THREE DOG NIGHT Harmony Dunhill DSX 30108	•			★	114	5	STEVIE WONDER Music Of My Mind Tamla T 314 L (Motown)			NA
21	19	7	BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170				57	57	18	BADFINGER Straight Up Apple ST 3387			NA	93	97	34	BLACK SABBATH Master of Reality Warner Bros. BS 2562			
22	16	10	MICHAEL JACKSON Got to Be There Motown M 747 L			NA	58	46	20	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)				★	110	4	FIFTH DIMENSION Individually & Collectively Bell 6073			NA
23	23	16	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7	•			59	61	47	CARPENTERS A&M SP 3502	•			95	95	6	SHIRLEY BASSEY I Capricorn United Artists UAS 5565			
24	22	22	LED ZEPPELIN Atlantic SD 7208	•		NA	★	72	6	CABARET Soundtrack ABC ABCD 752			NA	96	99	16	GLADYS KNIGHT & THE PIPS Standing Ovation Soul S 736 L (Motown)			
25	25	8	DONNY HATHAWAY Live Atco SD 33-386			NA	61	62	6	JAMES GANG Straight Shooter ABC ABCX 741				97	100	6	KENNY LOGGINS WITH JIM MESSINA Sittin' In Columbia C 31044			
26	26	19	STYLISTICS Avco AV 33023			NA	62	60	26	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900	•			98	76	9	B.B. KING L.A. Midnight ABC ABCX 743			
★	30	5	EDGAR WINTER'S WHITE TRASH Roadwork Epic KEG 31249 (CBS)			NA	63	64	6	SPIRIT Feedback Epic KE 31175 (CBS)				99	79	17	RARE EARTH IN CONCERT Rare Earth R 534 D (Motown)			NA
28	29	29	CAT STEVENS Teaser & the Firecat A&M SP 4313	•			64	67	31	CHER Kapp KS 3649 (MCA)				100	82	8	JIM CAPALDI Oh How We Danced Capitol SW 9314			NA
29	28	13	OSMONDS Phase III MGM SE 4796				65	66	20	BOB DYLAN'S GREATEST HITS, VOL. 2 Columbia KG 31120	•			101	106	50	JETHRO TULL Aqualung Reprise MS 2035			
30	31	4	CREAM Live, Vol. 2 Atco SD 7005			NA	66	56	21	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)	•		NA	102	102	8	CRUSADERS 1 Blue Thumb BTS 6001 (Famous)			NA
31	32	23	WAR All Day Music United Artists UAS 5546				67	71	3	TEN YEARS AFTER Alvin Lee & Company Deram DES 18064 (London)			NA	103	88	22	PETER NERO Summer of '42 Columbia C 31105			NA
32	34	9	STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002				68	70	9	JO JO GUNNE Asylum SD 5053 (Atlantic)			NA	★	150	4	MELANIE Four Sides of, Buddah BDS 95005			
33	27	20	TRAFFIC Low Spark of High-Heeled Boys Island SW 9306 (Capitol)	•		NA	69	53	19	FACES A Wink Is as Good as a Nod to a Blind Horse Warner Bros. BS 2574	•			105	109	36	MOODY BLUES Every Good Boy Deserves Favour Threshold THS 5 (London)	•		
34	35	12	A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573				70	52	10	APOLLO 100 Joy Mega M31-1010			NA	106	105	43	YES ALBUM Atlantic SD 8283			NA
35	33	22	ELTON JOHN Madman Across the Water Uni 93120 (MCA)	•			71	63	22	CARLY SIMON Anticipation Elektra EKS 75016				107	116	6	FREDDIE HART My Hang-Up Is You Capitol SD 11014			
36	37	20	ROBERTA FLACK Quiet Fire Atlantic SD 1594	•			72	78	25	DONNY OSMOND To You With Love MGM SE 4797	•			108	103	30	SONNY & CHER LIVE Kapp LS 3654 (MCA)			

TOP LP's & TAPE

POSITION
109-200

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
109	—	1	GRAHAM NASH/DAVID CROSBY Atlantic SD 7220			
110	121	3	LORETTA LYNN One's On the Way Decca DL 75334 (MCA)			
111	111	81	SANTANA Abraxas Columbia KC 30130			
112	117	36	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)			
113	98	40	ALLMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)			NA
114	120	25	HUMBLE PIE Performance: Live Rockin' the Fillmore A&M SP 3506			NA
115	115	3	LYNN ANDERSON Cry Columbia KC 31316			
116	90	24	MELANIE Gather Me Neighborhood NRS 47001 (Famous)			NA
117	87	8	CANNED HEAT Historical Figures & Ancient Heads United Artists UAS 5557			
118	118	22	HUDSON & LANDRY Losing Their Heads Dore 326			NA
119	122	4	STEVE MILER BAND Recall the Beginning A Journey From Eden Capitol SMAS 11022			NA
120	104	13	JERRY GARCIA Garcia Warner Bros. BS 2582			
121	123	12	DETROIT EMERALDS You Want It, You Got It Westbound WB 2013 (Chess/Janus)			NA
122	—	1	ELVIS PRESLEY He Touched Me RCA LSP 4690			
123	—	1	JOE TEX I Gotcha Dial DL 6002 (Mercury)			
124	112	28	QUINCY JONES Smackwater Jack A&M SP 3037			
125	128	5	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)			
126	127	13	DIONNE WARWICKE Dionne Warner Bros. BS 2585			
127	129	7	MICHEL LEGRAND "Brian's Song" Theme & Variations Bell 6071			NA
128	132	22	COMMANDER CODY & HIS LOST PLANET AIRMEN Ozone Paramount PAS 6017 (Famous)			NA
129	130	17	GROVER WASHINGTON JR. Inner City Blues Kudu KU 03 (CTI)			NA
130	124	9	FIRESIGN THEATER Dear Friends Columbia KG 31099			
131	145	6	HARRY CHAPIN Heads & Tales Elektra EKS 75023			
132	175	3	CONWAY TWITTY I Can't See Me Without You Decca DL 75335 (MCA)			
133	153	3	CHAKACHAS Jungle Fever Polydor PD 5504			NA
134	113	34	AL GREEN Gets Next to You Hi SHL 32062 (London)			NA
135	107	21	CHARLEY PRIDE Sings Heart Songs RCA LSP 4617			NA
136	136	4	FANNY Fanny Hill Reprise MS 2058			
137	119	24	NEIL DIAMOND Stones Uni 93106 (MCA)			

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
138	140	8	CONWAY TWITTY & LORETTA LYNN Lead Me On Decca DL 75326 (MCA)			NA
139	133	33	SUMMER OF '42 Soundtrack Warner Bros. WS 1925			
140	143	6	ESTHER PHILLIPS From a Whisper to a Scream Kudu KU 05 (CTI)			NA
141	131	37	WHO Who's Next Decca DL 79182 (MCA)			
142	142	13	HENRY MANCINI, HIS ORK & CHORUS Big Screen, Little Screen RCA LSP 4630			NA
143	172	3	LES McCANN Invitation to Openness Atlantic SD 1603			
144	144	62	BLACK SABBATH Paranoid Warner Bros. WS 1887			
145	126	24	DENNIS COFFEY & THE DETROIT GUITAR BAND Evolution Sussex SXBS 7004 (Buddah)			NA
146	167	4	BOBBY WHITLOCK Dunhill DSX 50121	NA	NA	NA
147	200	2	KINKS Kink Kronikles Warner Bros. 2XS 6454			
148	101	18	WINGS Wild Life Apple SW 3386			NA
149	149	4	MARTHA REEVES & THE VANDELLAS Black Magic Gordy G 958 L (Motown)			NA
150	139	11	DOORS Weird Scenes Inside the Gold Mine Elektra 8E-6001			
151	187	3	TAMMY WYNETTE Bedtime Story Epic KE 31285 (CBS)			
152	134	35	PARTRIDGE FAMILY Sound Magazine Bell 6064			
153	108	9	ISAAC HAYES In the Beginning Atlantic SD 1599			NA
154	158	84	CARPENTERS Close to You A&M SP 4271			
155	188	2	FREDA PAYNE Best of Invictus ST 9804 (Capitol)			
156	162	11	PERSUASIONS Street Corner Symphony Capitol ST 872			NA
157	160	31	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295			NA
158	178	2	DELANEY & BONNIE D & B Together Columbia KC 31377			NA
159	152	61	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098			
160	137	3	ADDRISI BROS. We've Got to Get It On Again Columbia KC 31296			
161	155	7	PERSUADERS Thin Line Between Love & Hate, Win Or Lose SD 33-387 (Atlantic)			NA
162	125	11	JAMMING WITH EDWARD Various Artists Rolling Stone COC 39100 (Atco)			NA
163	159	77	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)			
164	—	1	BLACK IVORY Don't Turn Around Today TLP 1005 (Perception)			NA
165	148	24	ROD STEWART ALBUM Mercury SR 61327			
166	154	12	UNDISPUTED TRUTH Face to Face With the Truth Gordy G 959 L (Motown)			NA
167	141	18	PAUL WILLIAMS Just An Old Fashioned Love Song A&M SP 4327			NA
168	135	46	MARVIN GAYE What's Going On Tamla TS 310 (Motown)			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
169	156	20	HONEY CONE Soulful Tapestry Hot Wax HA 707 (Buddah)			
170	173	23	MOM & DADS Rangers Waltz GNP Crescendo GNPS 2061			NA
171	198	3	BANG Capitol ST 11015			
172	177	3	MERLE HAGGARD Let Me Tell You About A Song Capitol ST 882			NA
173	182	3	DIONNE WARWICKE From Within Scepter SPS 2-598			NA
174	174	14	KING CRIMSON Islands Atlantic SD 7212			NA
175	—	1	FLEETWOOD MAC Bare Trees Reprise MS 2080			
176	184	12	MAHAVISHNU ORCH. WITH JOHN McLAUGHLIN The Inner-Mounting Flame Columbia KC 31067			NA
177	179	2	RATCHELL Decca DL 75330 (MCA)			
178	—	1	COLD BLOOD First Taste of Sin Reprise MS 2074			
179	180	12	KENNY ROGERS & THE FIRST EDITION Ballad of Calico Reprise 2XS 6476			
180	163	8	PETER YARROW Peter Warner Bros. BS 2599			
181	—	10	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			NA
182	183	2	DAVID BOWIE Hunky Dory RCA LSP 4623			NA
183	147	6	JOHN LEE HOOKER Never Get Out Of These Blues Alive ABC ABCX 736			
184	—	1	JERRY LEE LEWIS The "Killer" Rocks On Mercury SRM 1-637			NA
185	186	4	BUCKWHEAT Movin' On London 2PS 609			NA
186	157	5	JESSE COLIN YOUNG Together Warner Bros. BS 2588			
187	189	11	RAY CONNIFF & THE SINGERS I'd Like to Teach the World to Sing Columbia KS 31220			
188	169	8	BOBBY SHORT LOVES COLE PORTER Atlantic SD 2-606			NA
189	165	6	THE MUSIC PEOPLE Various Artists Columbia C3X 31280			
190	138	15	MARK-ALMOND II Blue Thumb BTS 32 (Famous)			NA
191	164	46	LETTERMEN 1 Capitol SW 11010			NA
192	194	2	DAVID CLAYTON-THOMAS Columbia KC 31000			NA
193	193	3	BIG SUR FESTIVAL/ONE HAND CLAPPING Various Artists Columbia KC 31138			
194	199	10	NITTY GRITTY DIRT BAND All the Good Times United Artists UAS 5553			
195	196	3	ROGER WILLIAMS Love theme from "The Godfather" Kapp KS 3665 (MCA)			
196	—	1	JIMMY CASTOR BUNCH It's Just Begun RCA LSP 4640			NA
197	185	8	QUINCY JONES Ndeda Mercury SRM 2-623			NA
198	176	4	PERCY FAITH, HIS ORCH. & CHORUS Joy Columbia C 31301			NA
199	—	1	MOTHERS Just Another Band From L.A. Reprise MS 2075			
200	—	1	ANN PEEBLES Straight From the Heart Hi SHL 32065 (London)			NA

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Addressi Brothers	160	Chase	75	Grand Funk Railroad	66	Led Zeppelin	24	Ann Peebles	200	Cat Stevens	28, 84
Allman Brothers Band	5, 113	Cheech & Chong	45	Al Green	8, 134	Michel Legrand	127	Persuaders	161	Rod Stewart	88, 165
America	115	Cher	64	Godspell	91	Lettermen	191	Billy Preston	181	Stylistics	26
Lynn Anderson	70	Chicago	51	Guess Who	83	Jerry Lee Lewis	184	Esther Phillips	140	T. Rex	49
Apollo 100	57	Eric Clapton	39	Merle Haggard	172	Gordon Lightfoot	42	Elvis Presley	82, 122	Temptations	50
Badfinger	57	David Clayton-Thomas	192	George Harrison & Friends	20	Kenny Rogers w/Jim Messina	97	Charley Pride	54, 135	Ten Years After	67
Bang	171	Cold Blood	178	Freddie Hart	107	Loretta Lynn	110	Joe Tex	123	Three Dog Night	56, 159
Shirley Bassey	95	Dennis Coffey	90, 145	Donny Hathaway	25	Les McCann	143	Rare Earth	99	Lily Tomlin	44
Big Sur Festival	52	Commander Cody	128	Isaac Hayes	58, 153	Don McLean	15	Ratcheil	177	Conway Twitty	132
Black Ivory	164	Ray Conniff	187	Jimi Hendrix	14	Mahavishnu Orch w/John McLaughlin	176	Kenny Rogers & The First Edition	179	Conway Twitty & Loretta Lynn	138
Black Sabbath	93, 144	Alice Cooper	48	John Lee Hooker	183	Malo	19	Rolling Stones	23	Undisputed Truth	166
Blood, Sweat & Tears	21	Cream	30	Hot Tuna	74	Henry Mancini	142	Todd Rundgren	125	Bobby Vinton	78
David Bowie	182	Crusaders	102	Hudson & Landry	118	Mark-Almond	95	Santana	46, 111	War	31
Bread	9	Deep Purple	193	Humble Pie	12, 114	Dave Mason	195	Savoy Brown	38	Donne Warwicke	126, 173
James Brown	76	Delaney & Bonnie	158	Michael Jackson	22	Melanie	104, 116	Bobby Sherman	85	Grover Washington Jr.	129
Jackson Browne	81	Detroit Emeralds	121	Jackson 5	40	Lee Michaels	80	Bobby Short	188	Bobby Whitlock	146
Buckwheat	185	Neil Diamond	137	James Gang	61	Steve Miller Band	119	Carly Simon	71	Who	141
J.J. Cale	55	Doors	150	Jamming With Edward	162	Mom & Dads	170	Joe Simon	73	Andy Williams	86
Canned Heat	117	Dramatics	69	Jesus Christ, Superstar	89	Moody Blues	105	Paul Simon	7	Paul Williams	167
Jim Capaldi	100	Bob Dylan	65	Jethro Tull	101	Mothers	199	Sly & The Family Stone	79, 163	Roger Williams	195
George Carlin	13	Emerson, Lake & Palmer	47	Jo Jo Gunne	68	Music People	189	Sonny & Cher	16, 108	Wings	148
Carpenters	59, 154	Faces	69	Elton John	35	Graham Nash/David Crosby	109	Peter Nero	103	Edgar Winter's White Trash	27
David Cassidy	87	Fanny	198	Quincy Jones	124, 197	Peter Nero	103	Nilsen	6	Stevie Wonder	92
Jimmy Castor Bunch	196	Fifth Dimension	94	B.B. King	98	Godfather	43	Nitty Gritty Dirt Band	194	Tammy Wynette	151
Chakachas	133	FireSign Theatre	130	Carole King	10, 17	Shaft	112	Osibisa	77	Peter Yarrow	180
Harry Chapin	131	Robert Flack	3, 36	King Crimson	194	Summer Of '42	139	Osmonds	29	Yes	4, 106
		Fleetwood Mac	175	Kinks	147	Spirit	63	Partridge Family	18, 152	Jesse Colin Young	186
		Aretha Franklin	11, 157	Gladys Knight & The Pips	96	Staple Singers	32	Freda Payne	155	Neil Young	2
		Jerry Garcia	120	Kris Kristofferson	41						

Behavioral Science Study Listens to Music Heartbeat

• Continued from page 1

record and "Oh, no!" after listening a moment, "Here Comes the Sun" by Richie Havens created an initial response in another test case and several secondary responses, indicating that the record warrants replay as an oldie. "This type of response, we feel, is necessary," he said.

Music Preference Research

Dr. Turicchi, who has degrees in psychology, mathematics, sociology, and music, has been working in music preference about five years. "We were trying to find out which music selections would work better for classroom use," he said. About two years ago, he began to perfect his system. Previously, he wired study cases up to check factors as pulsebeat respiration, blood pressure, etc. Today, he uses only skin sensitivity as determined by a physiograph. The key is interpreting the data obtained and it took three years to come up with a method of doing this. "We've been experimenting with our present system for two years and it's proven highly accurate," Dr. Turicchi said.

So accurate, in fact, that a January study predicted extremely accurately the recent ARB ratings released for three New York Top 40 stations. This study was conducted by obtaining tapes of a broadcast day of WABC, WOR-FM, and WWDJ and playing them to study cases. The typical Turicchi study involves three phases: A physiograph study taken similar to a lie detector study, an interview afterward with each test case, then an operant preference study on each test case. Here's how a given time period on WABC (the Dan Ingram show) checked out in a statistical analysis of a physiograph chart:

Announcer—25

A "Bangla Desh" LP cut—21

"Here Comes the Sun" from "Bangla Desh"—15

"Sunny"—15

Local News—15

"Family Affair"—10

"Respect Yourself"—9

"So Far Away"—9

National News—7

In all the studies, encompassing more than two years, only a "Carte Blanche" commercial has topped the enormous response achieved by Ingram, Turicchi said. "I don't know why, to tell the truth."

Through the physiographic part of the study, Turicchi can determine even what aspect of a record is an irritant factor. One girl showed interest at the start of a record, became bored during a long instrumental break and even showed severe irritation near the end of the record.

Truth Will Out

One of the interesting aspects of this type of testing is that it avoids the lie, even the lie that a person might be telling to himself. "The problem with any question-only survey is that people don't really know what they like and often don't tell you the truth. The classic example is a survey which showed that people wanted a dry beer. Deeper surveys revealed that they didn't even know what a dry beer was."

At one time during his own research, Dr. Turicchi was told by a study case that she didn't like pop music. But she sang along with most of the music during the

'Follies' on Cap

NEW YORK — The original Broadway cast album of "Follies" was inadvertently credited to Columbia in the story on the Tony Awards in last week's Billboard (April 15). "Follies" is on Capitol Records.

test. "The fact was that she knew

I was a music professor and wanted us to think she liked more serious music. She thought that was what we were looking for."

The operant preference part of his study includes the study case sitting at a device with keys. To listen to any of the programming, the study case has to hold down a key. Three or four radio stations are programmed simultaneously.

Every two-to-five minutes, the programming is scrambled and the study case has to push one after another of the keys in order to find the programming he or she was listening to . . . or they can push any key at any time to find something they favor more. The part of the study shows how long a listener stays tuned, it indicates various tuneout factors. A Midas Muffler commercial and a Once A Day commercial were tuneout factors: one major market MOR air personality proved to be a high tuneout factor.

Referring back to the three-station study of New York, Dr. Turicchi found that the operant preference study gave one station 44 percent of the listening time, another 36 percent, the last station 19 percent. But while station A in the study had 54 percent of the 13-20 age listeners, station B had 45 percent of the 21-29 age listeners and was ahead in this age grouping. Station A went back ahead in listeners 30-38, but only slightly over station B. The specific

time period for these figures was 1:30 p.m., Jan. 7, 1972.

Recommendations Made

These same studies apply to any format. "Once we find out where a station is weak, we can go back and check that specific age group and do a thorough study on what is wrong and make recommendations," Turicchi said. He added that he can do a study in a given market, but that over the past couple of years he'd accumulated a vast catalog of information on radio stations coast-to-coast and also had created a list of representative demographics in the Denton area. "We can reproduce the demographics of any market from people in our area." The test cases are paid for their time. Dr. Turicchi and his staff have much information on each person.

Closest associate in Audiographics is Dr. Vance Cotter, who developed the operant preference technique, but Audiographics has a staff of scientists from many fields.

In regard to "American Pie," or any other such hit that has been played that often, Dr. Turicchi can recommend that it might be a good suggestion to take it off the air and let it rest awhile.

"But we can test any record. And we've had good results with testing commercials and radio station ID jingles."

It was the testing of PAMS jingles that brought the association with Bill Meeks, PAMS president.

Classical Radio in Bid

• Continued from page 1

ready set a precedent by allowing all-news radio stations a lesser fee schedule.

Seven of the nation's major classical music station executives met here April 9 at the Conrad Hilton as a sidebar to the annual convention of the National Association of Broadcasters and approved two further steps in the classical music vs. ASCAP campaign: the group will obtain legal counsel, preferably an attorney who likes classical music, and will send out a letter to all of the other classical music radio stations seeking authority to negotiate a better ASCAP contract.

Attending the April 9 meeting were Patrick, Stan Akers, WQRS-FM, Detroit; Tom Bird, WNCN-FM, New York; Ray Nordstrand, WFMT-FM, Chicago; Durward Tucker, WRR-FM, Dallas; Richard Dean, WFMZ-FM, Allentown, Pa.; Richard Kaye, WCRB and WCRB-FM, Boston; and Ed Davis, KDFC-FM, San Francisco.

Last October, the concert group met with Elliot Sanger of the All Industry Music Licensing Committee but "it seemed they could not help us," Patrick said.

The per-program method of paying for material appeared to be the best method of paying for use of ASCAP music, "but the accounting procedures were awkward. We felt the best system would be to base the payments on an average week." So, using the FCC composite week as a base, nine of the key classical stations submitted a report on the music used during a week.

Public Domain High

"We compiled the information and found that there was a very low percentage of copyrighted material being used by classical stations," Patrick said. So, on March 23, the concert committee met in New York to discuss definitive results. Out of 2,276 pieces of music played, 1,634 of these were public domain. Of the 415 composers exposed during that composite week, 220 were public domain.

"With that in mind, we felt it behooved us to secure legal counsel to represent us with the all-industry committee of ASCAP," Patrick said.

The group has prepared a list of points they feel desirable. First, the reporting method should be based on program use and the FCC composite week should be used to determine the average use of copyright material. Also, they feel that, in a time-trade deal, the station can't be held responsible if the bartering agency sells various programs at a higher price. Also, that there be no sustaining fee, that record-keeping be simplified in case of an ASCAP audit, that an equitable rate for a license be negotiated (4 percent of commercial income to station for each program using ASCAP music was suggested), restriction on the length of time a station must keep data about usage of ASCAP music, that ASCAP have no control over music to which usage rights have been granted in another country, such as a DGG recording from Europe, that programming guides (often a profitable sideline for a classical station) be exempted from determination of ASCAP fee charges, that fee charges exclude promotion spots and that the stations be given the right to renegotiate a new contract if a new copyright law becomes in effect.

The concert group will hold its annual convention and music festival this year in Cleveland July 13-15 and more action in the ASCAP campaign should develop at that point.

First Edition Settles Suit

LOS ANGELES—Kenny Rogers and Terry Williams, principals in the First Edition group, have settled with prejudice their Superior Court lawsuit (Billboard, Jan. 29).

The settlement gains for the group control of compositions written by them prior to Feb. 1, 1971. The suit claimed that the defendant, TRO, Inc., music publisher, failed to properly work the catalog. Both plaintiffs stated after the settlement that "we feel good about the job the Richmond organization has done in promoting our catalog. We also feel they have been fair and honest in all their dealings with us."

DRUGS STUDY INVITES INDUSTRY'S EXPERTISE

LOS ANGELES—Stan Gortikov, president of the Recording Industry of American Assn., volunteered the graphic and audio "expertise" of the record/tape industry to the National Commission on Marijuana and Drug Abuse here Wednesday (12).

Commission Chairman Raymond P. Shafer accepted, asking that Gortikov or anyone in the industry correspond or call him directly. Commission members continually confirmed the impact of recorded music on the lives of America's youth during the hearing.

Gortikov, Joe Smith of Warner Bros. and artist John Stewart all lambasted the notion that recorded songs extol drug usage, indicating that references in songs to "getting high and bombed" were merely a reflection of what's happening today.

All witnesses explained the various interpretations given to ambiguous rock lyrics, with Smith pointing out the 1969 Paul McCartney death rumor and its resultant lengthy underground press treatises on now the Beatles' songs lyrics confirmed the death. Smith explained to the commission, who seemed to misunderstand rock lyrics and sometimes found them unintelligible that they, "just don't listen enough. You must remember that the 30 year old music fan has been into rock for 17 years."

Smith decried the pro football stars' anti-drug TV spots, saying that youth did not buy this blatant warning. Joan Carney of "Sesame Street" said she thought such spots were good. It was then that Gortikov offered the record industry's knowhow to combat drug use.

Neil Diamond & Doors Encourage Youth to Vote

LOS ANGELES—Recording artist commitment to getting out the 18-year-old vote continues drawing support from major acts. Neil Diamond has his manager, Ken Fritz, scouting ways for him to get heavily involved. The Doors played a free concert for youth voter registration at Fresno's Radcliff Stadium. ABC Television news devoted a feature to A&M's "Use the Power—18" public service single by Mustang.

The Mason Proffit group has just recorded a single titled, "Register And Vote," plus a series of public service radio announcements about the importance of all newly enfranchised young voters using their ballot power. The Mason Proffit material is being distributed to non-partisan voter registration organizations by George Byer, former Mayor of Anchorage, Alaska.

Billboard's continuing encouragement of music industry efforts to inform its youth audience of their new voting power culminated in a special section on the issue Mar. 11. At that time it was pointed out that Columbia's Chicago has developed a full scale program communicating with young potential voters. The Chicago contribution is now examined here in full detail, as a model for how other top rock acts can involve themselves with registration of new youth voters.

Chicago's Example

In May, 1971, Chicago's members unanimously decided they wanted to use the group's prestige and impact to support non-partisan movements for U.S. political change. While in Washington, D.C. for a Kennedy Center Concert, a meeting was arranged which brought Chicago and representatives of James Guercio Enterprises, the group's management-production office, together with political luminaries like Ralph Nader, FCC Commissioner Nicholas Johnson and Sen. William Fulbright.

In a free-swinging discussion, Chicago found that the current issue which excited them the most was helping convince America's 25 million 18-to-20-year-old first-time potential voters to exercise their ballots.

At the time, Chicago's 4-LP live Carnegie Hall album was being prepared for shipment. A list summarizing the voter registration laws in all 50 states had just been completed by Washington voter registration activists. And Chicago decided to have this listing packed in each album. The Guercio office designed a layout for the list and wrote an introduction—approved by Chicago—which explained why large numbers of active 18-year-old voters were so vital to social progress in the U.S.

This album insert was probably the most effective instrument to date for alerting wide segments of

the public and the music industry to record artists' potential for educating youth voters.

Chicago has now made onstage appeals to their concert audience to register and vote, at over 70 dates. Wherever legal, the group arranges for local registrars to sign up new voters in the auditorium. If this is not permitted by law, Chicago invites local non-partisan registration groups to distribute literature at the concerts and speak to the audience during intermission.

The group has included registration efforts at every concert since this summer and will continue to do so until the Presidential election in November. It is now accepted as a standard element of their preparations for each concert.

The Guercio office's publicist, Alan Goldblatt, is primarily responsible for setting liaison with registration organizations in each city Chicago plays. "After some trial and error, we found that the best approach was to work with active local chapters of national voter registration groups," he said. (All major national voter registration organizations are listed in Billboard's Mar. 11 special supplement.)

Blues Step-Up By Goodmans

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country version by Jimmy Williams on Epic; Kitty Wells' "Sincerely," on Decca (originally done by the Moonglows); "Nothing Shaking" by Crash Craddock on Cartwheel, and others.

The rash of blues songs recorded by country artists, as indicated above, is motivating the Goodmans to devote more time to this phase of exploitation.

Gene and Harry Goodman said: "These great blues writers are represented today in underground albums and on the records of such pop artists as the Beatles, the Rolling Stones, Tom Jones, the Cream, Led Zeppelin, Eric Clapton and many other key artists. Such material is the basis of rock and roll and the bedrock of much of jazz; and it is becoming an increasingly more important part of the repertoire of country artists."

Harry Goodman, who now headquarters in Paris and is in the States on a visit, is coordinating British and European exploitation of the catalogs. He revealed that he recently acquired 400 titles from the French publishing house Hortensia, for representation in the United States and Canada. This material includes jazz, film and pop music.

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