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TAPE/AUDIO/VIDEO PAGE 39

HOT 100 PAGE 56

TOP LP'S PAGES 58, 60

Theater Chain To Rock Shows

By BOB KIRSCH

SPOKANE, Wash.—Paul Handler, a local manager here, is planning to convert approximately 100 old movie theaters into rock clubs during the next three years with the first opening set for June 15.

Handler said negotiations are almost complete with a chain owning the theaters through the south and southeast. Each theater seats approximately 1,000 and Handler is planning on ripping out existing seats and converting space for tables, game rooms and kitchens.

(Continued on page 62)

Thus Sprach Strausses

LONDON — The CTI label's "Also Sprach Zarathustra" by Deodato, a Top 10 hit in the U.S., will probably not be released in Europe because of objections to the record by the heirs of the composer, Richard Strauss.

The record, which was to have been Pye's first single on CTI, was originally scheduled for release in Britain in mid-February. Hinrichsen Edition however, which controls the music's copyright in Europe, stopped the single's release. "The heirs of Richard Strauss ob-

(Continued on page 47)

Labels Step Up Drives To Push Disks Over TV

NEW YORK—Record companies are continuing to increase their involvement in television advertising for new product, with the number of labels utilizing television time buys increasing. Many labels have reported encouraging results from initial, exploratory time buys, and, despite continued caution regarding that medium, expect to increase their use of TV.

While television advertising for label product at Warner Bros.

Records has only been initiated during the last year, Diana Balocca, of the Warner/Reprise advertising staff, has noted a steady increase for that label, sparked by successes with local campaigns for the "Deliverance" soundtrack album.

Miss Balocca, formerly associated with a West Coast advertising agency, commented that "we've found, at this point, that we're really not sophisticated

enough, with regard to that medium, to break new acts. But we have found that we can substantially increase sales on already proven hit product."

Time buys were made for "Deliverance" spots in most of the top 20 markets, with 30-second spots incorporating a five-second tag for local retailers. "Dealers reported enormous increases in in-store traffic for as much as two

(Continued on page 50)

High Goals for ND MOA Meet

By EARL PAIGE

NOTRE DAME, Ind.—Jukebox operating procedures and problems will be covered in what is regarded as the most basic and intensely focus seminar ever held during the second annual Music Operators of America (MOA) two-day seminar here Friday (13) at Notre Dame, according to Dr. Gerry Sequin, coordinator of the school's Center for Continuing Education.

Registration (\$70) will likely hit the maximum desired for the event as 45 firms were signed prior to April 1, Sequin said. MOA set a ceiling of 75 delegates.

Subjects this year are telescoped

(Continued on page 31)

Malamud Contacts Trade Chiefs for BRAVO Kickoff

By LEE ZHITO

PHILADELPHIA—Jules Malamud, executive director of the National Association of Recording Merchandisers, last week called on the heads of 20 industry organizations to participate in setting the time and place of the first meeting of BRAVO, the all-industry Board of Recording & Audio/Video Organizations (Billboard, March 17, 24, 31).

In a letter addressed to the industry leaders, Malamud outlined the objectives of BRAVO, and how he envisions the all-industry body he proposed would function. He stressed the fact that BRAVO

as he sees it would not be an additional association, but would exist without a constitution, without bylaws, without dues and assessments.

Instead, he said, it would function as a forum for the heads of the various associations and organizations within the realm of the recording, music, tape, and broadcasting industries.

Reaction to Malamud's proposal that BRAVO be formed continues to be highly favorable.

Last week, BRAVO was endorsed by Sanford I. (Bud) Wolff,

(Continued on page 50)

Germans Spent 300 Mil in '72 —Dealers: 48%

By WOLFGANG SPAHR

HAMBURG—Last year, Germans spent more than one billion marks, about \$300 million, on records. Of this sum dealers took 48 percent; department stores 24 percent; supermarkets 7.5 percent, clubs 10.5 percent and jukebox dealers 2.5 percent. The wholesalers' share of the complete turnover was 22 percent and with this they were able to improve their position considerably to the disad-

(Continued on page 44)

1st Rule Vs. Canada Pirate

NEW YORK—The first conviction of a tape pirate under the 50-year-old Canadian Copyright Act was obtained last week in the Magistrates Court of Edmonton, Alberta, Canada.

Arnold Neumann, principal of Little Gem Agencies of Canada, Ltd. and charged with importing and distributing pirated tape cartridges from the U.S., pleaded guilty to 19 counts of copyright infringement. He was fined \$400—the maximum penalty under the law.

(Continued on page 47)



The "Listen to the Music" group is back under a full head of steam with their new album, *The Captain and Me*. This Warner Bros. hit-pack, BS 2694, gives all indications of increasing the already worldwide popularity of those magnificent Doobie Brothers.

(Advertisement)

ATLANTIC 25th YR.

Major Force Built On Knowledge, Love

By PAUL ACKERMAN
(Editor Emeritus)

NEW YORK—Atlantic Records, a major label of spectacular success which is celebrating its 25th anniversary, carries within itself much of the soul of an indie. And when the historians will chronicle the great period of the independent record business—the years extending from the late 40's through the 50's and into the 60's—the name Atlantic will be synonymous with much of the achievement of that era.

It was a time of creativity and enterprise on the levels of production, distribution, promotion and retailing. And it was a time for

pioneers and for battles—for virtually the entire music establishment was hostile to what was then known as the "rhythm and blues indies." The indies, in their heyday probably never accounted for more than 20-25 percent of the dollar volume of the record industry; but it was through their efforts, supported by the singles record buyer with 89 cents in his pocket, that the true music of America was brought to the attention of the Western world.

The men who operated these early indie labels, such as Atlan-

(Continued on page 62)



The Brighter Side Of Darkness's new album (T-405) includes their Gold single, "LOVE JONES" and their new single record, "JUST A LITTLE BIT." Another power release from the soul of 20th Century Records . . . Where your friends are!!!

(Advertisement)

(Advertisement)

Colin Blunstone is turning heads.

He's getting standing ovations wherever he appears. And his album, "Ennismore," has gotten astounding critical acclaim.

COLIN BLUNSTONE
ENNISMORE

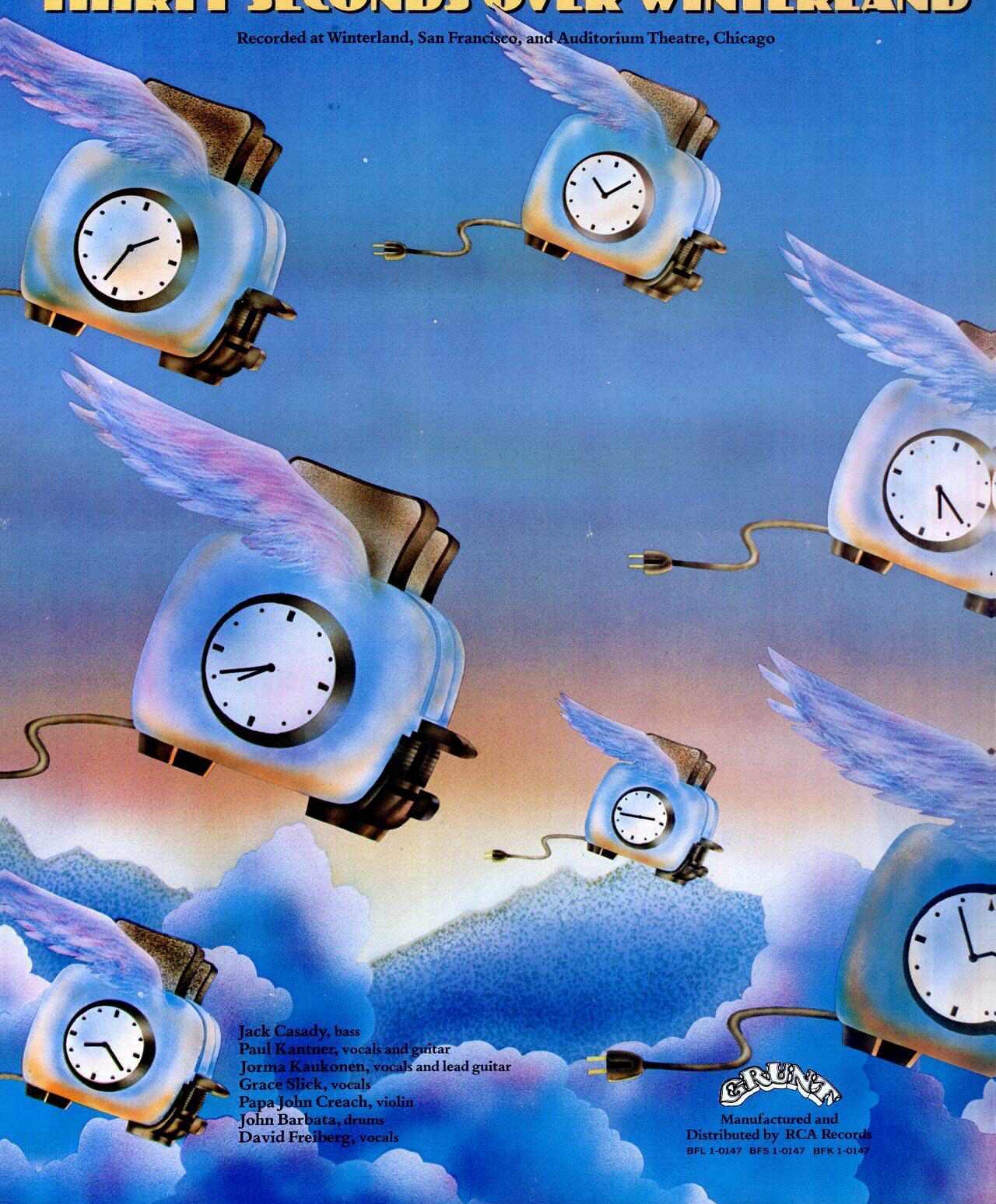
Colin Blunstone On Epic Records - And now on tour in America.

ALSO AVAILABLE ON TAPE
Copyrighted material

JEFFERSON AIRPLANE

THIRTY SECONDS OVER WINTERLAND

Recorded at Winterland, San Francisco, and Auditorium Theatre, Chicago



Jack Casady, bass
Paul Kantner, vocals and guitar
Jorma Kaukonen, vocals and lead guitar
Grace Slick, vocals
Papa John Creach, violin
John Barbata, drums
David Freiberg, vocals

GRUNTS

Manufactured and
Distributed by RCA Records
BFL 1-0147 BFS 1-0147 BFK 1-0147

Steinberg Stresses 'Generalists' Pitch

By EARL PAIGE

CHICAGO — Phonogram, Inc., here has recently signed seven acts with experienced members and is making a stronger bid in progressive rock. The background of the label's attractiveness to artists and its conviction in bidding for talent reflects a long-term conscious program of artist development encompassing several aspects, said Irwin Steinberg, president.

Some recent acts signed include

New Light on FCC's Drug Lyric Policy

WASHINGTON — The Federal Communications Commission may have brought out a whole new aspect of its drug-lyric policy, in its recent denial of the petition of songwriter-recorder Mrs. Madeleine S. Large, who has asked for a rescinding of the policy. Mrs. Large claimed the policy unfairly kept her anti-drug recording of "No, Thanks, Mr. Pusher," off the air. The commission's refusal, however, affirms an earlier staff letter (not previously released) which told the petitioner that the drug lyric notice "was never intended to prohibit the playing of records of this type" (Billboard, Sept. 30, 1972).

The FCC backs up its latest refusal to scrap the controversial drug lyric statement of 1971, by referring to the three-judge Appeals Court decision which upheld the policy in January. The court held that the warning on airplay of drug-oriented lyrics was not tinged with censorship or threat, but was merely "to remind the industry of a pre-existing duty."

However, the contradiction inherent in the FCC staff letter in the Madeleine Large case, seems to bear out last week's charge by Chief Judge David Bazelon of the federal appeals court here. Judge Bazelon, in an opinion issued on his own, took issue with the three-judge panel's decision. He urged a full judicial review of the FCC policy under challenge in the courts, and called the language of the policy "obfuscation and confusion" (Billboard, Apr. 7).

Exception To Rule

The FCC's affirming of the staff letter sent to Mrs. Large last June, denying her appeal, would seem to indicate that there is an exception to the drug-lyric policy. The staff letter refers to the anti-drug theme of the "Pusher" song as a type "the commission had never intended to prohibit." This aspect of the policy warning licensees against the air-

(Continued on page 50)

Hart Label Set; Store Planned

NEW YORK — Harbinger Records, a new independent label, has been formed. It will concentrate on producing and acquiring rights to product in the area of spoken word and consciousness raising, according to label president John Richard Hart. Scheduled for release are four albums in May.

In addition to the label operation, Harbinger Records will open a Manhattan-based retail operation in mid-May. The Open Mind. The store will feature esoteric product from lesser known labels dealing in jazz, blues, folk and classical. Hart feels that there is a wider market for esoteric product, which is generally "hidden" in the normal retail record outlet.

The Open Mind will also carry a select line of hard cover and paperback books. The store will also include a browsing area for readers as well as listening booths.

Ruben & the Jets (Frank Zappa producing); Bachman-Turner Overdrive (Randy Bachman, former Guess Who writer-performer, producing); John Ussury (Delaney Bramlett producing); Hardstuff (including members from Atomic Rooster, Merseybeats and Quartermass); Spenser Davis (tracing its U.K. history back 13 years); Ballin' Jack (West Coast group that had two LP's on Columbia totalling 150,000 in sales); and Atlantis (including members from the German group Frumpy). All but Atlantis (on Vertigo) are signed for Mercury Records.

Steinberg cited the following aspects of the program:

- A concentration on fewer artists. "A lot of labels are just now talking about this. We did it in 1969 and made this part of our concept."

- Increased coordination of a&r and marketing personnel, i.e., sales, accounting, promotion, publicity.

- A policy of avoiding front money payments and instead putting it into the contract in the form of such things as "short fall agreements" support talent, for example on tour, especially the first three or four times out.

- Development of a decentralized a&r force with greater concentration on the West Coast (where a&r director there Denny Rosencrantz, for example, has signed Ruben & the Jets, Ussury, Ballin' Jack, and before that, Dominic Triano, leader of the James Gang).

- Emphasis on a staff organization comprised of "generalists" rather than "specialists." Stein-

(Continued on page 10)

RIAA Spearheading Campaign To Halt Calif. Royalty Tax Try

By JOHN SIPPEL

LOS ANGELES — Leaders in the record industry, spearheaded by the Recording Industry Association of America, are battling an effort by the California Board of Equalization to exact a 5 percent tax on

royalties paid by state-based firms to producers and on royalties paid to state-based firms by record and tape clubs.

It is understood that the demand was made on Capitol records to

WEA Tests 'Teaser' Spots; Chicago Ships 88,000 LP's

CHICAGO — WEA Dist. Corp. here shipped in one day 88,000 pieces of the new Led Zeppelin "Houses of the Holy" album in the branch's first use of consumer-

oriented teaser spots on a single package, according to Vic Faraci, branch manager. Only one radio station was used in order to measure effectiveness, with the result that WEA here will now institute such promotions in its other markets. Print media was also used in all markets.

Faraci said WDAI-FM's production people produced and recorded the 10-second teasers based on his suggestions and that he picked the time slots for them using 84 in five days between 10 a.m.-midnight with some running twice an hour in certain cases.

From March 30-April 1, the teasers, utilizing "a soft" airplane propeller and "Paul Revere" clomping horse sound effects, announced simply: "Led Zeppelin is coming on Atlantic records and tapes," over and over again. Then the two days the product hit stores, the plug said: "Led Zeppelin is here," with crowd applause sound effects and a tag telling listeners to check their local stores.

Faraci said such a teaser will work most effectively only with "super type acts." As for print, this part of the campaign com-

(Continued on page 8)

JVC's 1st U.S. Mastering Center Opens

LOS ANGELES — JVC America, Inc., has added a record division (custom mastering center for CD-4 disks), according to James Y. Mochizuki, board member of the U.S. subsidiary of Victor Company of Japan, Ltd. (Billboard, Mar. 3).

Mochizuki pointed out that the division will be devoted to "lending guidance and knowledge to any record company that is interested in the adoption of the CD-4 discrete system. We have no intention," he added, "of creating a new label in the U.S. or of entering the sales and distributing phases of the business."

Mochizuki also pointed out that

(Continued on page 8)

U.S. Register of Copyrights Retires; Goldman Substitutes

By MILDRED HALL

WASHINGTON — George D. Cary, Register of Copyrights since late 1971, has retired, the Library of Congress has announced. His post will be manned by Abe A. Goldman, General Counsel of the Copyright Office, who will serve as Acting Register of Copyrights until the appointment of a new Register. The final decision on the appointment is under court challenge by Ms. Barbara Ringer, formerly Assistant Register of Copyrights under Abraham L. Kaminstein, who retired in August, 1971.

Order Taking Equipment of Ohio Duplicator

NEW YORK — In the first litigation brought under the Sound Recordings Amendment to the Copyright Act, an Ohio judge has ordered the seizure of tape duplicating equipment, quantities of blank tape and original recordings owned by a retailer who was charging a fee to duplicate sound recordings on tape.

The action involves CBS, Inc., Atlantic Recording Corp., London Records, Inc., and Warner Bros. Records, Inc., who claim that Commercial Music Service Co., operating stereo tape centers in Ohio, has infringed their copyright by the use of a "Make-A-Tape" duplication system in its retail stores. The order was handed down by Judge Joseph P. Kinneary of the U.S. District Court for the Southern District of Ohio.

At the departure of the internationally admired "Kammy" Kaminstein, who spent over a decade preparing the revision of the U.S. copyright law now before Congress, the Librarian of Congress appointed Deputy Register George Cary to succeed. Ms. Ringer immediately brought suit on grounds of discrimination. Ms. Ringer, who is now Director of the Copyright Division in the Office of International Standards and Legal Affairs of UNESCO, won a decision in U.S. District Court here in February.

District Court Judge William B. Jones held that the Library had failed to follow its own published procedures with respect to equal opportunity. The judge declared the appointment of Cary void, and ordered the Librarian of Congress to make no final appointment until it was in compliance with its own regulations. The Library is appealing the case.

However, Mr. Cary, who was over 60 and had been leaning toward retirement in any case, he told friends, chose to retire, having put in 35 years of government service. The Librarian of Congress, L. Quincey Mumford, praised his retiring Register of Copyrights for his expertise in copyright law, for his work in forming the Universal Copyright Convention, the only multi-lateral copyright treaty to which the U.S. adheres. He also lauded Cary for his work in achieving protection for U.S. works under recent Mexican law, for service on the revision of the U.S. 1909 copyright statute, and his work in many other areas of copyright, both domestic and global.

Library Uproar

The new era's issue of discrimination, both as to race and sex, hit

the staid and traditional quiet of the Library like an earthquake in 1971, but had been building up over a number of years. Ms. Ringer won agreement from a federal hearing examiner that in the Library of Congress, a woman, however qualified, was restricted by a "consistent pattern of discrimination from achieving high-level positions in the Library."

The examiner, Ernest Walter, who was appointed to the case by the Civil Service Commission (although the Library operates outside of the regular civil service structure as far as administration goes), also agreed with Ms. Ringer in her championship of the cause of blacks employed by the Library. They claimed that the same pattern of discrimination kept blacks from attaining positions of greater responsibility. When no satisfaction was gained from the Library, Ms. Ringer took her case to federal court.

Ms. Ringer, like her former superior Register Kaminstein, and like the present Acting Register Abe Goldman, has a name that looms large in copyright matters. All of these have been associated both domestically and globally with the expertise and dedication needed to improve U.S. copyright protection both at home and abroad. All have taken part in long years of bone-breaking work to set up copyright revision of the old 1909 law. All have had long tenures of unstinting service with the Copyright Office.

Famous Sues Certron

LOS ANGELES — Famous Music has filed suit in Superior Court here against Certron seeking \$26,347 allegedly unpaid for records purchased by Certron.

pay \$1.5 million dollars in taxes recently. The tax board had audited Capitol's books.

The state tax commission alleges that a royalty paid to a producer, who leases a master to a record company in this state, is liable to use and sales tax of 5 percent. They are known to have termed this a "continuing sale" and therefore liable for the tax. Royalties paid by a record label to its contracted artists are not held taxable, nor are sales by record labels to its distributors. Studio usage is also being considered as liable for tax payment, as it is considered part of the royalty payment in the producer-record label relationship.

It is understood that RIAA's attorneys are contending that a special exception was made previously for the motion picture industry, which is also largely based here. The matter is before the state board for consideration.

At presstime, Stan Gortikov, RIAA president, was not available. A Capitol spokesman would not comment except to state that the amount "was not \$1.5 million but it was substantial."

1st NARM Bd. Meet Set; Pick Unit Members

NEW YORK — The first NARM board of directors meeting of the 1973-74 fiscal year has been scheduled for the Century Plaza Hotel in Los Angeles June 3-5, according to NARM president Peter Stocke. He said that the meeting was arranged to coincide with the Mo Ostin testimonial dinner (3).

Also planned for the Century Plaza is the first meeting of the fiscal year for the manufacturers advisory committee (4). Members named to the committee for the upcoming year include:

Robert Fead (A&M), Dennis Lavinthal (ABC/Dunhill), David Giew (Atlantic), Bud Katzel (Avco), Irv Biegel (Bell), Lewis Merenstein (Buddah), Don Zimmerman (Capitol), Marvin Schliacter (Chess/Janus), Bruce Lundvall (Columbia), Mel Posner (Elektra), Tony Martell (Famous), Herb Goldfarb (London), Rick Brio (MCA), Stan Moress (MGM), Philip Jones (Motown), Lou Simon (Phonogram), Richard Lionetti (Pickwick), Jerry Schoenbaum (Polydor), Mort Hoffman (RCA), Sam Goff (Scepter), Mike Lipton (United Artists), and Edward Rosenblatt (Warner Bros).

NARM board members attending the meeting will include Jules Malamud, executive director, general counsel Earl W. Kintner, Stocke, David Lieberman, vice president, Jack Silverman, secretary, Jay Jacobs, treasurer, and directors Harry Apostoleris, Jack Grossman, Daniel Heilicher, David Press and George Souvall.

Aiello Heading MM W.C. Wing

LOS ANGELES — Metromedia Records has opened an office here, to be headed by Julio Aiello who will be director of West Coast operations.

Also operating out of the office will be Ginger Grigg, who will be administrative assistant to the president. Company president Jack Wiedenmann said he will now be spending at least 50 percent of his time on the West Coast.

More Late News
See Page 62

Atlantic Meet Will Bow 'Q' Disk Release

NEW YORK—Atlantic Records will unveil the company's first quadraphonic disk release on Friday (13) at their "April In Paris" sales convention, Hotel Meridien, Paris. The release will be presented by Atlantic vice president Tom Dowd and during the remainder of the four day sales meet quadraphonic disk seminars will be held every day.

The convention will introduce 19 new albums on the Atlantic, Atco, Asylum and RSO labels in all categories. Presentation of the new releases will be made via a film featuring senior vice president, general manager, Jerry

RCA to Handle Dutchman in U.S.

NEW YORK—RCA Records will distribute all product of the Flying Dutchman labels in the U.S., following an accord announced by Flying Dutchman president Bob Thiele and Mort Hoffman, division vice president, commercial operations, for RCA Records.

Sub-labels to be handled under the agreement include Amsterdam, Blues Time and Contact.

Among artists represented on the labels are Teresa Brewer, Leon Thomas, Gil Scott-Heron, Pretty Purdie, Gato Barbieri, Oliver Nelson, Charlie Brown, T-Bone Walker and Eddie "Cleanhead" Vinson.

Maximus Push

NEW YORK—Music Maximus is now exploiting publishing rights to the film of "Godspell," and Oscar-nominated films "Sleuth" and "The Heartbreak Kid."

WB Bay Area Promo Team Uses Videotapes at Schools

SAN FRANCISCO — Warner Bros. Records in this market has found a plus use of their videotape presentations for field personnel of new album product (Billboard, Feb. 24). The record company's San Francisco and Seattle Marketing Manager Gary Davis has been in contact with a number of northern California school districts to arrange showings of these videotape programs before the student bodies.

Already confirmed as a test of its effectiveness, Davis, accompanied by two of his local promotion reps, will present their videotape presentation—the same one that was recently held here to debut the new WB album product to the company's local sales and promotion staff—at six schools in the Sonoma School District. Davis expects from 500 to 1,000 students to view the WB videotape

Bell Rings Up Banner Sales, Earnings Qtr.

NEW YORK—Bell Records has had the highest sales and earnings in the company's history during the first quarter of 1973, according to label president Larry Uttal. Bell currently has eight singles and six albums on the chart with three of the singles in the top 10.

Commented Uttal: "What is most significant to us and also of greatest importance is forecasting future performance, is the diversity of the product that has contributed to this quarter's remarkable grosses and profits. We have been able to break through again and again with artists who have never before had hit records—Vicki Law-

Greenberg and the firm's sales and promotion staff members.

Also presented will be a film, created by Braverman Productions on the history of Atlantic Records. The sales convention coincides with Atlantic's 25th anniversary. After the Paris premiere the film will be presented to dealers in major markets throughout the U.S. in late April, along with the new release presentations. In the fall of this year the film will also be shown on college campuses.

Agenda for the convention, which starts on April 12, includes seminars on sales techniques, marketing and merchandising programs, advertising campaigns and promotion. A seminar on trade paper best selling record and tape charts will also be held. One of the chairmen will be Tony Lanzetta, Billboard's director of charts.

Atlantic executives attending the meet are Ahmet Ertegun, president, Jerry Wexler, executive vice president, Nesuhi Ertegun, vice president and president, WEA International, David Geffen, president, Asylum Records, Jerry Greenberg, senior vice president, general manager, Shelly Vogel, senior vice president, Henry Allen, vice president, promotion, Dave Glew, vice president marketing, Bob Rolontz, vice president, advertising and vice presidents Tommy Dowd, Arif Mardin, Joel Dorn, Bob Kornheiser, and all members of the firm's sales, promotion, publicity, artist relations and a&r staffs.

Also attending will be Robert Stigwood, RSO Records president, Earl McGrath, president, Clean Records as well as WEA branch managers, sales and promotion men, and WEA chiefs Joel Friedman, Henry Droz and Skid Weiss, WEA International executives from Europe and the Far East will attend.

presentation at each of the Sonoma schools visited. An open discussion of the record business by Davis and the promotion men with the students will follow each video showing covering such topics as "How records are made," "How to get a job in the industry," etc. Along with the scheduled videotape presentations at schools in the Sonoma District, Davis has also received requests for him to bring the program to schools in the Pacifica School District and from the University of San Francisco, among others.

While each 40-45 minute videotape showing at a school will cost the company approximately \$500, still Davis believes that this exposure, particularly for new artists, will prove invaluable since it will add new dimensions for the exposure of product that is not now being realized through radio or at the retail level.

rence, The Sweet, First Choice, Mark James and Marlo Thomas."

Uttal also noted strong sales on the original cast and newly released "Godspell" soundtrack, the "Lost Horizon" soundtrack, the original cast "Oh Coward" LP and Marlo Thomas' "Free to Be . . . You and Me." Bell is also set to release the soundtrack of the rock 'n' roll revival film, "Let the Good Times Roll."

Uttal stated that the album sale increase resulted from "the decision to move the company into major ranks by making it a consistent album seller as opposed to a single oriented label."

Polydor Pkg., TV'er Tie

NEW YORK—Polydor is gearing an extensive advertising and promotion campaign to back the U.S. release of the two-LP set "The Strauss Family." The campaign, to be held in conjunction with ABC television, will coordinate the release with the American premiere of the seven-part television series "The Strauss Family" on ABC May 5.

As part of the campaign, each album cover will carry a tie-in television sticker. Also planned are television spots, dealer coop ads in the major markets, consumer and trade print advertising, window streamers and posters.

The record set, a collection of waltzes and other works by the 19th century Viennese family, features the London Symphony Orchestra, with arrangements and conducting by Cyril Ornadel. The series, which has received critical acclaim in the U.K., is scheduled to run here for seven consecutive weeks.

KCC Claiming Superior Mix For 1¢ Extra

LOS ANGELES — Keycor-Century Corp. here has developed a compound for use in record pressing dubbed Q-540, which vice president of research and development Russ Peters claims is longer wearing than standard compounds, offers more brilliance, and increases the production rate through lessening the pressing cycle.

Peters said the compound first became available about two months ago, and RCA is now using it to press its discrete quadrasonic disks. Peters added that "the compound should be ideal for quadrasonic pressing because it does reduce surface noise due to dust and dirt and we think it molds better than regular compounds."

Several other record companies are now testing the compound, and Peters said no patent would be applied for. Price on the compound is 22 to 23 cents a pound, compared to 19 to 20 cents for standard compound. A pound is good for pressing three disks.

The firm does have a patent pending on a process developed around two and a half years ago which resulted in going to a complete dye system. "We removed the carbon black normally used to color records because the size of the carbon particles caused surface noise. The company uses this process in its pressing for a number of major manufacturers that

(Continued on page 8)

Executive Turntable

Robert Ford has joined Billboard as national production manager, headquartered in Los Angeles. He was most recently assistant to the advertising director at Forbes magazine. He was also assistant production manager at Deustch, Shea & Evans.



HAKIM



ARMOND

Jim Foglesong has been appointed president of Dot Records. In addition to his new responsibilities as label chief, Foglesong will continue to head up the administrative and publishing activities of Famous Music Corporation in Nashville. (see separate story). . . . Guy Haines has been named director of West Coast promotion and sales for Chess/Janus Records. Haines, who most recently was in artist management and independent promotion, will headquarter in Los Angeles. . . . Jim Hakim has been named national promotion director for United Artists Records. For the past four years he was Buddah Records' operations manager for the Midwest. Hakim replaces Gene Armond, who was boosted to special assistant to UA president Mike Stewart. . . . Robert Bitting, division vice president, SelectaVision business development at RCA, has resigned for personal reasons which include investment activities and consulting work. David Miller, director of marketing, SelectaVision, will be handling the post.



SOMERS



HARRIS



LAUER

Adam Somers has been named to the newly created position national merchandising manager at Warner Bros. Records. He has been with the label for the past two years. . . . A Columbia/Epic Records, custom labels, Bruce Harris has been appointed associate product manager and Jim Charne has been named promotion manager for the five state area of Minnesota, North and South Dakota, Iowa, and Nebraska. Harris, previously director of advertising and publicity for Elektra Records, will be involved in the creation and implementation of packaging and merchandising of label product. Charne will be responsible for directing all branch promotional activities in the area on the radio level. He will also coordinate all artist tours in the region. . . . Janis Lundy has been named national college promotion manager for Capitol Records. She was previously national promotion coordinator. Miss Lundy replaces Art Fein, who has left the company. . . . Also at Capitol, Biff Collie has been named a&r producer at the Nashville office. He joins the label from United Artists Records where he was director of national sales and promotion. . . . George H. Fuchs has been elected to the board of directors of RCA Corporation. He is responsible for RCA policies and programs in labor relations, organization development, employment and other industrial relations areas. . . . Robin Rothman has joined Sound Advice, Hollywood programming consultants, as national marketing director. He was formerly an ABC/Dunhill marketing analyst. . . . Sterling Devers has been named to the new position of UDC Distributing's national operations director. He has filled a variety of positions with Liberty Records and UDC. . . . Raymond W. Lauer has been named record/tape buyer of the G. McNew Division of McCrory Corp., York, Pa. Lauer was formerly purchasing manager of the Record Club of American. . . . Dan Spellens has joined American Talent International's Los Angeles office as an agent. He departed Rob Heller Enterprises.

★ ★ ★

Bobbie Berkowitz has been appointed administrative secretary for SAS, Inc., New York and Danny Kessler, director of operations, SAS West, will head the firm's new offices in Hollywood. . . . Stuart Kramer, formerly of ATI, has joined Associated Booking Corporation as an agent. He will be responsible for concert bookings throughout the South. . . . At U.S. Pioneer Electronics Corporation, Ralph Laws joins the firm as national operations manager; Sy Kubrick, controller, is assuming the duties of headquarters operations manager; and Ken Kai, formerly national sales manager, has been promoted to marketing manager. . . . Jim Camacho has been appointed special accounts sales manager at Acoustic Research. He was previously with H.H. Scott, where he was sales manager. . . . Don Spenard has been promoted to director of technical facilities at Reeves Cinetel, Inc. Prior to his promotion, Spenard was director of video operations.

(Continued on page 6)

In This Issue	
CAMPUS	27
CLASSICAL	29
COUNTRY	34
INTERNATIONAL	44
JUKEBOX PROGRAMMING	30
LATIN	14
MARKETPLACE	49
RADIO	22
SOUL	26
TALENT	16
TAPE/AUDIO/VIDEO	39
FEATURES	
Stock Market Quotations	8
Vox Jox	22
CHARTS	
Best-Selling Soul Albums	26
Best-Selling Soul Singles	26
Classical	29
FM Action	52
Hits of the World	48
Hot Country Albums	34
Hot Country Singles	36
Hot 100	56
Latin	14
Top 40 Easy Listening	38
Top LP's	58, 60
RECORD REVIEWS	
Album Reviews	51, 52
Pick Singles & Radio Action	54

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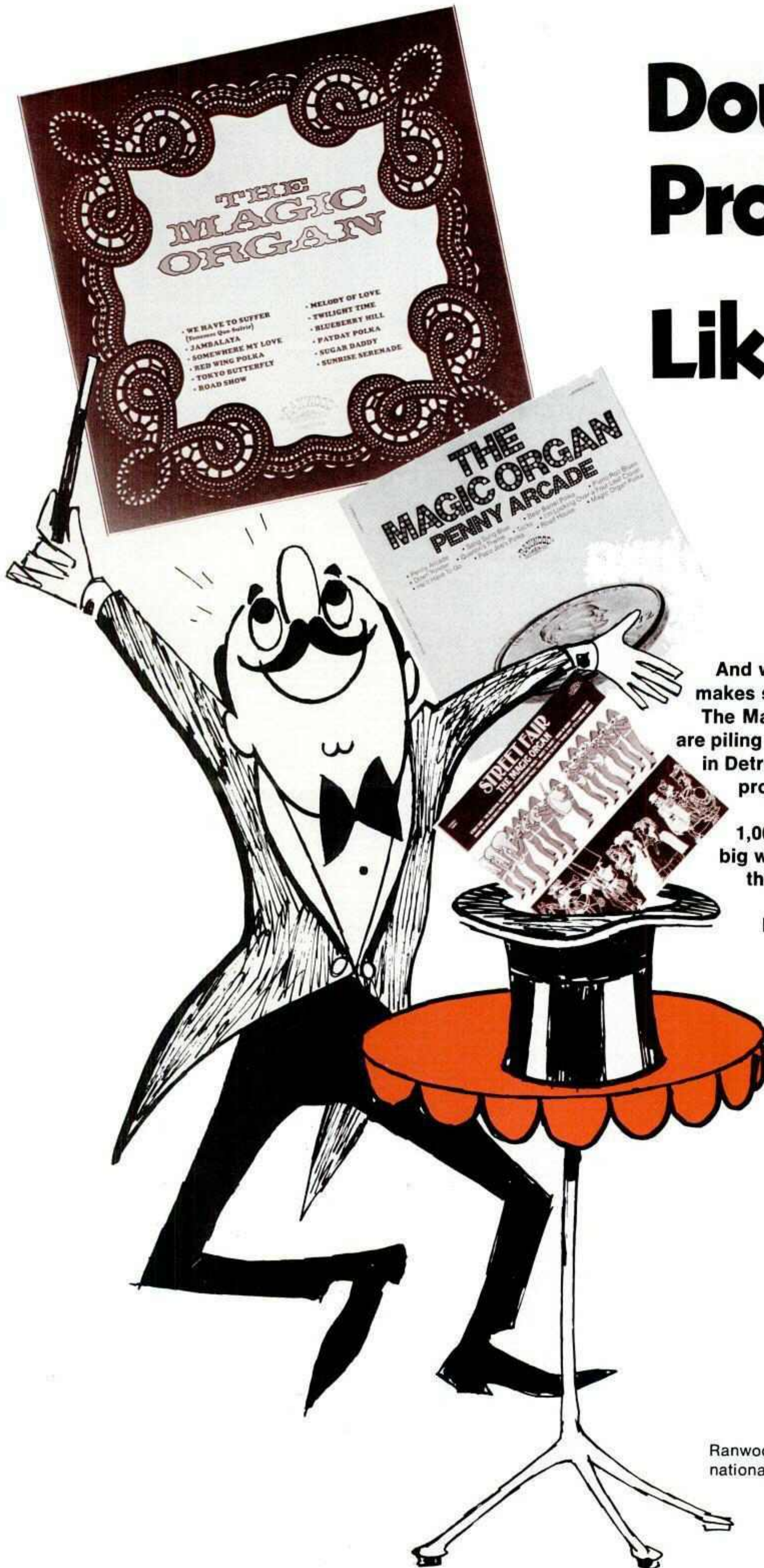
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Court Seeks Illicit Tape Salesman; Arrest Sought

NASHVILLE—In a continued crackdown on alleged tape piracy, a Nashville court has issued a bench warrant for a carnival worker who forfeited bond after his tapes had been confiscated.

The Tennessee Bureau of Criminal Identification, Organized Crime Division, joined music officials in raiding a carnival here last week, buying some tapes, and then arresting Gene Andes, who gave his home respectively as Andalusia, Ala., and Glendale, Ariz. He listed

his occupation as self-employed tape salesman.

Agent Bill Vest led the arrest party, and he was joined by Attorney Richard Frank, representing the Country Music Association; Joe Talbot and Ronnie Yearwood, and Don Gant.

"We made the buy, Vest made the arrest, closed down his operation, took him to jail and confiscated his tapes," Talbot, president of the CMA, said.

Booked on a state charge, a study is being made to determine if any of the 2,000 tapes violate the federal statutes. Andes said he bought his tapes in Las Vegas, Phoenix and Atlanta.

Andes failed to appear in court, forfeiting a \$250 appearance bond, but his tapes were kept under lock and the bench warrant was issued by criminal court. Retailing bootleg tapes is a misdemeanor in Tennessee, subject to jailing for 11 months, 29 days. Vest said many other arrests will follow, as long as retailers handle the tapes.

It was also learned that some action may be taken against sponsors of carnivals and the like which permit the sale of bootleg tapes.

BMI TO FETE WRITERS, PUBS

NEW YORK—The BMI dinner honoring the writers and publishers of the most performed songs in the performing rights licensing organization's repertoire during 1972 will be held in Los Angeles at the Century Plaza Hotel on June 5. A special award honoring the single most performed song in the BMI catalog during 1972 also will be presented.

Steady Into Repackaging Reggae LP's

NEW YORK—Steady Records, because of the sale of its reggae product during 1973, is repackaging several of its standard reggae selections into a series of "gold" albums with a \$5.98 price.

Steady has also completed distribution agreements with SMG in New York, and is negotiating with distributors in other areas for representation of the Steady catalog.

The Steady "Greatest Hits" gold series features such original reggae artists as Jimmy Cliff, Eddie Lovette, Ken Lazarus, Byron Lee and Sparrow. The catalog also contains over two dozen other reggae albums.

In addition to the re-release of early reggae product, Steady also plans to release four new singles a month and a new album every other month. Steady maintains recording studios both in New York and in Jamaica, home of the reggae.

Shearing Buys Back 20 Cap LP's

LOS ANGELES—With six albums on his own Sheba mail-order label, George Shearing has picked up 20 of his former Capitol LP's for sale through his company. The price is \$5.50 for each title.

While the pianist is on the road, his wife Beatrice runs the label from their North Hollywood home.

The main reason Shearing went into the mail-order LP business was because he could not find a new home after his pact with Capitol expired.

Pepper Moves to New Phila Site

NEW YORK—J.W. Pepper & Son, Inc., one of the largest sheet music retailers in the U.S., will move from its present quarters in Philadelphia to a one-story 27,000-square-foot building located in Valley Forge, Pa.

Mail-order retailer of educational sheet music, Pepper specializes in servicing the needs of schools, colleges and churches. In addition to its present Philadelphia headquarters, Pepper & Son also has branch offices and warehouses in Atlanta, Detroit, and Tampa.

According to Dean Burtch, president of J.W. Pepper & Son, Inc., "Our move to this handsome new building can be directly attributed to our company's continued growth. We have tripled our sales volume since 1963."

Pye to Handle Shad's Labels

LONDON—Pye Records has secured British Isles distribution for Bobby Shad's U.S. label, Mainstream. Negotiations were carried on by Bobby Weiss' One World of Music international licensing-management consultants and Pye deputy managing director Walter S. Woyce.

Pye is also distributing Mainstream's "Avant-Garde" classical contemporary series featuring artists like Karlheinz Stockhausen and Pierre Boulez.

Managers to Honor Rivera

NEW YORK—The Conference of Personal Managers East will honor ABC-TV's "Eye Witness News" correspondent Geraldo Rivera with its 1973 Humanitarian Award at a luncheon in his honor on April 10 at noon at the St. Regis Roof. The honor is being extended because of Rivera's "outstanding contributions and his understanding of those less fortunate in our society."



PETER HEINE, Director of Sales, Billboard Publications and Betty Glentzer, American Airlines Sales Representative, present an American Airlines Admirals Club Membership to singer Lori Lieberman. Lori, whose debut album for Capitol Records includes: "Killing Me Softly With His Song" and her new single, "And the Feeling's Good," was honored for being the featured artist of one of American Airlines recent popular in-flight tape programs.

'Generalist' Pitch Stressed

Continued from page 3

berg said, "specialists tend toward staying in their own niche, divorced from the whole."

Everyone in Act

Strongly related to the push in progressive rock and reflecting several of the program's aspects is the promotion of veteran artist Jerry Lee Lewis, who due to the success of his London-recorded "The Session" LP with a number of prominent British artists, is now set for a "Super Southern" album, involving well-known country artists and studios in Memphis, Muscle Shoals and Nashville, tracing Lewis' country, blues and rock background. Lewis will also be featured soon in a New York Carnegie Hall live performance of "The Session" LP with broadcasts into two other cities.

Conceived by East Coast a&r chief Charlie Fach and encouraged strongly by Rosencrantz, the "Session" LP reflected input from country a&r chief Jerry Kennedy and various marketing staff and involved mid-east and international a&r chief Robin McBride's efforts in coordinating the artist releases from other labels for the Mercury package.

Fach's work in setting up recent Carnegie Hall appearances for Chuck Mangione and more recently Tom T. Hall and now Lewis, reflects the more general areas a&r people are into, Steinberg pointed out. Rosencrantz also is involved in many areas, some relating to artist relations, others to marketing. McBride sees such "extra a&r" activity stemming to some degree from the emphasis of the performer-producer (Zappa, Bachman, Bramlett and Rod Stewart, the latter who produces his own LP's).

Said McBride: "The a&r staff can do more in talent evaluation, coordinating tours and release dates, being sure the product and the performance happen together."

Steinberg pointed out too that a&r must develop more discrimination, the "ability to say no as well as yes." Rosencrantz said marketing staff have helped him decide against an act through their knowledge and often are vital in a&r decisions. "They were impressed Zappa would produce Ruben & the Jets and appear with them, and our promotion people in the field knew of the good job Columbia did with Ballin' Jack." Kennedy said: "If I didn't listen to the marketing side, I could miss the idea of the year."

Steinberg Stand

Staff a&r meetings have, since the program's inception, included Steinberg, promotion people and even accounting personnel. "The a&r people appreciate the goals and problems in accounting and the tools available to them," Steinberg said, "it's an action-reaction relationship."

As for pre-negotiation and contractual criteria, Steinberg feels it's "specious" to argue a label works harder if an act receives front

money and that often negotiators are on a percentage, "trying to score a touchdown every time on a 90-yard pass, and really saying, 'I don't know where this artist is going so I'm going to get mine now.'"

Mercury goals in talent signing include placing the artist in a small enough universe of talent so artist and label know each other creatively and personally. Also recognizing the artist's immediate needs rather than the creation of an estate, adopting a plan of commitment by the label which designates the kind of support at the consumer level inclusive of tour support and label management being available to the artist and the artist's management in areas affecting the artists' well-being.

"We are talking about negotiation which creates the kind of climate in which there is an exchange of values in an atmosphere of mutual worth rather than a relationship that has its roots in a forced marriage involving a prescribed dowry to the artist's negotiator."

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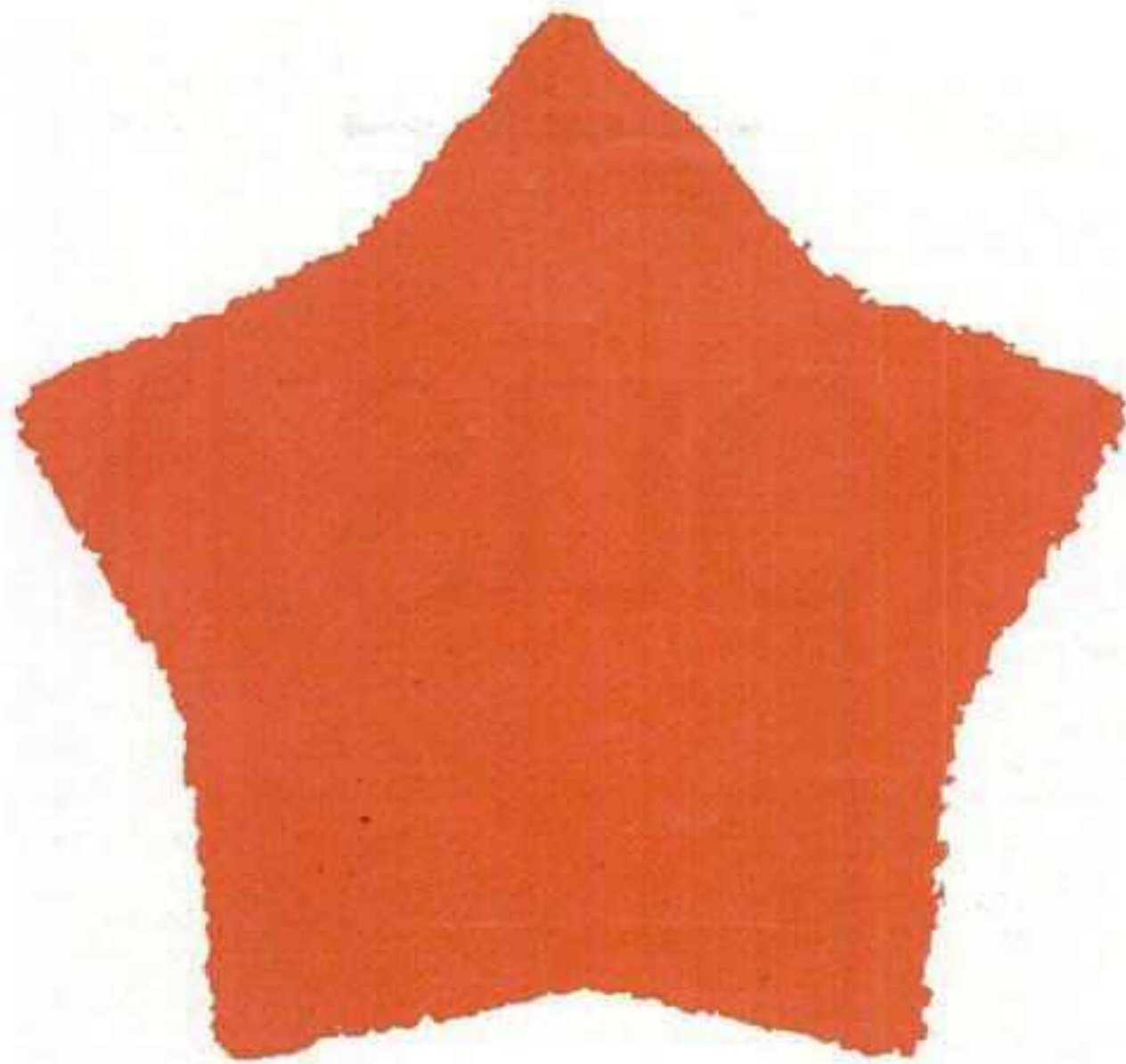
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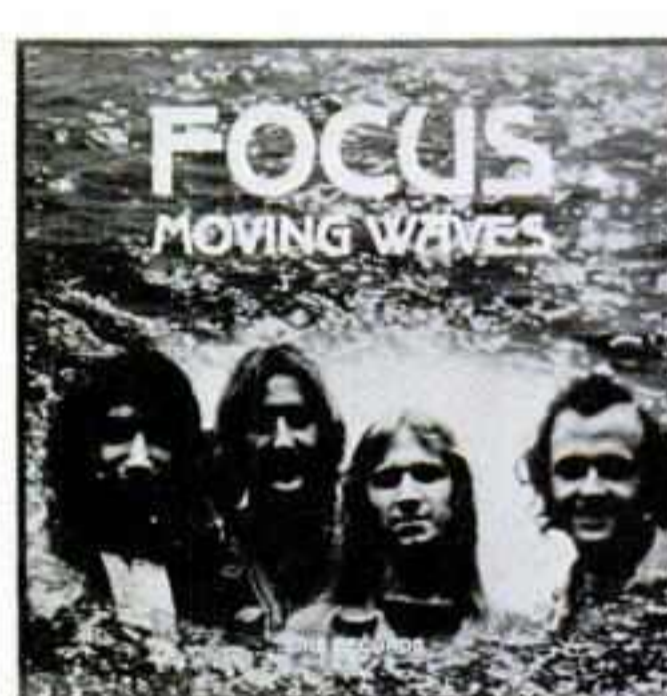
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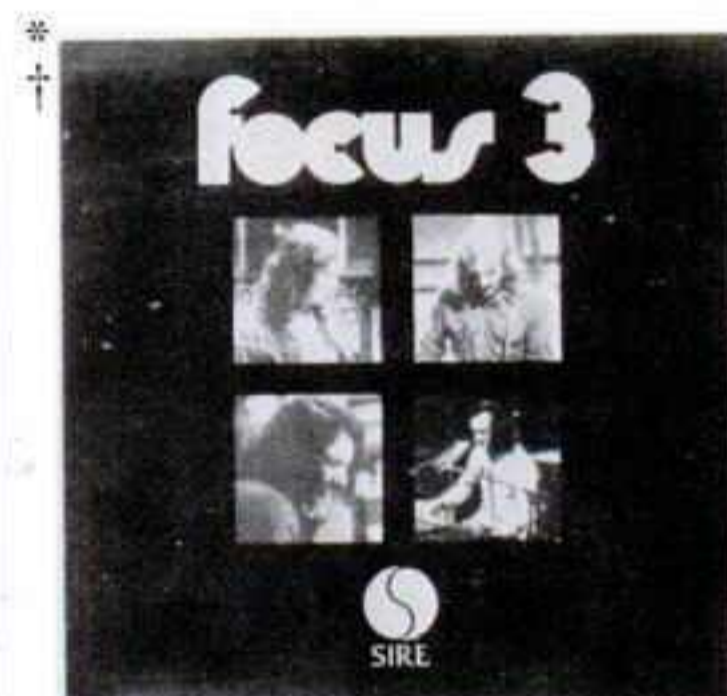
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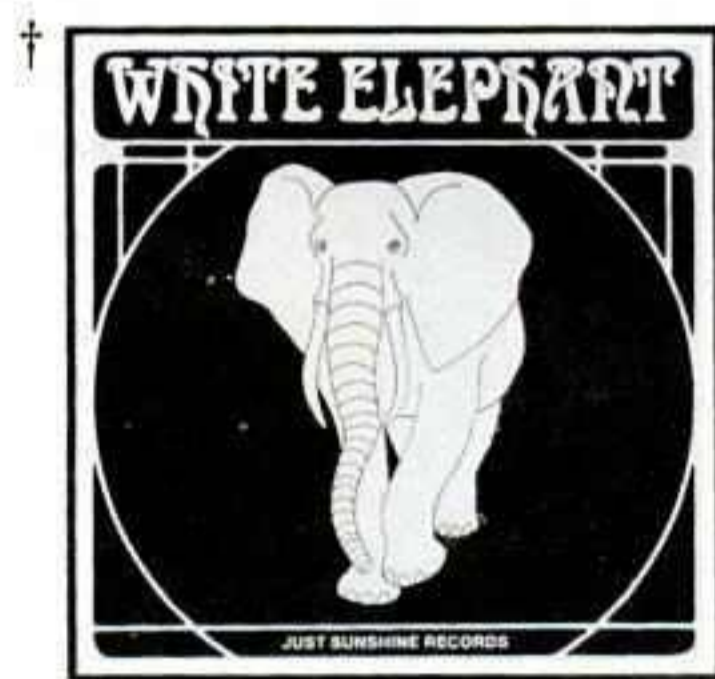
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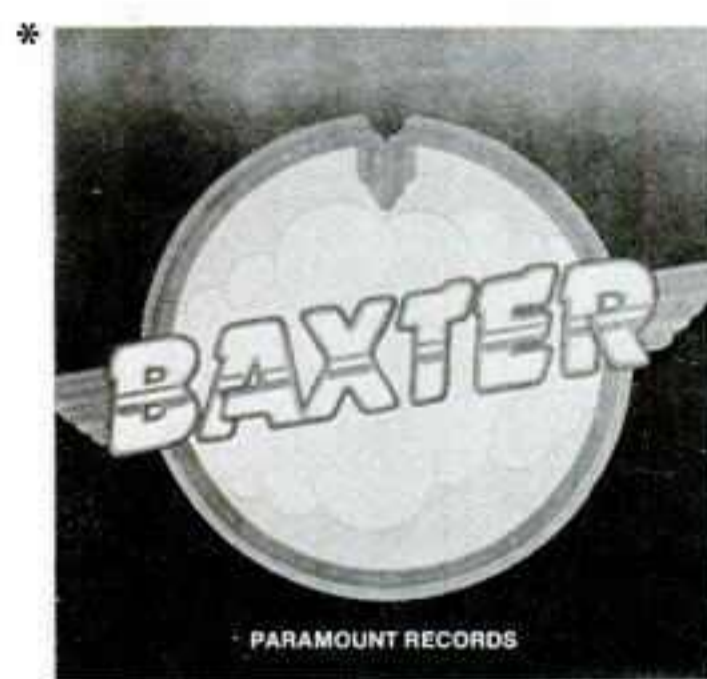
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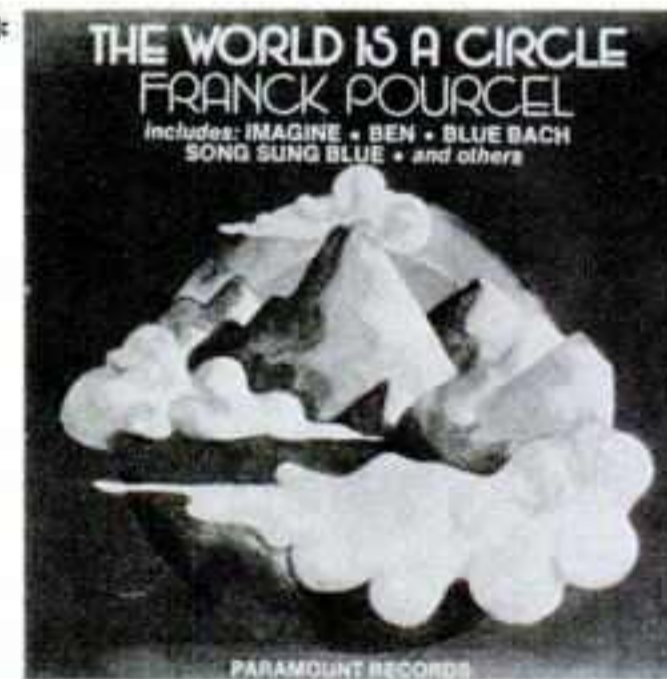
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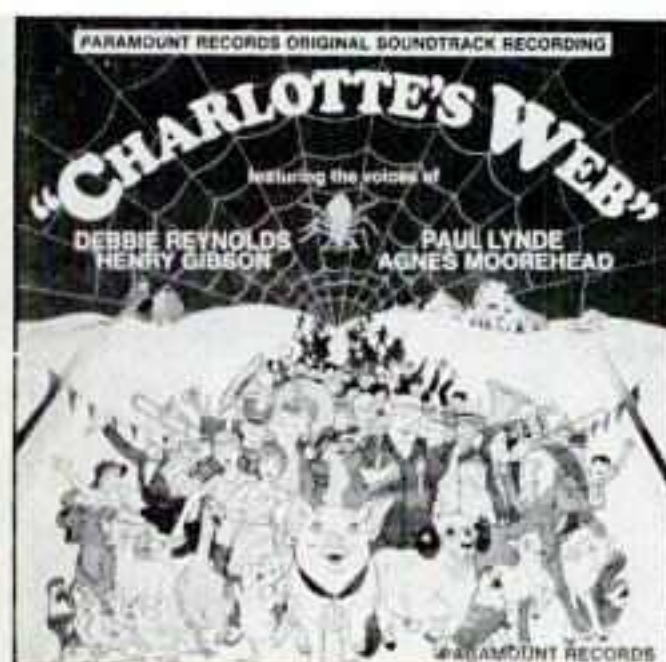
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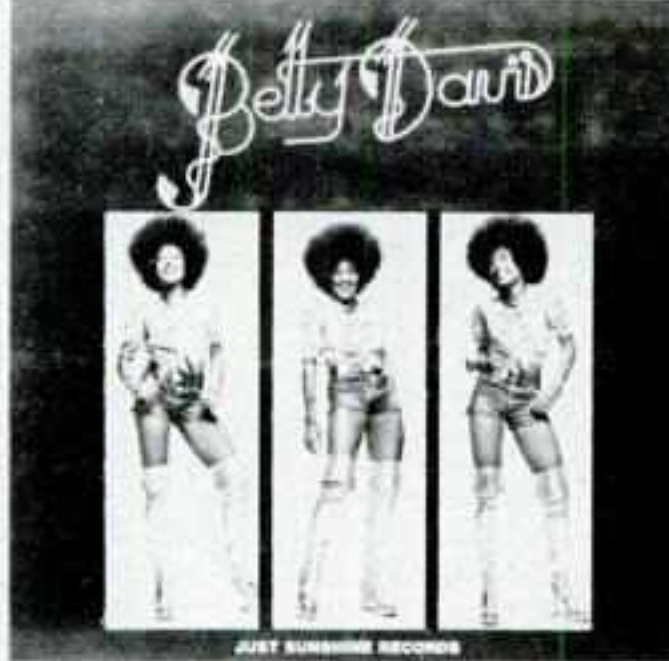
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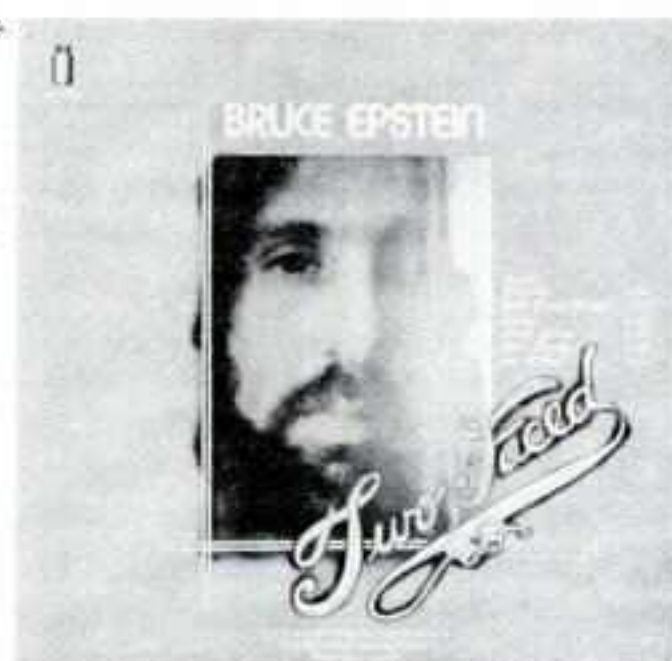
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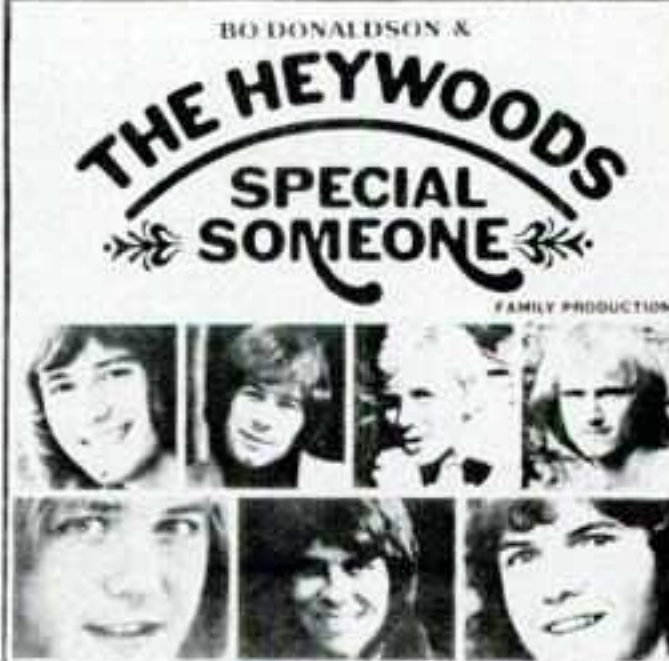
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Latin Scene

MIAMI

Transshipping of popular labels from New York to here has a big local distributor angry. He says that he sat with the labels and bled them to where they are now, and that the record companies won't stop the transshipping which is cutting heavily into his business. . . . WQBA sponsored a concert at Dade County Auditorium with Arcano artist **Marco Antonio Muniz**, the concert, held March 18, was a success. . . . **Roberto (medico del alma) Suarez** is the disk jockey on WCMQ's early morning wake-up program. . . . Local dance band **Cunjunto Colonial** are recording for Ramy Records. . . . **Pellin Rodriguez** (Borinquen), formerly with **Gran Combo**, has a new LP on the market. . . . Columbia Records' artist **Santana** did standing room business at the 8,000 seat Miami Beach Convention Hall March 23. Santana and his group performed for two hours for a crowd dominated by Spanish speaking youth.

"Juntos" by **Lisete** (Borinquen) is the big hit locally. . . . The owners of Alhambra Records are here on a promotion tour from Spain. . . . **Ricardo Rey** (Gema) is also in town from Argentina. He will be appearing at Central Espanol. . . . **Chrino y Su Grupo**, a local group appearing at the Crossways Inn, has been signed to Gema Records. . . . **Manny Matos** of M&M is now back on the job—he said that **Orchestra La Suprema's** latest LP will be released on Sound Triangle within the month. . . . **La Lupe** (Tico) was in town for a one nighter at Dinner Key Auditorium March 31. . . . **Ray Barretto's** LP "Viva la Musica" (Fania) is getting a strong response locally. He played a dance here Saturday (7).

Southeastern Records has been given the exclusive representative rights to the Peruvian Sonar Radio line for the U.S. market. . . . **Hilda Murillo** (Kubaney) has a strong seller in "Palabras Palabras." . . . Reports say that **Johnny Ventura's** latest single "El Tobacco" (Mate) has sold 8,000 pieces in one week in Santo Domingo. . . . Mate Records is releasing **Miami Brass'** first LP on the label. . . . **The Queens Kids** have recorded a single for Moonstone Records. . . . **Roberto Ledesma** (Musart) is in Mexico to record his new LP. One of the arrangers is **Polito Cano**. . . . Musart is releasing **Rolando Laserie's** latest LP this week. It was recorded in New York. . . . **Fernando Rios** won first prize as "Bolerito Ranchero" in Los Angeles. . . . **Luis Garde's** LP on Eli Records has been getting strong play both locally and in Puerto Rico. Garde is from Asturia, Spain. . . . Peerless Records reports that **Marco Antonio Vasquez**

is their biggest seller. He is scheduled for personal appearances here shortly.

Mort Waters has taken on the promotion and press responsibilities of **Jorge Beillard** at Fania. He will also continue as sales director for Fania and its labels. Beillard and family recently returned to his homeland Argentina. . . . Local dance promoters are caught in a dilemma. The crowds are getting bigger as the "salsa" music catches on with the young dancing crowd, but a shortage of rooms that can hold the crowds, or will even rent to the promoters, has created a problem for them. As a result, some promoters are being forced out of business while others are forced to join forces with their competition. A Palladium-style ballroom is urgently needed here.

ART (ARTURO) KAPPER

NEW YORK

Parnaso Records has released Argentinian singer and songwriter **Jairo's** first single on the label. His first LP will be released shortly. . . . Parnaso has also released new product by **Lou Perez**, **Joey Pastana**, **Luis Aguilé**, **Juan Ramon Las Zaras**, and **Los Galos**. The label is also releasing **Raphael's** new LP in English. . . . **Raphael** will be appearing at the Shoreham in Washington, D.C. April 24 through May 5. He then comes here for an appearance at the Rainbow Grill May 7-26. . . . **Pegasus Records** will release **Trio de Oro's** new single shortly. The group features the sound of electric guitars and organ.

Mario Oliverio is presently in Puerto Rico on a promotion trip for Parnaso Records. . . . **Ralph Lew**, who has been producing for **Mericana Records**, has been named director of the label. He said that the new role will not diminish his a&r activities. Lew will be working at Regent Studios here next week on **Roberto Torres'** latest single. Following the Torres sessions Lew flies to Puerto Rico to record **Orchestra Power** and **Chali Hernandez**, son of composer **Raphael Hernandez**. . . . **Stephen J. Fouce** has been appointed director of syndicated program sales for Spanish International Network. . . . Fania president **Jerry Masucci** is in Argentina on a business trip. . . . British and European importers have been expressing a greater interest in salsa music lately.

Vaya artist **Mongo Santamaria** and his orchestra will be appearing at the Keystone Berkeley, Berkeley, Calif. Wednesday (11) and Thursday (12); at Cesar's Latin Club, San Francisco (13); and at the Orphanage, San Francisco (14). **Luis Gasca y Hermanos** will be sharing the bill with **Santamaria**. . . . UA-Latino's **Bobby Marin** has been in Miami on a

Latin Talent Promotion Firm Pushing Concerts in Chicago

By ANNE DUSTON

CHICAGO — Latin Explosion Inc., a talent promotion group, has been formed here to take advantage of the rapid increase in concerts by Latin groups.

The principals include four men connected with two salsa radio stations and a fifth member, Fred Cordova, owner of a boutique, who contributed financial backing. The other members are Vic Parra and Chilo Perez of WOJO-FM, and Juan Montenegro and Eduardo Vives of WEDC-AM. Responsibilities include talent coordinating, sales, advertising, finances and operations.

"Latin concerts here have increased in the past year from one per month to about three per month, and we found that other

promotion campaign for the label. . . . UA-Latino has just released a new LP by **Los Angeles Negros**. . . . **Mericana Records** has released **Rey Roig's** new single.

JIM MELANSON

TEXAS

Latin Soul's **Los Marineros** have a release entitled "Me Debes Una Disculpa." It's showing heavy sales in the Laredo area. The group's hometown is just across the river in Nueve Laredo, Mexico. . . . The success of country artist **Johnny Rodriguez** has initiated a search by many major labels for other Chicano artists that sing country. Although Rodriguez was the first Mexican-American to break the country music barrier, he was not the first Texas Chicano to perform in country music. **Bobby Cavazos** of Kingsville recorded country music back in the '60's for Monument and still remains a close personal friend of Ray Price. Cavazos, an all-American football star at Texas Tech, recorded under the name of **Bobby Rio**. Another Texas Chicano who broke into the country field was **Willie Cantu** who was a drummer for **Buck Owens** for many years after sitting in on the drums during a Buck Owens' visit to Corpus Christi. . . . **Beatriz Llamas** now recording for Disco Grande label of San Antonio. . . . Two of the hottest current artists on the Tex-Mex front, **Cornelio Reyna** and **Ramon Ayala**, once recorded together as **Los Relampagos del Norte**. Reyna has been extremely successful in both the United States and Mexico while recording for his own CE label under the guidance of **Arnaldo Ramirez**. Ayala has also been successful while recording for the Tex-Mex label. . . . KGBT-AM in Harlington was recently recognized as one of the most successful Spanish language radio stations in the United States. . . . **Freddie Martinez** just back after a successful two week tour throughout California. . . . **Los Unicos**, under the direction of **Johnny Gonzales** of Zarape Records, are fast becoming a top draw on the Tex-Mex concert scene. They recently packed Exposition Hall in Corpus Christi and received an award as the top dance group from a combination of girls' social clubs.

CHARLIE BRITTE

promoters were taking advantage of our groundwork in radio and record distribution. The formation of our group was a natural evolution," Vic Parra said for the group.

The first concert produced by Latin Explosion Inc. with the New York groups **Rey Barretto** and **Johnny Colon** March 31 at the Aragon drew 4,000 people at a pre-sale price of \$5.50 or \$6 at the door.

Advertising was experimentally kept to announcements by the two stations, radio interviews with the artists, air play of their music, and handout flyers and posters. The successful attendance was accomplished with an actual cash outlay for advertising of \$325, Parra said. "We wanted to test the popularity of the programs, although everybody thought we were crazy," said Parra.

Other factors contributing to the success of the concert, according to Parra, were the use of prerecorded tapes between sets for continuous music, a light show, and a sound system installed especially for the concert by Continental Music. All instruments were miked, with three mikes on the piano, ten large box speakers were installed on either side of the stage, and two monitors played back the music to the groups. "We wanted to duplicate the LP sound as closely as possible for the audience," Parra said. Parra, distributor for Fania Records in Chicago, believes that the superior sound system will aid the sale of records here.

Latin Explosion Inc. plans to

hold three or four concerts per year with local groups, young, talented groups from elsewhere, and established headliners on the same bill. The Aragon and the International Ballroom will be used, and negotiations are in progress for McCormick Place. Parra noted the need to find locations where dancing is possible because "it's hard for Latinos to listen to music and remain sitting," he said. Nightclubs, although popular with some promoters, do not offer the financial return to justify the risk, he said.

The next concert planned by Latin Explosion Inc. will be June 16 at the Aragon featuring the New York Puerto Rican rock group **Toro** whose first album will be released on Mango label. A summer open air concert is also being considered with four or five bands on the program.

UA Latino Nets Two S.A. Labels

LOS ANGELES — Argentina EMI-Odeon product will be released in the U.S. and Canada through UA Latino, the United Artists Spanish label. The new contract was negotiated by UA Latino general manager **Fred Reiter** with EMI-Odeon's **Michael Wells**, **Enrique Rosso** and **Ramon Villanueva**.

First artists to be released state-side by the pact are **Los Angeles Megros** and **Carlos Gardel**.

Hot Latin LP's

Billboard SPECIAL SURVEY For Week Ending 4/14/73

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IN MIAMI

- | | | | |
|----|---|----|--|
| 1 | CAMILO SESTO
Aigo de Mi, Pronto 1002 | 11 | LA LUPE
Free Again, Tico 1306 |
| 2 | LISETTE
Juntos, Borinquen 1238 | 12 | JOHNNY VENTURA
El Pinguino, Mate 902 |
| 3 | SOPHY
Perdon, Velvet 1464 | 13 | JOSE FELICIANO
La Voz Sensual De Cheo, Vaya V-12 |
| 4 | CONJUNTO UNIVERSAL
Que Se Sepa, Velvet 1466 | 14 | CHARLIE PALMIERI
La Hija De Lola, Alegre |
| 5 | YAYO EL INDIO
El Nuevo Yayo, Alegre 7001 | 15 | SABOR DE NACHO
Romance Guajairo, Borinquen 14 |
| 6 | COKE
Sound Triangle 7773 | 16 | FANIA ALL-STARS
Live At The Cheetah, Vol II, Fania 416 |
| 7 | LOS ANTIQUES
Dias Como Hoy, Funny 502 | 17 | CELIA CRUZ
Algo Especial Para Recordar, Tico 1304 |
| 8 | JOSE CHEO FELICIANO
Cheo, Vaya V-5 | 18 | RAY BARRETTO
The Message, Fania 00403 |
| 9 | MARCO ANTONIO MUNIZ
Y Entonces, Arcano 3205 | 19 | RAFAEL
Se Llamen Jesus, Parnaso 1115 |
| 10 | YAYO EL INDIO
Mojate Los Labios, Alegre 701 | 20 | MANONO
Tipica 73, Inca |

IN CHICAGO

- | | | | |
|----|---|----|---|
| 1 | VICENTE FERNANDEZ
Volver, Volver, Caytronics 1333 | 11 | CORNELIO REYNA
Cornelio CR 5030 |
| 2 | JUAN GABRIEL
No Tengo Dinero, Arcano 3023 | 12 | SONNY OZUNA
El Internacional, Keyloc 3017 |
| 3 | VICTOR ITURBI
Veronica, Miami 6043 | 13 | JOSE FELICIANO
Cheo, Vaya V-5 |
| 4 | LOS ANGELES NEGROS
Y Volvere, Parnaso 1070 | 14 | YACO MONTI
Vanidad, Parnaso 1093 |
| 5 | RODOLFO
Sufrir, Fuentes 3143 | 15 | VIRGINIA LOPEZ
Volvere El Amor, Gas 4073 |
| 6 | JULIO IGLESIAS
Rio Rebelde, Alhambra 10 | 16 | CARLOS JAVIER BELTRAN
Vol 2, Parnaso 2-2004 |
| 7 | YOLANDA DEL RIO
La Hija de Nadie, Arcano DKL 3202 | 17 | WILLIE COLON
Asalto Navideno, Fania 399 |
| 8 | E. GORME/LOS PANCHOS
Amor, Caytronics 1316 | 18 | YAYO EL INDIO
El Nuevo Yayo, Alegre 7001 |
| 9 | COKE
Sound Triangle 7773 | 19 | LA LUPE
Free Again, Tico 1306 |
| 10 | FREDDY MARTINEZ
El Embajador, Freddy 1006 | 20 | GRAN COMBO
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ON JUNE 9

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LATIN CHART DISK INFO

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



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published by Fox Fanfare Music, Inc.

CABARET — eight Oscars
music by John Kander, lyrics by Fred Ebb,
published by Sunbeam Music, Inc.

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TV REVIEW

'Elvis: Aloha From Hawaii'

Rock 'n' roll original Elvis Presley returned to television for the third time in 13 years when NBC-TV presented the superstar in "Elvis: Aloha From Hawaii" on April 4. Less than five years ago NBC telecast Presley's first TV special, "Singer Presents Elvis." That program marked his first exposure in front of a live audience in eight years.

"Elvis: Aloha From Hawaii" appears the fitting capper; a 90-min-

ute program, 60 of which have been previously transmitted globally to an estimated audience of 1.5 billion in nearly 40 countries when Presley taped a live benefit concert at the Honolulu International Center in January. The additional half hour incorporates lush, panoramic views, shot on the island of Oahu, accompanied by Elvis crooning songs from his '61 feature film "Blue Hawaii."

But the flavor of this pineapple lies in Presley's flashy performance. Attired in white jump suit, bejeweled with American eagles, Elvis dominated the tube with showmanship. Camera work is fluid throughout, with main focus on his profile as other shots dissolve into the enraptured faces of fans or a total view of the novel stage, set within a planetarium atmosphere consisting of reflecting mirrors, multicolor "Elvis" signs blinking in foreign languages and a giant illuminated guitar player.

Musically, Elvis Presley proves, at 38, he still knows how to sing rock. Spanning generations, he performed last year's hit "Burning Love" with as much gusto and rhythmic intensity as he gave to his 17-year-old "Hound Dog." With sweat pouring down his face, the singer prowled the stage, accepting leis and flinging his cape, belt and colored scarfs to grateful wahinis. He belted out 25 songs in all and two medleys encompassing rock, blues, ballads, country and folk. RCA has released a single from the program, James Taylor's "Steamroller Blues."

NBC-TV plans to repeat the special later this year. The RCA soundtrack, a double quadrasonic package, has gone gold less than three weeks after its initial release. **PHIL GELORMINE**

N.Y. Promoter, Radio City — 'Standstill'

NEW YORK — Rock concerts at the Radio City Music Hall promoted by New York promoter Ron Delsener are at a "standstill," according to Delsener.

Delsener revealed that the Music Hall had charged him \$16,000 for a full stage crew for the midnight concert featuring Pink Floyd recently at the location.

"Despite the fact that we had a sell out, we lost money on the concert. I think the figure is too high and I don't think it necessary to work with a full crew of carpenters, electricians, etc for rock concerts. Until further negotiations, things are at a standstill with Radio City as far as I am concerned," said Delsener.

Last week in Billboard, Delsener scored New York concert halls and stage unions for hiking prices.

DELSENER SETS NEW MGT. CO.

NEW YORK—Concert/Management Enterprises, personal management company, has been formed by Ron Delsener and Ken Martel. Delsener is a leading metropolitan concert promoter and Martel's personal management associations have included Sammy Davis Jr., Nancy Ames, Bobby Vinton, Gloria Loring and John Hammond.

Ode's King U.S. Tour

LOS ANGELES—Carole King, Ode Records artist, has announced her first cross-country tour in two years, climaxing with a free Saturday afternoon concert at New York's Central Park on May 26.

The free concert is expected to attract an audience of 100,000. The tour will play to 12 cities in three weeks, May 15-June 3, except in Boston, where there will be two concerts at the 4,500-seat Music Hall, May 21-22. Potential total gross has been projected at just under \$500,000.

Miss King decided to sample the road again during completion of her latest album, once it was determined that her entire studio rhythm section was free to travel with her. The band consists of guitarist David T. Walker, who will also have a featured solo spot, drummer Harvey Mason, percussionist Bobbye Hall and bassist Charles Larkey, the star's husband.

'Power' to Be Euro Entry of England

LONDON—"Power to All Our Friends," written by Doug Flett and Guy Fletcher, will be the U.K.'s entry for this year's Eurovision Song Contest to be held in Luxembourg on April 7. The composition captured roughly half the total number of votes polled—just over 250,000—for the six short-listed songs which were sung by Cliff Richard on Cilla Black's BBC-TV show.

EMI is this week rush-releasing the song backed by the Mitch Murray-Tony Macaulay composition, "Come Back Billie Joe," which came second, as Cliff Richard's new single.

Third was "Help It Along," written by Chris Neil, fourth was "Tomorrow Rising" by Mike Hawker and Brian Bennett, fifth was the Alan Hawkshaw/Dougie Wright composition "The Days of Love" and sixth was "Ashes to Ashes" by Tony Cole.

The U.K. entry for last year's Contest was "Beg, Steal or Borrow," written by the New Seekers.

O'Jays to Headline R&B Acts' Tour

NEW YORK—Philadelphia International recording group the O'Jays will headline a roster of r&b acts set to tour 25 cities as "The Peace and Love Festival '73." Teddy Powell's talent production will last six weeks, with cities slated to include Richmond, Va.; El Paso; Washington, D.C. and Dallas.

The tour will also include the Chi-Lites, the Main Ingredient and the Moments, with initial performances now in progress and set to continue through May 13.

Signings

Jerry Lee Lewis has been signed to a long-term multi-album contract with Phonogram, Inc. for the Mercury label which will include his function under a separate contract to produce as well.

Portable Pavilions Open Campus Doors

By FRANK BARRON

LOS ANGELES—New low-cost, portable pavilions with indoor sound quality which take less than a day to set up could possibly revolutionize the concert business, giving smaller towns or colleges a chance to hold events which can seat up to 50,000.

The festival pavilions are the brainchildren of Crested Butte Records, Inc., of Denver, headed by J. Carlos Schidlowski. Firm will not only put up the pavilions, but also completely organize music festivals. Sometime this season the company will buy a middle-sized booking agency, Schidlowski said.

The covered pavilions are easily hauled by trailer, and adaptable to all rock concerts, plays, musicals and similar events. They are ideal for fairs and outdoor shows and can handily seat 50 or 50,000, according to Crested Butte.

Prototypes of the acoustical shell have been tested over the past few years, and the first will go into practical use on July 4 on the West Coast. Another shell will debut in a major southwest city, with units then either sold or leased to customers.

Schidlowski indicated he will emphasize the leasing arrangement. The profit, he explained, is in Crested Butte's role in setting up and coordinating festivals, as well as leasing the pavilions. They may sell a unit overseas, where there is interest, but he stated "We want to lease primarily. We will arrange and set up rock and pop festivals, book the talent—do everything."

The company already had contracts for five major symphony orchestras, and also has a contract with a major soft drink bottler to produce jazz, pop and rock shows. For the time being, Schidlowski has chosen not to disclose names.

R'n'R Acts, WABC-TV

NEW YORK—The rock 'n' roll "oldies" revival will reach television audiences on Sunday (8) "The Great Gold Concert," a WABC-TV special musical presentation.

Hosted by WABC air personality Bruce Morrow, the program will include Tony Williams & the Platters, the Drifters, Jay and the Americans, the Mellow Kings, the Chiffons, Lloyd Price and the Del Vikings.

The program, produced in response to the current popularity of oldies revivals, radio formats and recorded anthologies, was taped at the Nevele Hotel and Country Club in Monticello, N.Y., last June.

"The Great Gold Concert" was produced and directed by Martin Morris for Rocky Rose Productions, Inc. Morris has directed various musical television series and specials including "Go, Go!" and "Mod, Mod World."

Staples to Do 'Kane' Segment

NEW YORK—The Staple Singers will appear on the first taped segment of "Kane and Kompany," a new "message" format prime-time television show slated for syndication.

The Staple Singers will tape their appearance at the Lincoln Memorial in Washington, D.C., where they will perform two of their own "message" songs.

Hour-long premier show for the series will also feature Epic artist Johnny Nash, Donna Fargo, Dot Records artist and Elektra's Mickey Newberry. The new format replaces the long-running, teen-oriented Larry Kane Show.

He also stated that he is dealing with two rock groups to present them as headliners in outdoor festivals.

"Our units," he explained, "can turn even small gymnasiums into Carnegie Halls. And there is also much interest in the units for indoor use. They are also ideal for shopping malls."

On the Crested Butte festival project are acoustical and management consultants Christopher Jaffe and Doug Richards, Larry Medlin, project director; promoter Carl Jefferson, who stages the annual Concord (Calif.) Jazz Festivals; and Peter Feller, head of the New York studios bearing his name.

Major convenience of the acoustical shells, concluded Schidlowski, is that "now the quality of sound found in concert halls can be duplicated in any open area. Every set location will be acoustically correct."

Ideal also for trade shows, the pavilions, according to acoustical designer Jaffe, can "match the finest concert halls of the world."

Wein Books Newport for L.A. in June

LOS ANGELES—George Wein's first effort at bringing his Newport Jazz Festival program to Southern California June 17-24 promises to fill the week-long program with established names and some not so associated with the music.

The opening concert June 17 at the Hollywood Bowl features what Wein calls "The Giants of Jazz": Dizzy Gillespie, Art Blakey, Sonny Stitt, Roland Hanna, Kai Winding, Al McKibbon, James Moody and Jon Hendricks, plus Billy Eckstine and the "Young Giants of Jazz": Gary Burton, George Duke, Jean-Luc Ponty and Tony Williams.

Two shows are planned for Tuesday, June 19: a free noon concert at Los Angeles Southwest College featuring Dizzy Gillespie's quintet and Walter Bishop Jr.'s quartet and an evening concert at the Santa Monica Civic Auditorium featuring the Gil Evans orchestra and Cecil Taylor.

Two shows are planned for Wednesday: a free show at noon at Will Rogers Memorial Park in Watts featuring the Gillespie Quartet plus a local act to be announced, and "Two Generations of Brubeck" featuring the Dave Brubeck Trio with Gerry Mulligan and the Darius Brubeck Ensemble with guest Carmen McRae at the Santa Monica Civic that night.

Saturday at the Bowl at 1 p.m. the emphasis will be on guitars with such stylists as Roy Buchanan, Herb Ellis, Mary Osborn, Joe Pass and T. Bone Walker.

Saturday evening's Bowl bash includes Louis Bellson's orchestra, Freddie Hubbard, Raheem Roland Kirk, the Preservation Hall Band from New Orleans, Esther Philips, the Staple Singers and Stevie Wonder. The latter two are among the surprises not normally associated with jazz.

Sunday evenings closing event involves Gillespie's quartet, B.B. King, Gladys Knight and the Pips and Billy Paul (other nonjazz artists), Herbie Mann, Charlie Mingus and Cat Anderson.

Wein also plans seminars and workshops in the area at high schools and colleges. Tickets will start at \$3.50 and top at \$7.95 weekends and \$7.50 during the week.

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QUICKSILVER (Capitol): Convention Center, Louisville, Ky., April 18; Daytona Beach, Fla., April 20; Auburn, N.Y., April 27.

SUSAN RAYE (Capitol): National Orange Show, San Bernardino, Calif., April 8; Fairgrounds Pavilion, Tulsa, Okla., April 14; Randy's Rodeo, San Antonio, Texas, April 15; Country City, Anchorage, Alaska, April 20.

RAVI SHANKAR (Capitol): Santa Barbara, Calif., April 28.

RED SIMPSON (Capitol): Kings Loft, Denver, Colo., April 16; Phoenix, Ariz., April 18-19.

SKYLARK (Capitol): Troubadour, Los Angeles, April 10-15.

TRUCK (Capitol): Picadilly Tube, Toronto, Canada, April 9-14; Mad Mechanic, Toronto, Canada, April 16-21.

NANCY WILSON (Capitol): Apollo Theatre, N.Y., April 20-26; Cobo Arena, Detroit, Mich., April 28.

DANA COOPER (Elektra): Passim Coffee House, Cambridge, Mass., April 5-8; My Father's Place, Roslyn, N.Y., April 9-11; The Salt Tavern, Newport, R.I., April 19-21.

PLYNTH (Castle): Third Ear Coffeehouse, Haddonfield, N.J., April 13; Ventnor, N.J., April 14; Vanishing Point, Cherry Hill, N.J., April 20.

ERNEST TUBB (MCA): Fifth International Festival, Wembley Pool, England, April 21-22.

LEROY VAN DYKE (MCA): Altus AFB, Altus, Okla., April 20-21.

JERRY WALLACE (MCA): Coliseum, Mobile, Ala., April 20; Civic Center, Lake Charles, La., April 21.

RARE EARTH (Motown): Armory, Rockford, Ill., April 8; Municipal Auditorium, Sioux City, Iowa, April 10.

EDDIE KENDRICKS (Motown): Grotto Hall, Pittsburgh, Pa., April 21; Civic Center, Dayton, Ohio, April 22.

EARTHQUAKE (Motown): Bakersfield, Calif., April 19; Las Vegas, April 20; Phoenix, Ariz., April 21; Santa Barbara, Calif., April 22.

THE COMMODORES (Motown): Jackson, Miss., April 28.

LUTHER ALLISON (Motown): Stone Toad, Milwaukee, Wisc., April 15; Kent Cove, Kent, Ohio, April 20-21.

JOHN C. ATTLE: Upstairs at the Downstairs, N.Y., through April 28.

KRIS KRISTOFFERSON (Monument): San Diego Civic Theatre, April 20.

GORDON LIGHTFOOT (Evolution): Seattle Opera House, Seattle, Wash., April 12.

SUPREMES (Motown): Fairmont Hotel, San Francisco, April 19-May 3.

URIAH HEEP (Mercury): Madison Wisc. Arena, Madison, Wisc., April 8; Convention Center, Louisville, April 10; Park Center, Charlotte, N.C., April 14; Cumberland County Arena, Fayetteville, N.C., April 15; Municipal Auditorium, Birmingham, Ala., April 17; Coliseum, Auburn, Ala., April 19; Civic Arena, Baltimore, Md., April 22; Civic Arena, Pittsburgh, April 27; War Memorial Auditorium, Rochester, N.Y., April 28.

ROY BUCHANAN (Polydor): Memorial Hall, Dayton, Ohio, April 20; Ford Auditorium, Detroit, April 21.

RORY GALLAGHER (Polydor): Agridome, Vancouver, B.C., April 22; Fairgrounds, Boise, Idaho, April 23; Convention Center, Phoenix, Ariz., April 25; Tucson Convention Center, Tucson, Ariz., April 26; Coliseum, Oakland, Calif., April 28.

ROY AYERS (Polydor): Sheraton Motor Inn, N.Y., April 14.

JAMES BROWN (Polydor): Agridome, Vancouver, B.C., April 8; Community Center, Tucson, Ariz., April 13; Celebrity Theatre, Phoenix, Ariz., April 14; Sports Arena, Los Angeles, April 15; Community Theatre, Berkeley, Calif., April 21; Community Concourse, San Diego, April 22; Civic Auditorium, San Francisco, April 25; Memorial Auditorium, Sacramento, Calif., April 26; Civic Auditorium, Albuquerque, N.M., April 28; County Coliseum, El Paso, Texas, April 29.

BOONE FAMILY (MGM): Israel, April 3-18; Louisville, Ky., April 22; Nashville, Tenn., April 25-26.

MEL CARTER (MGM): El Paso, Texas, April 13-15.

PETULA CLARK (MGM): Caesars Palace, Las Vegas, April 5-17; Harrah's Reno, April 19-May 2.

VIC DAMONE (MGM): Century Plaza Hotel, Los Angeles, April 15.

SAMMY DAVIS JR. (MGM): Sands Hotel, Las Vegas, March 14-April 8; Circle Star Theatre, San Carlos, Calif., April 10-16; Japan Tour, April 17-30.

BROOK BENTON (MGM): Playboy Club, St. Louis, April 6-14.

MIKE CURB CONGREGATION (MGM): White House Press Club Dinner, Washington; Montreux Festival, Montreux, Switzerland, April 24-30.

EDDIE HADDAD & KANYON (MGM): Chateau Madrid, Ft. Lauderdale, March 26-April 29.

LOIS JOHNSON (MGM): Cafe Delmar, Grotom, Conn., April 2-14; Cuzzin Daves Club, Mattapoisett, Mass., April 17-29.

TRINI LOPEZ (MGM): Palmer House, Chicago, April 24-May 7.

THE MOB (MGM): Series of One-Nighters, Chicago & Milwaukee Areas, March 30-April 21.

NEW SEEKERS (MGM): European Tour, March 25-May 1.

OSMONDS (MGM): Sahara Tahoe, Lake Tahoe, Calif., April 13-22.

LOU RAWLS (MGM): Trojan Horse, Seattle, Wash., April 23-28.

JEANNIE C. RILEY (MGM): Bell Auditorium, Augusta, Ga., April 8; National Guard Armory, Marietta, Ga., April 14; Wembley Pool, London, April 20-22; Germany Tour, April 23-May 6.

MEL TILLIS (MGM): Pensacola, Fla., April 14; Little Rock Air Force Base, Jacksonville, Ark., April 18; Veterans Memorial Auditorium, Columbus, Ohio, April 21; Stardust Inn, Waldorf, Md., April 26-28.

HANK WILLIAMS JR. (MGM): Bell Auditorium, Augusta, Ga., April 8; Padiadium, Los Angeles, April 13; Naval Air Station, Jacksonville, Fla., April 19; Winston-Salem Memorial Coliseum, Winston-Salem, N.C., April 21.

BIRTHA (ABC/Dunhill): Greyhound, Croydon, London, April 22; Old Grey Whistle Test, London, April 23; Electric City, Bristol, April 25; Speakeasy, London, April 26; Queen Elizabeth College & Kings Cross Theatre, London, April 27.

JOHNNY CARVER (ABC/Dunhill): Mary's Place, Calumet City, Ill., April 21; Gin Mill, Kenosha, Wisc., April 22; Lake & Park Inn, Pelosshills, Ill., April 28.

BILLY "CRASH" CRADDOCK (MGM): Shrine Mosque Auditorium, Peoria, Ill., April 8; Civic Center, Providence, R.I., April 12; Park Arena, Hershey, Pa., April 13; Fair Grounds, Indianapolis, Ind., April 14; Kiel Auditorium, St. Louis, Mo., April 15; Mary E. Sawyer Auditorium, La Crosse, Wisc., April 16; Univ. Arena, Eauclair, Wisc., April 17; Sports Arena & Exhibit Hall, Toledo, Ohio, April 18; Civic Auditorium, Grand Rapids, Mich., April 19; Capital Plaza, Frankfurt, Ky., April 20; Civic Center, Pittsburgh, Pa., April 21; Civic Center, New Haven, Conn., April 23; Civic Center, Springfield, Mass., April 24; Coliseum, Hampton, Va., April 26; Civic Center, Baltimore, Md., April 27; White Horse Bowling Academy, Trenton, N.J., April 28.

JIM CROCE (ABC/Dunhill): Limbo's, Detroit, April 23-24.

FERLIN HUSKY (ABC/Dunhill): Shrine Mosque Auditorium, Peoria, Ill., April 8; Various Clubs, London, April 19-22.

PHAROAH SANDERS (ABC/Dunhill): Lighthouse, Hermosa Beach, Calif., April 16-26.

BUDDY ALAN (Capitol): Vail, Colo., April 22; Civic Auditorium, Albuquerque, N.M., April 27; Sam Houston Coliseum, So. Bend, Ind., April 28.

AMAZING BLONDEL (Capitol): Salt's, Rhode Island, April 26.

BLOODROCK (Capitol): Kleinhans Music Hall, Buffalo, N.Y., April 22; Shady Grove Music Fair, Rockville, Md., April 23; Houston County Center, Dothan, Ala., April 26; Ft. Homer Hesterly Armory, Tampa, Fla., April 27; Pirates World, Dania, Fla., April 28.

TONY BOOTH (Capitol): Casper, Wyo., April 25-26; Civic Auditorium, Albuquerque, N.M., April 27; Houston, Texas, April 28.

DICK CURLESS (Capitol): Artom Manors, S. Norwalk, Conn., April 15; Rainbows End, Woodridge, N.J., April 20; Knights of Columbia Hall, Milford, Conn., April 21.

PETER DUCHIN (Capitol): Board of Trades Ballroom, New Orleans, La., April 7; Hunt Valley Inn, Baltimore, Md., April 14.

STONEY EDWARDS (Capitol): Golden Stallion, San Antonio, Texas, April 12; Real Palm Isle, Longview, Texas, April 13; Rocking M Club, Austin, Texas, April 20; Northwest Ballroom, Dallas, Texas, April 21; Germany, April 25-31.

TENNESSEE ERNIE FORD (Capitol): Veterans Auditorium, Bull Shoals, Ark., April 16-18.

DAVID FRIZZELL (Capitol): San Bernardino, Calif., April 8; Mr. Lucky's, Phoenix, Ariz., April 19; Branding Iron, San Bernardino, April 21.

FREDDIE HART (Capitol): Santa Maria, Calif., April 14; Disneyland Country Music Jam-

boree, Anaheim, Calif., April 15; San Jose, Calif., April 18; Sacramento, Calif., April 19; Fresno, Calif., April 20; San Bernardino, Calif., April 21.

LORI JACOBS (Capitol): Fisher Theatre, Detroit, April 15.

JOY OF COOKING (Capitol): Hayloft, Vancouver, Wash., April 8.

CHRISTOPHER KEARNEY (Capitol): El Macambo, Toronto, April 9-14.

FREDDIE KING (Capitol): Thunderbird Bar, Albuquerque, N.M., April 5-8; Whiskey, Los Angeles, April 11-15.

LEO KOTTKE (Capitol): Majestic Theatre, Dallas, Texas, April 14; Santa Rosa Theatre, Houston, April 15.

MERLE HAGGARD (Capitol): Civic Center, Providence, R.I., April 12; Park Arena, Hershey, Pa., April 13; Ind. State Fair Coliseum, Indianapolis, Ind., April 14; Kiel Auditorium, St. Louis, Mo., April 15; Mary E. Sawyer Auditorium, La Crosse, Wisc., April 16; Civic Auditorium, Grand Rapids, Mich., April 19; Plaza Sports & Convention Center, Frankfort, Ky., April 20; Civic Arena, Pittsburgh, Pa., April 21; Civic Center, New Haven, Conn., April 23; Civic Center, Springfield, Mass., April 24; Rhodes Coliseum, Hampton, Va., April 26; Civic Center, Baltimore, Md., April 27; Coliseum, Charlotte, N.C., April 28.



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That's what you need and that's what you pay for. Some things, however, you may or may not need, and we leave that choice up to you. For instance, the basic Model 10 is high impedance in and out, but studio line impedances are available optionally. You'll probably want low impedance mic inputs, but you may not need all low impedance line inputs. So we don't make you pay for them. You can order any combination of high and low input/output impedances according to your application.

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Rogers Inks Pact With the Flamingo

LAS VEGAS — Kenny Rogers and the First Edition have signed a 16-week, two-year contract with the Flamingo Hotel. They will receive the same money for appearing in the lounge as they earned playing the main room of the Riviera.

Group was signed to the Flamingo by entertainment director Bill Miller. Miller also stated that with the signing of the MGM Records group the hotel will alter its entertainment policy for their lounge by signing more top names and launching a major advertising campaign in conjunction with their appearance. Rogers and his group open their first four-week engagement on April 26, to play through May 23. Scheduled to appear with them is Dean Scott.

Talent In Action

TOM SCOTT QUARTET

Baked Potato, Los Angeles

Young reed virtuoso Tom Scott has assembled a new group of star studio session men which combines the technical excellence of jazz with the unfettered emotional freedom of rock in a way that seems quite new and distinctive. Scott, 24, has already emerged as one of Hollywood's top session players as well as a film composer and recording artist.

However, his new foursome is not at all the group with which he cut his first A&M album. It consists of electric pianist Joe Sample doubling from the Crusaders, electric bassist Max Bennett and drummer John Guerin. The originals written by Scott for the group swing furiously through offbeat but accessible melodic developments, with Scott usually leading on tenor sax.

An accomplished flutist, Scott has now almost entirely discarded this instrument in favor of the ordinary soprano recorder, feeling it is mellower and doesn't transmit as much breathing noises. On the quartet's version of Joni Mitchell's "Woodstock", Scott demonstrates that he can play the simple recorder faster than most reedman play the alto saxophone.

The Tom Scott Quartet plays one night a week at the Baked Potato, a North Hollywood club owned by pianist Don Randi, who is featured artist most evenings.

NAT FREDLAND

RICK ROBERTS JOHN MARTYN

Max's Kansas City, New York

Two solo performers, one treading familiar country rock paths, the other striking out for new musical ground, provided an evening of strong contrasts for Max's audiences.

Rick Roberts is best known for his work with the Flying Burrito Brothers. Now recording as a solo act for A&M, he is an easy-going performer offering comfortable, rather familiar images in a country context.

Co-billed with Roberts was John Martyn, a native of Glasgow and a fixture on the English folk circuit for some years who enjoyed some exposure here as a duo with wife Beverley.

Martyn has returned to his solo career with Island Records, having moved well beyond his original blues and folk stylings toward a much more ambitious fusion of modal folk and blues with fluid

rhythmic and emotional ideas inspired by his love of jazz.

The results are startling. His guitar work, on acoustic guitar and amplified acoustic with wah-wah pedal and echo-plex, is extraordinary, extracting harmonic subtleties from those electronic devices that considerably exalt those effects; his voice has acquired a new strength and sense of confidence reflected in his impressionistic phrasing and smoky sense of texture; his sense of humor immediately defeats any pretension.

Best of all, his abilities as a writer lie not in deft artifice or jabs to the solar plexus, but in simple, evocative songs that are alternately warm and moving, vividly menacing, gently humorous. His sets at Max's drew primarily from his most recent Island LP's "Bless The Weather" and "Solid Air."

At present, Martyn is stunning his audiences. Hopefully, those legions will grow, for his aspirations are obviously great.

SAM SUTHERLAND

OSCAR BROWN Jr., JEAN PACE

Bitter End, New York

Over a decade ago Oscar Brown was singing "The Snake" (it later became a hit for Al Wilson) and he includes it in his current program. But to show the song's durability and versatility, Brown now backs it up against a plea for women's rights performed by Jean Pace, who shares the stage with him. This kind of interplay continues throughout the evening.

Brown is a soul singer from the days when the particular style exclusively appertained to black jazz musicians—his approach therefore in these days of funky emotion is somewhat of a rarity but nonetheless welcome.

The Atlantic artist is also involved in theater (he has written a couple of musicals) and this shows in his performance, as he acts out fake hipsters, street vendors, or street hustlers—all subjects of his songs. There is polish here, some wit and irony and a area of sophistication not usually mined. There is no reason why, in this Age of Relevance, polish should be a dirty word.

IAN DOVE

HELEN REDDY

Riviera Hotel, Las Vegas

Making her Las Vegas debut Helen Reddy, the girl with the laser beam

voice, opened to a jammed packed enthusiastic crowd. Her no-nonsense show is a bit severe with virtually no movement, talking, stark setting, and a black, bra-less jumpsuit.

Her selection of material is perfect. Opening with "Peaceful" she had complete control over the audience by the time she hit the first note of her hit "I Am Woman."

The Capitol artist has a distinctive, piercing sound gone straight. She can be campy as with "Last Blues Song," gives a rocking rendition of "Traveling Band," a hillbilly beat to her own composition "Best Friend" and a soft-sell performance to "Where Is My Friend" dedicated to her 10-year-old daughter.

Her entire stage presence is unpretentious and refreshing to see on a Las Vegas stage. Accustomed to working the college circuit in jeans Miss Reddy explained that her backup men all bought suits for this gig. Her arrangements are heavy on guitar and horns which penetrate over the five violins. Bobby Kroil conducts the Dick Palombi Orchestra for the lady who opened the bill this time but will soon be in the Las Vegas star status.

LAURA DENI

HOT TUNA STONEGROUND

Academy of Music, New York

Hot Tuna was born from the music of Jefferson Airplane. And how the child has grown. At the Academy's first night late show, the tireless band played a vivid set of hard, blues-based rock which lasted until the wee hours of the morning. Lead singer Jorma Kaukonen's electric guitar work was particularly striking, never forsaking its acoustic origins. His musical sallies with Papa John Creach, veteran violinist gone electric, displayed a combination of communication and craftsmanship making the group's sound totally unique.

Jack Cassidy's nimble fingers on bass provided the band's backbone while drummer Sammy Piazza kept unflappable time on skins. The Grunt Records foursome answered requests with "True Religion," "Keep On Truckin'" and "John's Other." They also worked in some new material, trying it out for an upcoming album. The group complied with several encores before its youthful following filed out into dawn's early light.

Stoneground, opening the bill, unfortunately met with insurmountable obsta-

cles. A hostile audience determined to rid the stage of this distraction coupled with technical sound difficulties, made it impossible to access the merits of the Warners act. Nonetheless, the band rode the tide in a truly professional manner.

PHIL GELORMINE

ROBERTA FLACK QUINCY JONES

Felt Forum, New York

It has always been a special pleasure to witness recording artists performing their current hit single at the peak of its popularity in front of a live audience. And so, greeted with a collective gasp of relieved expectation and instant recognition, Roberta Flack's performance of "Killing Me Softly With His Song" was a sheer delight. "I know you want to sing it, out there," Miss Flack gently nudged her already humming hall of fans. Momentarily, background vocalist Cissy Houston and friends were joined on each chorus by the Voices of the Felt Forum in a winning display of true quadra-sonic sound.

Conductor Quincy Jones served as an amiable host throughout the concert's two segments. Besides helming a fine orchestra spotlighting premier musicians like guitarist Hugh McCracken, drummer Grady Tate, bassist Ray Brown and harmonica virtuoso Toots Thielmans, the A&M artist even managed to slip in some serviceable singing on Marvin Gaye's "What's Goin' On." Also his arrangement of "The Theme from 'Ironside'" was allowed to step out of its restricted television use and step into crackling jazz-flavored dimensions.

Miss Flack, showcased in both spots, impressed as a warm, sensitive and relaxed performer. She is able to breathe real feeling into a songwriter's words, individualizing each tune she touches. Seated at the piano for several numbers, including a haunting interpretation of Leonard Cohen's "Suzanne" and her Grammy Award-winning "The First Time Ever I Saw Your Face," the Atlantic artist made it perfectly clear with the robust and bluesy treatment of "Fine and Mellow," her aptitude to belt as well as ballad.

"O Happy Day" provided the songstress with her encore number just before she started spraying her cheering admirers with flowers and smiles. Assorted versions of "Killing Me Softly" could be heard on the way out.

PHIL GELORMINE

TOM T. HALL JOHNNY RODRIGUEZ MIKE SEEGER

Carnegie Hall, New York

Walking into Carnegie Hall, it quickly became apparent that Mercury Records' enthusiastic leap into the embryonic New York country scene had been something of an overextension. The hall was nearly empty, a depressing fact in view of Mercury's promotional support and the flurry of free tickets that preceded the evening.

If the booking was less than successful in numbers, the music was clearly a triumph, however, and the rush of enthusiasm that greeted Tom T. Hall did give credence to the industry's growing conviction that a country-market can be built in New York.

Hall's "story-telling" approach may seem maudlin at first, particularly to the chic and distant urban audience he apparently feared would attend. But the strength of the man's material, the compassion behind his fables, and his skill at projecting those qualities were immediately received. "The Homecoming" made it clear that certain themes must elude generic entrapment; "The Year Clayton Delaney Died" moved the audience with clear, sure emotional strokes that reflected Hall's authenticity; and Hall's own gently spoken commentary between songs crackled with easy wit, a slight but engaging sense of nervousness at his new surroundings and, above all, a sense of maturity that echoes the literary economy of his songs.

Also appearing, supported by the Storytellers, was Hall's recent country discovery, Johnny Rodriguez. Rodriguez is a young balladeer with a rich, strong country voice that offers the explanation for his recent gains in popularity.

Opening the evening and charming the audience with his own traditional country music and distinctive, direct on-stage presence was folk musician and historian Mike Seeger. Seeger achieves that rarest of performing goals, an act that is both thoroughly entertaining and educational. Performing on guitar, auto-harp, fiddle, jews harp, harmonica and banjo, Seeger was relaxed and right, leaving a surprised and elated audience.

SAM SUTHERLAND

In recognition of
their recent Oscar triumphs,
The American Society of
Composers, Authors and Publishers
salutes Al Kasha,
Charles Chaplin (PRS),
Ralph Burns,
Twentieth Century Music Corp.,
and Bourne Company,
whose music we are proud to license.

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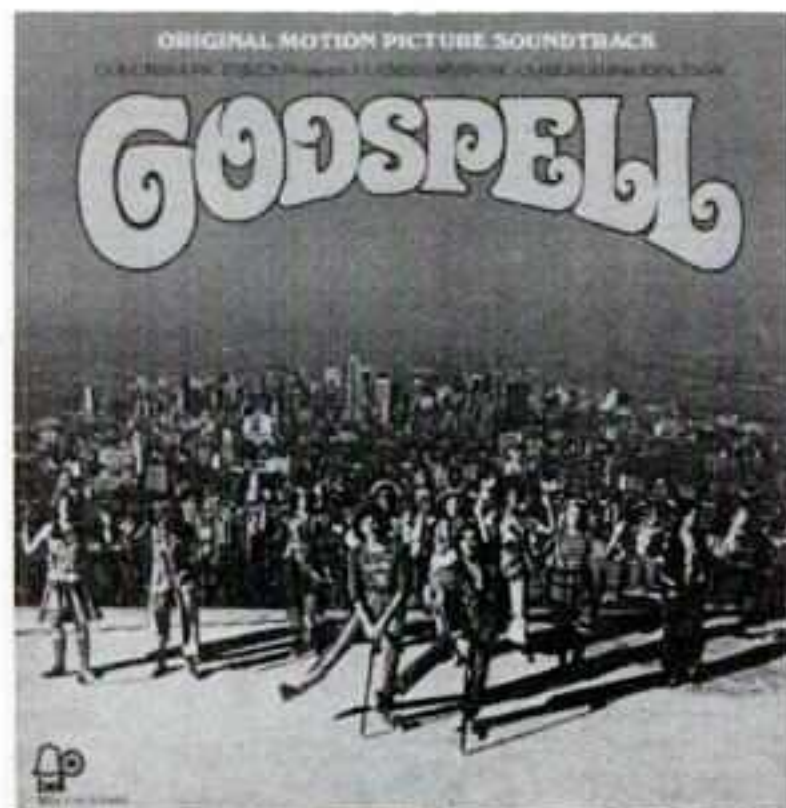


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Radio-TV programming

WCLR-FM Clarions 'Clear Sound' MOR As Others Probe Rock Chance

By ANNE DUSTON

CHICAGO — WCLR-FM here has altered its format to allow for more music than ever and is mounting an aggressive advertising campaign for the "Clear Sound," emphasizing its good music approach. The outlet is also broadcasting regularly in 4-channel. The good music push by WCLR-FM comes at a time in the market when at least three FM stations are reportedly switching to rock, giving WCLR-FM what Bill King,

vice president operations, feels is an added edge on competition.

"Rock will be fighting for its life on FM," said King. "More people are listening to FM because of its higher fidelity sound, and rock will not succeed on FM because it has no sound advantage."

FM stations reported moving in the rock direction include WKFM, which was purchased recently by RKO General, and will be called WFYR-FM; WEFM-FM, the old

Zenith station now sold to OCC communications (to be called WICV-FM) in a controversial move that is being fought by a citizens group to save its classical format; and WDHF-FM, now good music but expected to change under the new aegis of Metromedia.

Other stations emphasizing some rock, or changing to softer rock in an effort to keep pace with WBBM-FM, include WDAI-FM, WSDM-FM, which is mixed rock and jazz; WEEF-FM; WMAQ-FM; WGLD-FM, which now has a much-discussed Femme Forum program hosted by Morgan Moore; and WXFM-FM, which still emphasizes free form via its part-time Triad program. Meanwhile, a recent Pulse has WFMT-FM, the classical station, doubling its ratings for average number of persons listening during any quarter hour.

WCLR-FM now has commercials at the 20-40-top-of-the-hour points of no more than two-minutes duration.

"Middle" Rate

To remain competitive, the station has maintained a "middle" rate and is selling to more national advertisers (KLM, Dodge, Chevrolet, TWA, Sears, Chicago Tribune and Chicago Sun Times). Looking to the future, King said he sees more advertising from national accounts.

He said that national accounts not only enjoy advantages in rates but blend better with the good music sound. He does not like to interrupt programming with abruptly different spots.

Themes being used here in a barrage of newspaper ads include "The Clear Sound," "Clear Music Over All Chicagoland," "The Home of Clear Stereo Music," "Everyday Is a Clear Day When You Listen to WCLR," "Just Call Us Clear at 102 FM." Basically, before the current campaign, the station was staying with the two themes "Music With a Difference" and "The Ultimate Blend in Beautiful Stereo Music."

The basis for the new advertising campaign, according to King, is the fact that WCLR's total music program is broadcast from tape. "Tapes give a much clearer sound, which is what we are looking for, and justifies the expense. You don't get the snapping, buzzing and

(Continued on page 24)

WLIJ-AM Country

SHELBYVILLE, Tenn.—WLIJ-AM here has gone all country, according to music director Ed O'Brien and general manager Roy Womble. O'Brien had been with WXRA-AM in Woodbridge, Va. Last week, O'Brien was seeking country records to build up the station's music library, as well as interviews with recording artists by phone to put on the air. Artists may call him at 615-684-1514.

K. BURKHART OPENS FIRM

ATLANTA — Kent Burkhardt & Associates, a programming-management consulting firm for radio, has been launched here by veteran radio man Kent Burkhardt, previously president of radio for Pacific & Southern Broadcasting, which owns such stations as KIMN-AM in Denver, WQXI-AM in Atlanta, and WSAI-AM in Cincinnati. First clients are WEZE-AM in Boston and WROQ-FM in Charlotte, N.C.

Vox Jox

Sonny Melendrez, who left KIIS-AM as program director, has taken over weekends at KMPC-AM, Los Angeles. . . . Ken Johnson, general manager, Radio Waikato, Hamilton, N.Z., has already registered for the Billboard's 1973 Radio Programming Forum Aug. 16-19 at the Century Plaza, Los Angeles. He is bringing along Jack Moncrieff, his operations manager. . . . Marc McKay has moved from KTUF-AM, Phoenix, to KLAQ-AM, Denver, where he is doing 10 to 3 slot. Remainder of lineup is: Con Schader, 6 to 10; John Novak, 3 to 7; Russ Wood, to midnight; with Bill Berg and Lee Winslow splitting the all-night turn.

★ ★ ★

Joe Conway has returned as all-night man at WXLO-FM, New York, after a four-year stint which took him to WMD-AM, Atlantic City, and WWDJ-AM, New York.

Mike Douglas has re-signed with Group W for five years. . . .

Gary L. Ballard is now program director at country-oriented WCNZ, Flint, Mich. He works the morning show with Buck Bradley, 10 to 3; while Arnie Anderson does 3 to signoff. . . . WUSO-AM, Washington, D.C., staging dances four times per week for members of the armed forces at the local USO. Station also handled installation of sound equipment in the entertainment center there. . . . Nick Romano, last with WICR-AM, Indianapolis, is looking for a news or sports slot in a medium midwest market. Can be reached at (317) 783-3512.

★ ★ ★

Joe Kelly has been named general manager of WQFM, Milwaukee. He was formerly program director at WQXI-AM, Atlanta, and at WCBM-AM, Baltimore. He worked KFRC-AM, San Francisco, as "Joe Conrad." Kelly has been operating a creative house and talent agency in Milwaukee. . . . Steve Williams, who worked as "Sandy Beach of the Gulf Coast," is looking for work in the mid-south. Call (904) 243-1247. . . . Greg Stewart moving from CKWS, Kingston, Ont., Can. to CHAM, Hamilton, Ont., Can., doing noon to 3 April 15.

★ ★ ★

Christopher Cane is now programming both KYA-AM and FM, with the departure of Julian Breen and Al Gordon. . . . Mike May doing mornings at KDMS-AM, El Dorado, Ark., moving there from KRUS-AM, Ruston, La. . . . Corinne Baldassano is now music director of WPLJ-FM, New York, moving from WHN-AM, where she had a similar post. . . . The new lineup at WBMJ-AM, San Juan, Puerto Rico, is: Bill Thompson, 6 to 9; Bob Bennett, 9 to 11; Charlie Brown, 11 to 3; Phil Baker, 3 to 7; Moonshadow, 7 to midnight; and Heavy Dude, all night. . . . KRBE-FM, Houston, using the Rick Trow production of "The History of Rock" to educate over 65,000 local high school students. Program was described recently in Billboard. . . . Clint Lee, WFAI-AM, Fayetteville, N.C., needs country oldies to bulwark the station's library. Just went rustic. Lineup is: Curt Nunnery, 6-10; Bob Watkins, till 2; Clint Lee, till 6; Scott Matthews, till midnight; and Bobby Carroll, all night.

★ ★ ★

Stu Bowers, operations manager at KCMO-AM, Kansas City, Mo., reports that Art Jones, for 10 years wakeup man at KIOA, Des Moines, has joined his outlet in the same time slot. Chuck Moore, the all-night man, has joined the sales department, with Randy James taking over.

★ ★ ★

Lee Abrams, program director at WEFM, Chicago, reports the station changed its call letters to WICV-FM. New lineup of the Zenith station will be: Beau

Weaver (KNUS-AM, Dallas) 6 to 9; Tommy Kramer (KNUS-AM, Dallas) 9 to 1; Robert Walker (WMYQ-AM, Miami) 1 to 4; Gary Gears (WLS, Chicago) 4 to 8; Gary Stevens (KOMA-AM, Oklahoma City) 8 to 12; and Jim Channell (WOKY-AM, Milwaukee) all night. . . . The Bill Ballance "Feminine Forum" is no more on KGBS-AM, Los Angeles. Show is now called "The Bill Ballance Show," and the question Monday (2) was: "How Do You Solve the Rising Price of Meat?"

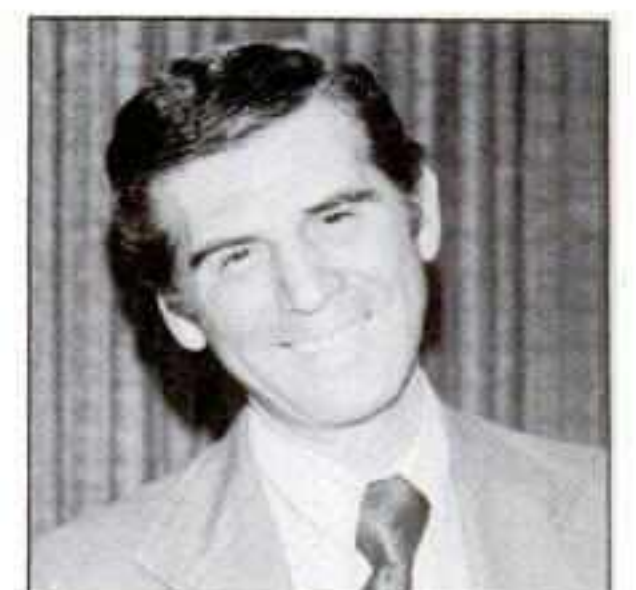
KLAC-AM, Los Angeles, will try to relive the golden days of the Cliffie Stone "Hometown Jamboree" May 18 at the Hollywood Palladium. So far, Tennessee Ernie Ford, Dallas Frazier, Billy Strange and Merle Travis are signed for the show, which will be aired live over the station.

★ ★ ★

Curt Perryman reports in (after five years) from WTAW-AM-FM in Bryan, TX. Says station has changed from country music to Top 40 with some progressive tunes weaved in and he needs rock record service. . . . WHAZ-AM, Troy, N.Y., has bowed a country gold format. General manager is Larry Foss and the lineup includes Gil Roy 6-10 a.m., Foss 10-11 a.m., Bud Clayton until 3 p.m., and Roy again until signoff, with George Karl and Howie Schler doing weekend work. Owners are about to launch a 24-hour FM in the market. They need country records desperately. . . . Bill Wilkins is now doing the all-night show on WWVE-AM, Cleveland; he replaces Ted Lux, who is now doing the all-night show on WJW-AM in Cleveland. Wilkins had been doing news on the station, but previous to that served as music director and swing personality on the station predecessor, WKYC-AM.

★ ★ ★

Dave Bunce, for the last four years at Cincinnati's top country station, WUBE, has left to join former WUBE program director Bruce Nelson at KENR, Houston. WUBE program director Larry Bee is scouting for a replacement for Bunce. . . . Cincy's rock 'n' roll station WKRQ-FM, formerly class-music station WKRC-FM, has added two new deejays in Jeff Stone, of Lexington, Ky., in the 6-10 a.m. slot, and Brad Summers, of Washington, 9 p.m. to 1 a.m. Dan Lundy takes over the new 1-6 a.m. shift. Rest of the deejay lineup has Bob Owens, program director Chris Bailey and Jay Michael McKay. WKRQ-FM has eliminated all automation save for the midnight-6 a.m. slot Sundays. . . . Oscar Treadwell has bowed out of WNOP, Newport, Ky., to join the University of Cincinnati's WGUC-FM, where he'll do a midnight to 3 a.m. stint on Tuesdays and Wednesdays.



"SWEET FORTUNE"
TO BE ALIVE
JOE D'IMPERIOU

Dowe Systematizes FM Rock; Ratings Elevated

By JOHN SIPPEL

DALLAS—In less than a year, Ken Dowe, executive vice president of the McLendon stations, has proved his contention that so-called progressive rock can be "systematized." To the 32-year-old veteran of radio, FM progressive rock in its true free-form was not the total answer to marketable radio.

Dowe admits that he took a combination of the "mechanics of WMYQ-FM, Miami, and the tightness and limited playlist of a Drake station." From it evolved KNUS-FM, which "from the last Pulse shows we are No. 1 at night and on the Feb.-Mar. Hooper we are No. 1 at night and we are tied with KLIF-AM in afternoon drive time."

When Gordon McLendon sold KLIF-AM, his flagship station, last year to Fairchild, Dowe inherited the lagging FM-er. "We didn't have good ratings. I felt progressive rock had progressed. For the better part of three years FM rock theorized that format could destroy the concept and the aesthetic value of free form. But my mind was made up. KNUS-FM had little market value. We had a small but extremely vocal minority to which it appealed. It was as limited as an ethnic, classical jazz station. We had peaked. We could hope at best to break even.

Personal Miami Scouting

"I flew down to personally listen to WMYQ-FM. I also knew the ABC-FM stations were doing things right. Just as people said that after they listened to the beautiful music on FM, they could not return to AM mono, I felt that people got hooked on rock in stereo and could not leave it. I got out the drawing board and designed a format that would appeal to men and women 18 to 34," Dowe said.

"We also needed to capture the teens, because they still control the dial. Since 1967, I had been experimenting. If 87 percent of the nation's record sales were in albums, we needed to make albums the leaders, not singles which account for only 13 percent. It is difficult to determine the right cuts to play from the right albums. I wanted to achieve the proper balance of familiarity to move the station into a competitive position.

"KNUS-FM is no longer an acid rock station. We play hit albums. We have tempered it with top-selling singles and mix in the best of gold records for a number of past years. It's about one-third of each per hour. I use primarily local sources to select new albums and singles. Knowledgeable people in one-stops and distributorships. I use a lot of my own moxie. I approve everything. I take full responsibility. I will not play bubble gum nor will I play jarring, obnoxious hard rock. We set our musical spectrum between bubble gum and acid rock. We lean heavily on mellow soul, like Billy Paul. Al Green and Stevie Wonder. I favor Jethro Tull, Loggins and Messina, James Taylor, Joni Mitchell, Carol King, Moody Blues and Neil Diamond. It's unique, but incredibly familiar.

"Warm" Jockeys

"Our air personalities are warm, gregarious people. No numbers and screamers. They are guys on the rise. They are knowledgeable, college-educated. If I gave them an IQ test, it would run off the paper," Dowe said. Current lineup is Dowe till 10; Hal Martin, program director, till noon; Jim White till 3; Kevin McCarthy till 6; Christopher Haze, till 10; John Rivers till 2 and Stephen Hatley till 7 a.m.

Dowe hinted that while he controls the music, the jockeys have a formula or mix of album cuts, singles and oldies which they must follow hourly, but they make the individual selection to fit the concept. Dowe was secretive about full details of his music formula.

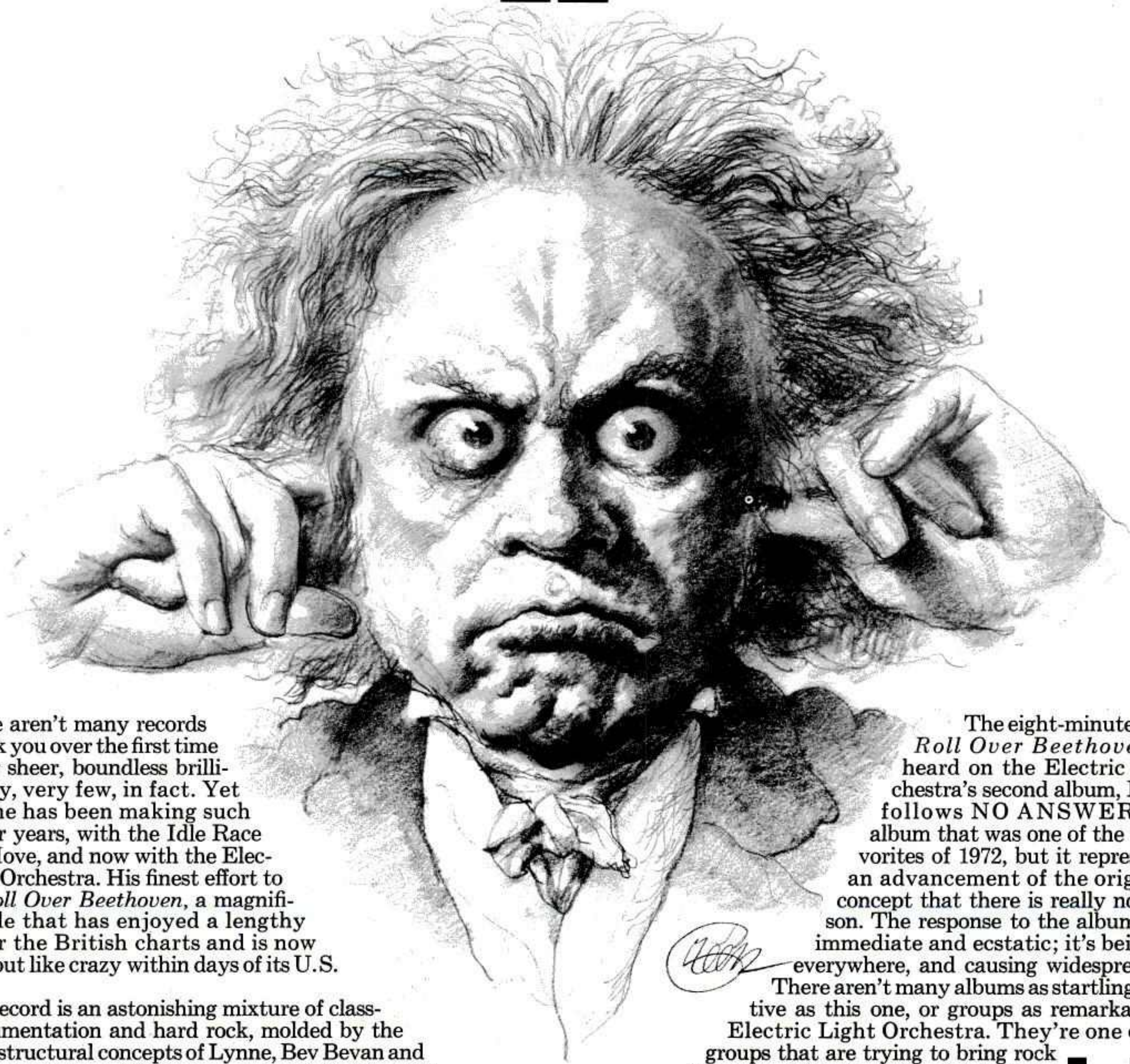
THE CHALLENGE TO THE DRAKE FORMAT THE CAPSULE FORMAT

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Before 3:00 PM EST Call 1-305-633-6668

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TELL TCHAIKOVSKY THE NEWS: ELECTRIC LIGHT ORCHESTRA II



There aren't many records that knock you over the first time with their sheer, boundless brilliance. Very, very few, in fact. Yet Jeff Lynne has been making such records for years, with the Idle Race and the Move, and now with the Electric Light Orchestra. His finest effort to date is *Roll Over Beethoven*, a magnificent single that has enjoyed a lengthy reign over the British charts and is now breaking out like crazy within days of its U.S. release.

The record is an astonishing mixture of classical instrumentation and hard rock, molded by the advanced structural concepts of Lynne, Bev Bevan and other group members. There are so many things happening in this record that you'll never tire of hearing it. It's one of the *classics*.

The eight-minute version of *Roll Over Beethoven* can be heard on the Electric Light Orchestra's second album, ELO II. It follows NO ANSWER, a chart album that was one of the critical favorites of 1972, but it represents such an advancement of the original ELO concept that there is really no comparison. The response to the album has been immediate and ecstatic; it's being played everywhere, and causing widespread mania. There aren't many albums as startlingly innovative as this one, or groups as remarkable as the Electric Light Orchestra. They're one of the few groups that are trying to bring rock & roll back to life, without robbing any graves.

Roll over, Beethoven.

On United Artists Records & Tapes
ROLL OVER BEETHOVEN/UA-XW173-W ELOII-UA-LA040-F



UNITED ARTISTS RECORDS®

WCLR-FM Lauds Clear Sound As Others Seek Rock Chance

• Continued from page 22

other extraneous noises that you do from records," King said.

Tapes are prepared by a New York affiliate of the parent company, Bonneville International, Salt Lake City, which owns four AM stations, six FM stations, and two TV stations, in Seattle, Los Angeles, Kansas City, Kansas, and New York. WCLR-FM was bought Dec. 10, 1970.

The tapes are prepared by Marlin Taylor for nine-day periods, and are mixed up mathematically so they don't replay in the same sequence. The same tape may play for several months, then be updated by changing one or two songs for replay. A sister station in New York, WRFM, has been in the No. 1 and No. 3 spot in the total market with an identical format, King added.

WCLR also broadcasts in matrix quadrasonic three times a week, on Tuesday and Thursday from 8-9 p.m., and Saturday from 2-3 p.m. "We saw a need as more components became equipped for 4-channel and we will increase our quadrasonic broadcasts as more material becomes available," King said. The 4-channel programs are broadcast from matrix tapes of quadrasonic record albums.

The all-stereo station has a good music sound, with 2 percent of songs old standards like Artie Shaw, and 98 percent in the contemporary vein with such artists as Bacharach and the Carpenters. A blend of instrumental and vocal are presented in the 18-20 song hourly selections, with vocals accounting for 3-5 songs per hour. Vocalists include Andy Williams,

Barbra Streisand, the Sandpipers; solo instrumentalists include Pete Fountain, Ferranti and Teicher, and Tony Mottola. A softer sound is presented by artists like Mantovani, Hugo Winterhalter, Percy Faith, in both instrumental and chorus.

Constant Change

The advantage WCLR has over background music is that the program format is constantly changing and being brought up to date, King said. The station does not break records, and may repeat songs like "Smoke Gets in Your Eyes" by different artists several times a week.

King believes that AM radio will phase out in favor of FM to keep their audience. He noted that FM listeners have expanded from the classical buff to include the young marrieds, the single swinger, and even the blue collar worker "who listens as a way to relax. It is becoming the sophisticated thing to listen to FM."

Staff announcers at the 6,000-watt station are basically non-personality hosts, who tie the music together. "We expect them to be personable and friendly, and to be equal to the music," King said. All music is identified.

Leo Rengers covers the slightly up-tempo drive time, 5-11 a.m.; Ted Ostrem, 11-5 p.m.; Wendell Poe, 5-11 p.m.; and Joe Edwards, 11-5 a.m. News is given four minutes every other hour except during drive time when it is every 20 minutes. Public affairs, including public service announcements and editorials, are 2.2 percent of radio time, with 126 announcements per week.

'Visual Image' in U.S. for Procol Harum

LOS ANGELES—Procol Harum has never had a visual image according to their new U.S. label, Chrysalis. This is being remedied by a multipronged campaign for the group's new "Grand Hotel" album, according to Ron Goldstein, general manager of Chrysalis U.S. operations.

"For the first time people will know what Procol Harum looks like," said Goldstein. "The 'Grand Hotel' title of the album makes it natural for us to use extreme formalness as the theme tying everything together."

Sent to press and radio stations were 3,000 toiletry kits with every item embossed "Grand Hotel." Another thousand "Grand Hotel" towels were distributed to retailers for use as an in-store poster.

Formal parties were held for Procol in Boston and New York at the start of their current multi-city tour. A contest was held for all promotion men of Warner Bros., distributors of Chrysalis, with three winners flown to New York for the festivities. Contestants had to deliver the album to their radio accounts in full bellboy uniforms.

Winners of the competition were Pete Marino, San Francisco; Bob Stolarski, Los Angeles and George Gerrity, Cleveland.

Extensive airplay is being given to radio spots themed to Procol Harum checking into a Grand Hotel, to be set in conjunction with the group's current tour.

In Boston, Cleveland, Chicago, New York and Atlanta, contests are being set up with radio stations and retail chains cooperating. In each city, 3,000 Grand Hotel keys are available at stores

and the holder of the one key fitting a trunk at the participating broadcaster wins a trip to the Bahamas for two.

Plastic record-carrier bags with

the "Grand Hotel" symbol and illustrations of the group are being sent to stores. Billboards of the new album cover are being considered for at least five cities.



PETE MARINO (r), San Francisco promotion man for Warner Bros., stops off at a Nob Hill Hotel en route to KSFO-AM to plug new Procol Harum album. His antics won a New York trip sponsored by Chrysalis Records.



BOB STOLARSKI (l), Warner Bros. promotion man in Los Angeles, won a trip to New York in Chrysalis Records contest for delivering Procol Harum's new "Grand Hotel" album costumed in garb from original movie. Here he calls on KMPC-AM's Alene McKinney.



GEORGE GERRITY (l), Cleveland WB promotion man, won one of three New York trips in contest for best bellboy delivery of Procol Harum's "Grand Hotel" LP. He donned Bunny head and got helpers, including fellow WB promoter Willie Smith (r). Not costumed are (3-5 from left) WIXY-AM's Jeff McKay, Chuck Dunaway and Marge Bush.

Kate Smith Harry James Frank Sinatra Les Brown Dinah Shore Helen Forrest Nat "King" Cole

Johnny Mercer Ella Fitzgerald Sammy Cahn Judy Garland Jimmy Van Heusen Tommy Dorsey Helen O'Connell

Harry Mills Walter Winchell Edgar Bergen Glenn Miller Freddy Martin Porky (Mel Blanc) Pig George T. Simon

FRISCO BOOGIES TO "FORTIES" ON KSFO

The San Francisco Bay area has responded in unprecedented numbers* to the very first outing of John Gilliland's "The Pop Chronicles Forties."

Coming out of the '49ers game on Sunday afternoon, "The Forties" doubled KSFO's male audience . . . tripled it's female audience . . . and picked up 15,000 teenagers. In addition, a "40s" contest promotion pulled 55,000 pieces of mail. The show itself pulled more than 600 favorable cards and letters.

This 12-hour radio spectacular was so dramatically documented and musically entertaining that it won the 1973 Broadcast Industry Conference Award from the California State University.

Now YOU can get it on . . .

For additional information, demo and exclusive rates for "The Forties" in your market, write to The Pop Chronicles, Box 1282, Hollywood, California 90028. Or call Doug Andrews at (213) 660-0029.

Gene Kelly Bing Crosby The Ink Spots Peggy Lee Bette Davis Perry Como *Pulse Oct.-Nov. 1972

Yesteryear's Hits

POP SINGLES—Five Years Ago April 13, 1968

- 1 Honey—Bobby Goldsboro (United Artists)
- 2 Young Girl—Union Gap featuring Gary Puckett (Columbia)
- 3 (Sittin' On) The Dock of the Bay—Otis Redding (Volt)
- 4 Cry Like a Baby—Box Tops (Mala)
- 5 (Sweet Sweet Baby) Since You've Been Gone—Aretha Franklin (Atlantic)
- 6 Lady Madonna—Beatles (Capitol)
- 7 The Ballad of Bonnie & Clyde—Georgie Fame (Epic)
- 8 La-La Means I Love You—Delfonics (Philly Groove)
- 9 Valleri—Monkees (Colgems)
- 10 The Mighty Quinn—Manfred Mann (Mercury)

POP ALBUMS—Five Years Ago April 13, 1968

- 1 The Graduate—Soundtrack (Columbia)
- 2 Blooming Hits—Paul Mauriat & His Orch. (Philips)
- 3 Lady Soul—Aretha Franklin (Atlantic)
- 4 The Dock of the Bay—Otis Redding (Volt)
- 5 Parsley, Sage, Rosemary & Thyme—Simon & Garfunkel (Columbia)
- 6 Valley of the Dolls—Dionne Warwick (Scepter)
- 7 John Wesley Harding—Bob Dylan (Columbia)
- 8 Disarli Gears—Cream (Atco)
- 9 Axis: Bold as Love—Jimi Hendrix Experience (Reprise)
- 10 The Good, the Bad & the Ugly—Soundtrack (United Artists)

POP SINGLES—Ten Years Ago April 13, 1963

- 1 He's So Fine—Chiffons (Laurie)
- 2 Can't Get Used to Losing You—Andy Williams (Columbia)
- 3 South Street—Orlons (Cameo)
- 4 The End of the World—Skeeter Davis (RCA Victor)
- 5 Baby Workout—Jackie Wilson (Brunswick)
- 6 Our Day Will Come—Ruby and the Romantics (Kapp)
- 7 I Will Follow Him—Little Peggy March (RCA Victor)
- 8 Puff (The Magic Dragon)—Peter, Paul & Mary (Warner Brothers)
- 9 Young Lovers—Paul & Paula (Philips)
- 10 Do the Bird—Dee Dee Sharp (Cameo)

POP ALBUMS—Ten Years Ago April 13, 1963

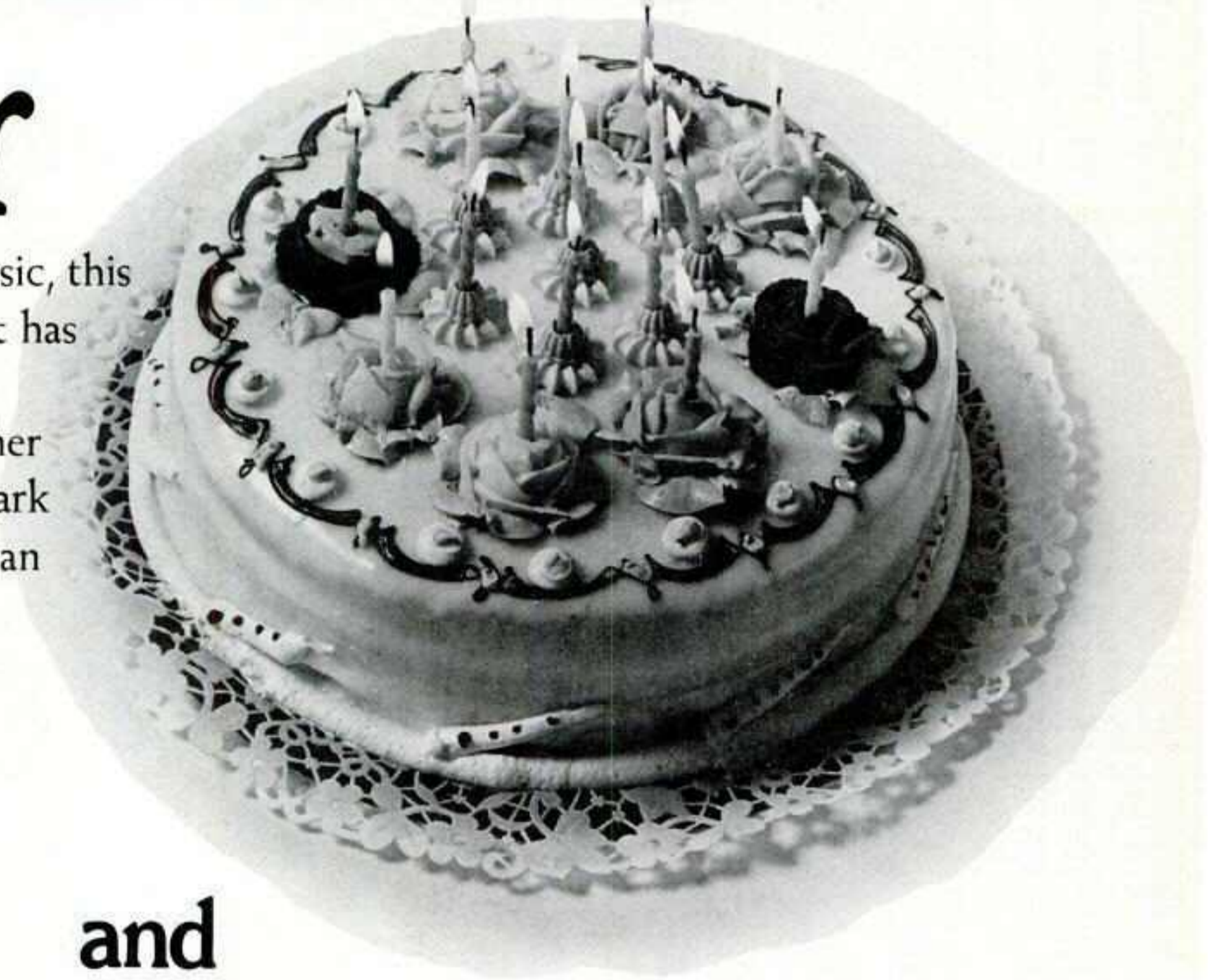
- 1 Songs I Sing on the Jackie Gleason Show—Frank Fontaine (ABC-Paramount)
- 2 West Side Story—Soundtrack (Columbia)
- 3 Moving—Peter, Paul & Mary (Warner Bros.)
- 4 Moon River & Other Great Movie Themes—Andy Williams (Columbia)
- 5 Richard Chamberlain Sings (MGM)
- 6 Peter, Paul & Mary (Warner Bros.)
- 7 I Left My Heart in San Francisco—Tony Bennett (Columbia)
- 8 Big Girls Don't Cry—Four Seasons (Vee Jay)
- 9 Paul & Paula Sing for Young Lovers—Philips
- 10 Fly Me to the Moon & The Bossa Nova Pops—Joe Harnell (Kapp)

APRIL 14, 1973, BILLBOARD

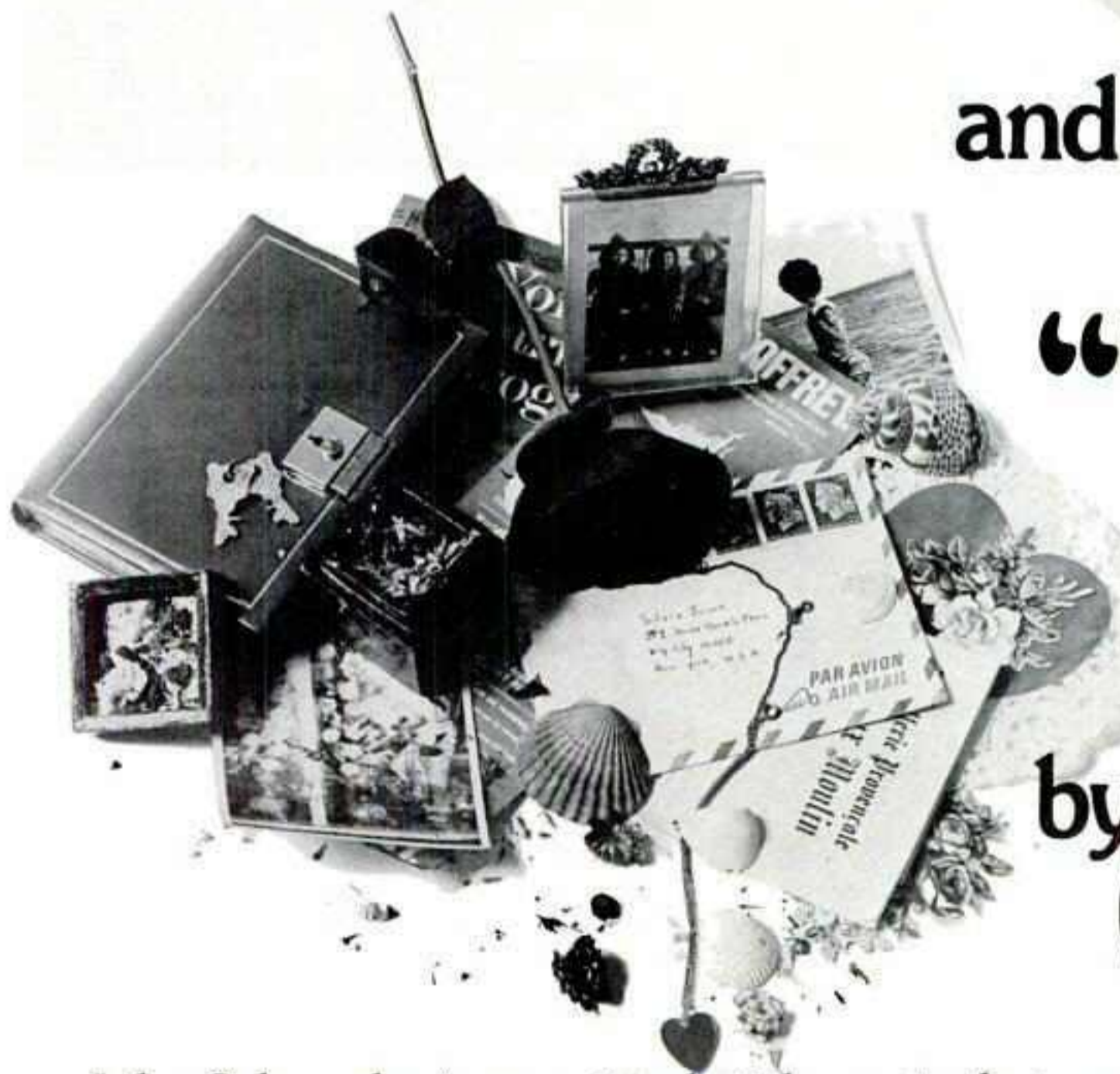
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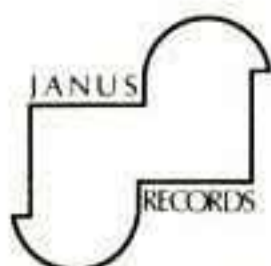
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Campus News

What's Happening

By SAM SUTHERLAND

Notes on Picks and Plays: With new stations corresponding with this column fairly frequently, both newcomers and old-timers are becoming a trifle lax in providing the data needed.

Please identify station and record as completely and accurately as possible. At the top of the sheet or card, give the full name of the school, its address, station call letters and the name of the correspondent making the picks.

Many stations are sending full playlists, which is fine. But, when the column asks for three picks, that request is an important one, since space is limited. While it is possible to simply look for previously unreported product, the column will be much stronger if you make the choices yourself.

In reporting singles or albums, specify label: title; whether the track is an album cut, single or whole album (and, in reporting LP cuts, what the album title is); and artist.

* * *

PICKS AND PLAYS: WEST—California—KHSU-FM, California State U., Humboldt, Richard Taylor reporting: "Comin' Right At Ya," (LP), Asleep At The Wheel, United Artists; "Cannons In The Rain," (LP), John Stewart, RCA; "Masterpiece," (LP), The Temptations, Gordy. . . . KALX-FM, U. of California, Berkeley, R. Pelzel & A. C. Stevenson reporting: "Dark Side of The Moon," (LP), Pink Floyd, Harvest; "In The Right Place," (LP), Dr. John, Atco; "Second Crusade," (LP), Crusaders, Blue Thumb. . . . KRHC, Rio Hondo College, Whittier, John Richards reporting: "Gypsy," Abraham's Children, Buddah; "Hocus Pocus," Focus, Sire; "Thinking of You," Loggins & Messina, Columbia. . . . KERS-FM, California State U., Sacramento, Pete Ceccato reporting: "In The Right Place," (LP), Dr. John, Atco; "Poor Man's Paradise," (LP), Tracy Nelson/Mother Earth, Columbia; "To Friends," (LP), Mick Greenwood, MCA. . . . KFJC-FM, Foothill College, Los Altos Hills, Mike Tervooren reporting: "Raw Power," (LP), Iggy & The Stooges, Columbia; "Got My Own," (LP), Gene Ammons, Prestige; "Paris 1919," (LP), John Cale, Warner Bros. . . . KLAV, Los Angeles Valley College, Van Nuys, John Brohm reporting: "Borrowing Time," (LP cut, Byrds) Byrds, Asylum; "Gone To Denver," (LP cut, Lonesome, On'ry & Mean), Waylon Jennings, RCA; "Mistress of The Salmon Salt," (LP cut, Tyranny & Mutation), Blue Oyster Cult, Columbia. . . . Nebraska—KRNU-FM, U. of Nebraska, Lincoln, Jim Carmichael reporting: "Reeling In The Years," Steely Dan, ABC; "Little Willie," The Sweet, Bell; "Life and Times," (LP), Jim Croce, ABC. . . . Washington—KZAG, Gonzaga U., Spokane, Smith, Bozanich & Shaniel reporting: "Stuck In The Middle With You," Stealers Wheel, A&M; "Byrds," (LP), Byrds, Asylum; "Eat It," (LP), Humble Pie, A&M. . . .

* * *

SOUTH—Tennessee—WTGR, Memphis State U., Memphis: "Flying Circus," (LP), Flying Circus, Capitol; "Heaven Help The Child," (LP), Mickey Newberry, Elektra; "About Us," (LP), Stories, Kama Sutra. . . . WETS, East Tennessee State U., Johnson City, Larry Street reporting: "Drinking Wine," Jerry Lee Lewis, Mercury; "River," (LP), Terry Reid, Atlantic; "Cindy Incidentally," Faces, Warner Bros. . . . WRVU-FM, Vanderbilt U., Nashville, Steve Bond reporting: "Outlaw Man," David Blue, Asylum; "The Dutchman," (LP cut, Somebody Else's Troubles), Steve Goodman, Buddah; "Six Wives of Henry VIII," (LP), Rick Wakeman, A&M. . . . Louisiana—WLDC, Loyola U., New Orleans, Tad Jones reporting: "Only Love," Bill Quateman, Columbia; "Tonight," The Move, United Artists; "Poor Man's Paradise," (LP), Tracy Nelson/Mother Earth, Columbia. . . . WLPI, KLPI-FM, Louisiana Polytechnic Institute, Ruston, Steve Mizel reporting: "Styx II," (LP), Styx, Wooden Nickel; "Mom's Apple Pie #2," (LP), Mom's Apple Pie, Brown Bag; "Eat It," (LP), Humble Pie, A&M. . . . WTUL-FM, Tulane U., New Orleans, John Abbott reporting: "Six Wives of Henry VIII," (LP), Rick Wakeman, A&M; "Life and Times," (LP), Jim Croce, ABC; "Sweet Thursday," (LP), Sweet Thursday, Great Western Gramophone.

Rock Concert At Rutgers U. By WNEW-FM

NEW YORK—WNEW-FM, Metromedia station in New York, sponsored a rock concert at the Rutgers State University campus in New Brunswick, N.J., as the prize in a survey-contest run by the station prior to the presidential election. The concert was held Friday (6).

Curtis Mayfield and the Impressions, both recording for Curtom Records, were the attraction in the contest, which asked college students to name, in an essay, the six most important priorities that should command the attention of the President during the coming four-year term.

Five hundred three essays were submitted by individuals and groups from 42 different colleges and universities representing a student population of more than 250,000.

Judged the winner was the Rutgers Community Action Group, which will receive the proceeds from the concert. WNEW-FM also presented Charles H.B. Arning of Montclair State College, Montclair, N.J., with \$1,000, as winner in the individual category.

Results of the survey indicate that ecology and improvement of the environment were chief concerns for most respondents (77.6 percent), while the end of the Viet Nam War (76.6 percent), and the eradication of poverty in the U.S. (69.9 percent) were also cited. Also noted were government reform, educational improvements and, tying for sixth place were a stable economy and the crisis in unemployment.

Course on Rockers Set

NEW YORK—Two adult extension credit courses at San Diego State College exploring the musical works of The Doors and the late Jim Morrison are currently being conducted by Dr. James L. Wheeler, assistant professor in the School of Literature at California State University in San Diego. Wheeler terms Morrison "perhaps the greatest rock poet of all."

He describes his courses as a positive exploration of "the special poetry achieved by rock lyrics and music, the cultural matrix in which rock poetry lives and sings and the transformation of the whole Anglo-American culture which it eloquently if haphazardly seeks."

The professor's aim is to establish the world's first university-level rock studies program. Other rock performers being assessed in Wheeler's courses are Bob Dylan, Paul McCartney, John Lennon, Mick Jagger, Keith Richard, Grace Slick, Neil Young and the late Jimi Hendrix.

RCA Classical, 'Q' Seminars

LOS ANGELES—RCA's monthly college seminar series zeroed in on classical music and quadrasonic sound Saturday (17). Composers Hugo Montenegro and Henry Mancini spoke on the art of recording in 4-channel. Gustl Breuer, RCA's New York based promotion man and guitarist Julian Bream spoke on the direction of classical music in the 70's.

The seminar was held in the label's local studio for collegians from the Southern California area. Approximately 100 students attended the morning and afternoon discussions.

This is the third year the program has been in operation. Two local promotion men, Ray Anderson and Don Whittemore III, conduct the discussions.



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Campus Dates

J. GEILS BAND (Atlantic): Hillsdale College, Hillsdale, Mich., April 9; Central Michigan U., Mt. Pleasant, April 10; Pfeiffer College, Misenheimer, N.C., April 12; U. of North Carolina, Raleigh, April 13.
VINEGAR JOE (Atco): U. of South Dakota, Vermillion, April 9; Wisconsin State U., La Crosse, April 10.
NEW HEAVENLY BLUE (Atlantic): Southwestern College, Winfield, Kan., April 15; Denison U., Granville, Ohio, April 28.
GOOD GOD (Atlantic): Bucknell U., Lewisburg, Pa., April 13; Delaware U., Newark, April 14.
STEPHEN STILLS (Atlantic): E. Kentucky U., Richmond, April 11; U. of Maryland, College Park, April 13; U. of Virginia, Charlottesville, April 14; Roanoke College, Salem, Va., April 15.
JO JO GUNNE (Asylum): Pfeiffer College, Misenheimer, N.C., April 12; Northwestern U., Chicago, April 26; U. of Cincinnati, Ohio, April 29.
WHOLE OATS (Atlantic): Villa Nova U., Villa Nova, Pa., April 13; Pfeiffer College, Misenheimer, N.C., April 14.
JONATHAN EDWARDS (Atco): Washington College, Chesterton, Md., April 14; Ohio U., Athens, April 28.
EDDIE HARRIS (Atlantic): Indiana U., April 19.
BLACK HEAT (Atlantic): U. of Pennsylvania, Philadelphia, April 27.

SPINNERS (Atlantic): Jacksonville College, Jacksonville, Fla., April 29.
DAVE BRUBECK (Atlantic): Denison U., Granville, Ohio, April 28.
CANNED HEAT (United Artists): Emporia College, Emporia, Ka., April 11; Loyola U., New Orleans, April 14; Olivet College, Olivet, Mich., April 24; U. of Arizona, Tempe, April 27.
ERIC WEISSBERG/DELIVERANCE (Warner Bros.): UCLA, Los Angeles, April 21; U. of Indiana, Bloomington, April 27.
WEST, BRUCE & LAING (Windfall): Lancaster U., Lancaster, England, April 26.
IKE & TINA TURNER (United Artists): Bridgewater State College, Bridgewater, Mass., April 12; Nassau Community College, Hempstead, N.Y., April 15.
McKENDREE SPRING (MCA): Auburn U., Auburn, Ala., April 19; U. of South Carolina, Columbia, April 20; William and Mary College, Williamsburg, Va., April 21.
PERSUASIONS (MCA): U. of California, Santa Barbara, April 18.
BIRTHA (ABC): Bromley Technical College, London, England, April 28.
JIM CROCE (ABC): Furman College, Greenville, S.C., April 27; Tarleton State College, Stephenville, Tex., April 29.
URIAN HEEP (Mercury): U. of South Carolina, Columbia, April 20; William and Mary College, Williamsburg, Va., April 21; West Virginia U., Morgantown, April 24.

BAR-KAYS (Stax): Bishop College, Dallas, Tex., April 13.
BECK, SOGART & APPICE (Columbia): John Carroll U., Cleveland, April 12; U. of Richmond, Va., April 15.
BEACH BOYS (Brother): U. of North Carolina, Chapel Hill, N.C., April 10; U. of Florida, Gainesville, April 12; U. of Alabama, Tuscaloosa, April 13; U. of Kansas, Lawrence, April 28.
PAUL BUTTERFIELD/BETTER DAYS (Bears-ville): Virginia Commonwealth U., Richmond, April 15.
FACES (Warner Bros.): U. of Cincinnati, Ohio, April 29.
FLEETWOOD MAC (Reprise): California State U., San Jose, April 11.
ARLO GUTHRIE (Reprise): Pennsylvania State U., University Park, April 15.
JOHN HARTFORD (Warner Bros.): Eastern New Mexico U., Portales, April 20; Herkimer Community College, Herkimer, N.Y., April 28.
GORDON LIGHTFOOT (Reprise): U. of New Mexico, Las Cruces, April 26.
LITTLE FEAT (Warner Bros.): U. of Alabama, Tuscaloosa, April 22.
SEALS & CROFTS (Warner Bros.): U. of Mississippi, Oxford, April 25; Tulane U., New Orleans, April 26; U. of Mississippi, Hattiesburg, April 27; U. of Florida, Gainesville, April 28.

SEATRAN (Warner Bros.): Polytechnic Institute, Baltimore, April 14.
WET WILLIE (Capricorn): John Carroll U., Cleveland, April 12.
GENESIS (Charisma): Boston U., Boston, Mass., April 10; Great Western Reserve U., Cleveland, April 14.
ROBERT KLEIN (Brut): Trenton State College, Trenton, N.J., April 16.
BILL WITHERS (Sussex): U. of Missouri, Columbia, April 10; Community College, Jackson, Mich., April 11; U. of Nevada, Las Vegas, April 25; Montana State U., Bozeman, April 27; So. Oregon U., Ashland, April 29.
ZULEMA (Sussex): State U. of New York, Binghamton, April 28.
THE DILLARDS (Anthem): St. Mary's College, Lexington Park, Md., April 14; U. of North Carolina, Charlotte, April 15.
WISHBONE ASH (MCA): U. of South Dakota, Vermillion, April 9; Wisconsin State U., La Crosse, April 10.
EARL SCRUGGS REVUE (Columbia): U. of North Dakota, Grand Forks, April 12; Montana State, Bozeman, April 13-14; West Georgia College, Carrollton, April 19; Central College, Pella, Iowa, April 26; U. of Oklahoma, Norman, April 29.
NIFFY GRITTY DIRT BAND (United Artists): Troy State U., Troy, Alabama, April 25.

NEW GRASS REVIVAL (Starday-King): N.E. Oklahoma State, Talequah, April 10-11; Vanderbilt U., Nashville, April 13; Memphis, April 15.
LEON RUSSELL (Shelter): U. of Detroit, April 14; U. of Dayton, Ohio, April 15; Memphis Mid-State College, April 20; U. of Tennessee, Knoxville, April 27; Middle Tennessee State U., Murfreesboro, April 28.
THE COMMODORES (Motown): U. of Alabama, Tuscaloosa, April 14.
BUCK OWENS (Capitol): U. of Montana, Missoula, April 13 (w. Buddy Alan).
BLOODROCK (Capitol): Kansas State U., Manhattan, April 11.
MERLE HAGGARD (Capitol): U. of Wisconsin, Eau Claire, April 17.
STEVE MILLER BAND (Capitol): Dennison U., Columbus, Ohio, April 17.
MAYF MUTTER (Capitol): U. of Montana, Missoula, April 13.
CHRIS PARKENING (Capitol): California Tech., Pasadena, April 24; Modesto Jr. College, April 27.
QUICKSILVER (Capitol): Loyola U., New Orleans, April 14.
SUSAN RAYE (Capitol): U. of Montana, Missoula, April 13 (w. Buck Owens).
NANCY WILSON (Capitol): Kansas State U., Manhattan, April 14.
SANDY DENNY (A&M): Fairleigh-Dickinson U., Coffee House, Rutherford, N.J., April 14.
LUTHER ALLISON (Motown): U. of Illinois, Urbana, April 26; Morris-Harvey College, Charleston, W. Va., April 27.
STEVIE WONDER (Tamla): Sullivan County Community College, Southfalls Burgh, N.Y., April 11; Morgan State College, Baltimore, April 12; Hampton U., Hampton, Va., April 13; Williams College, Williamstown, Mass., April 27; Hofstra U., Hempstead, N.Y., April 28.
RARE EARTH (Rare Earth): Illinois State U., Normal, April 9; S.E. Missouri State U., Cape Girardo, April 12; U. of South Carolina, Columbia, April 13; North Carolina State U., Raleigh, April 14.
JAMES TAYLOR (Warner Bros.): South Illinois U., Carbondale, April 11; U. of Cincinnati, Ohio, April 12; U. of Kentucky, Lexington, April 13; Ames U., Ames, Iowa, April 14; Notre Dame U., South Bend, April 16; Kent State U., Kent, Ohio, April 17; U. of Vermont, Burlington, Vt., April 21; U. of North Carolina, Fayetteville, April 26; Wake Forest U., Winston-Salem, N.C., April 27; U. of Virginia, Charlottesville, April 28.
THE BYRDS (Columbia): Mount Holyoke College, South Hadley, Mass., April 29.
TOM RUSH (Columbia): Mount Holyoke College, South Hadley, Mass., April 27.
JIMMY SPHEERIS (Columbia): Fordham U., Bronx, N.Y., April 27; Fairleigh-Dickinson U., Rutherford, April 28.
BRUCE SPRINGSTEEN (Columbia): U. of Bridgeport, Conn., April 26; Ohio U., Athens, April 27.
WEATHER REPORT (Columbia): Southern Illinois U., Carbondale, April 22; U. of California, Berkeley, April 26.
TAJ MAHAL (Columbia): Pennsylvania State U., State College, April 14.
PETER NERO (Columbia): U. of Western Ontario, London, April 14.
BUDDY MILES (Columbia): Central State U., Wilberforce, Ohio, April 14.
LOGGINS & MESSINA (Columbia): Williams College, Williamstown, Mass., April 10; U. of Vermont, Burlington, April 11.
RAMSEY LEWIS (Columbia): Ga. Southwestern College, Americus, April 10; Midland College, Midland, Tex., April 12; Knox College, Galesburg, Ill., April 21; College of St. Scholastica, Duluth, Minn., April 26.
IT'S A BEAUTIFUL DAY (Columbia): Kansas State U., Manhattan, April 11.
HERBIE HANCOCK (Columbia): U. of Iowa, Iowa City, April 26.
EARTH, WIND & FIRE (Columbia): Rutgers U., New Brunswick, N.J., April 14; State U. of N.Y., Cortland, April 27; State U. of N.Y., April 28; Simmons College, Boston, April 29.
JOHNNY CASH (Columbia): Indiana State U., Terre Haute, April 14; U. of Kentucky, Lexington, April 15.
DAVID BROMBERG (Columbia): Millersville State College, Millersville, Pa., April 29.
BLOOD, SWEAT & TEARS (Columbia): Ohio State U., Athens, April 27.



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TRC 1031



APRIL 14, 1973, BILLBOARD

CLASSICOMMENT

London Imports: 'Bach-to-Bach' Hits Spur Its Large Growth

By IS HOROWITZ

Some 30,000 multiple-record sets of Bach cantatas sold in less than a year? No, it can't be. Not in this era of "greatest hits," "best of" and "music I love."

Yet that is the experience of London Imports, Inc., currently enjoying an unprecedented growth pattern despite its avoidance of conventional repertoire. Dollar volumes for this fiscal year, ending March 31, has topped that of the previous 12 months by two-thirds, according to Lee Hofberg, general manager.

The family of labels marketed by London Imports includes Argo, L'Oiseau-Lyre, Telefunken, and the latter's fast-rising sub-label, Das alte Werk. With spoken word also comprising a significant portion of the group's catalog, the musical concern of London Imports ranges from the middle ages through the early part of the 19th century, and, with but few exceptions, leapfrogs the romantic period to sample what it considers important examples of modern music. There isn't a Beethoven symphony in the lot.

In its first year of release the company's edition of Bach's Brandenburg Concertos sold 15,000 sets, he reports. In 18 months, 10,000 albums of the "Saint Matthew Passion" were moved, and it took less than five months to feed out 6,000 copies of Vivaldi's "The Four Seasons." While these titles are

admitted standouts, average sales of the bulk of the company's line are increasing at a healthy rate, Hofberg asserts.

Maps Drive

With its spring stocking program now at hand, London Imports is mapping a drive for greater representation in rack outlets, particularly those servicing the college market. Three prepacks, each consisting of 30 records, are being readied for distribution later this month. Titles will be among the company's best-sellers, and the prepacks will be assembled in separate spoken word, instrumental and vocal music categories.

A Problem

"Duplication of repertoire has been one of the fundamental problems of the classical record industry," said Hofberg. "It leads to a static market." His purpose is to offer unique repertoire or items only sparsely represented on disk. Old music is performed as authentically as scholarship permits. Instruments of the period are used, tuning is archaic, boy sopranos replace women in choral works, and great attention is paid to thorough documentation in liners and accompanying booklets.

Young buyers have been intrigued by these authentically recreated sounds of the past, Hofberg claims, and he credits this segment of the buying with ab-

sorbing a large share of his best-selling items.

The company has recently set up an educational division under the stewardship of Charles Schicke, a former Caedmon and Epic marketing executive. New uses for recorded material are being explored via film strips and other audio-visual devices.

London Imports, which functions as a separate company rather than a division of London Records, was formed five years ago. For a time the company's product was distributed by McGraw Hill, but its move into an accelerated growth pattern began in 1971 when the line was diverted to London's factory branch net. Volume tripled over the \$300,000 annual mark achieved by McGraw Hill in that first year of branch distribution, Hofberg recalls.

He credits tight vertical control over distribution and marketing policies with a tiny rate of product return and the reason his labels have never been "shocked" in the trade. Profitability is higher too, and some of the savings are passed on to dealers in pricing and "realistic" advertising allowances.

Mailings

Heaviest promotional effort is aimed at college newspapers and FM radio, with frequent mailings to dealers. Reviews are duplicated, best-selling lists compiled and sent to retailers and radio stations, and numerical listings with space for dealer imprints are distributed in bulk. Major mailings go out to a list numbering 7,000.

London Imports also plays an active role in stimulating concert appearances for its artists, which often creates effective cross-promotional opportunities. It has helped set up Stateside tours for such artists as the recorder virtuoso Franz Bruggen, the harpsichordist Gustav Leonhardt, the Vienna Boys Choir and Centonus Musicus.

Conceptual repertoire planning is a vital element in the company's success, Hofberg believes, and he devotes much of his time to this function. He attends repertoire meetings in Europe at least twice a year, and is a staunch advocate of the firm's policy of issuing comprehensive series of important works, rather than isolated examples. Thus it has set a goal of recording all of Bach's cantatas over a 10-year period. All of Shakespeare's plays are already in its spoken word catalogue, and when Mendelssohn's early symphonies were taped all 12 appeared in an integral edition.

Connoisseur Society

was founded in 1961. We have 60 records in our catalogue and they have won 26 "Best of the Year" awards in major newspapers and magazines in the U.S. Our catalogue consists of 7 records by the famous Manitas de Plata, 13 by the Indian sarodist Ali Akbar Khan and 40 classical records. Our U.S. distributors are: ABC Record & Tape Sales, Seattle, Oregon; Associated Distributors, Arizona; Bee Gee Distributors, upstate New York; Eric Mainland, northern California; Schwartz Bros., Washington, D.C., Baltimore, Pennsylvania; Skyline Distributors, metropolitan New York; Taylor Electric Company, Wisconsin, Chicago area; and we would like more.

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Classical Notes

Bolivian violinist Jamie Laredo named artist-member of the Chamber Music Society of Lincoln Center, N.Y. . . . Vienna Philharmonic, led by Claudio Abbado, will extend Asian tour of Japan and Korea, to include concerts in China. . . . Tommy Lyons, right guard for Denver Broncos, conducted the Denver Symphony Orchestra Sunday (8) in Auditorium Theater. He "tackled" a Wagner selection. . . . Pittsburgh Symphony Orchestra tours Japan and the West Coast this month. . . . Conductors for 1973-74 subscription season at New York Philharmonic are Pierre Boulez, Daniel Barenboim, Andrew Davis, Erich Leinsdorf, Zubin Mehta, Riccardo Muti and Thomas Schippers.

Billboard SPECIAL SURVEY for Week Ending 4/14/73

BEST SELLING Classical LP's

This Month TITLE, Artist, Label & Number

- 1 **MAHLER: 8th SYMPHONY**
Chicago Symphony Orch. (Solti), London OSA 1295
- 2 **SCOTT JOPLIN: PIANO RAGS, VOL. 1**
Nonesuch 71248 (Elektra)
- 3 **STRAUSS: ALSO SPRACH ZARATHUSTRA**
Los Angeles Philharmonic (Mehta), London CS 6609
- 4 **BEETHOVEN: SYMPHONY #9**
Chicago Symphony Orch. (Solti), London CSP 8
- 5 **SCOTT JOPLIN: PIANO RAGS, VOL. 2**
Joshua Rifkin, Nonesuch 71244 (Elektra)
- 6 **TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH**
Walter Carlos/Benjamin Folkman, Columbia MS 7194
- 7 **VERDI: ATILLA**
Royal Philharmonic (Gardelli), Philips 6700-56
- 8 **VERDI: RIGOLETTO**
London Symphony London OSA 13105
- 9 **THE SEA HAWK**
National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
- 10 **HOLST: THE PLANETS**
Los Angeles Philharmonic (Mehta), London CS 6734
- 11 **LE SANC DU PRINTEMPS (Stravinsky)**
Boston Symphony Orch. MT. Thomas, DGG 2503252 (Polydor)
- 12 **HOLST: THE PLANETS**
Boston Symphony (Steinberg), DGG 2530102 (Polydor)
- 13 **BERNSTEIN: MASS**
Columbia M 231008
- 14 **SAINT-SAENS PIANO CONCERTI**
Seraphim 6081 (Capitol)
- 15 **SONGS BY STEPHEN FOSTER**
Nonesuch 71268 (Elektra)
- 16 **SOUNDTRACK: 2001: A SPACE ODYSSEY**
MGM, SIE ST 13
- 17 **DELIUS: VILLAGE ROMEO & JULIET**
Angel SBLX 3784
- 18 **VICTORIA DE LOS ANGELES**
Songs of the Auvergne Angel 36897
- 19 **BACH: BRANDENBURG CONCERTI**
Telefunken Harmoncourt-Conc. Musicus SAWT 9459/60-A
- 20 **CONCERT AT HUNTER COLLEGE**
(De Los Angeles/De Larrocha), Angel S-36896 (Capitol)
- 21 **THE CHOPIN I LOVE**
Artur Rubinstein, RCA Red Seal LSC 4000
- 22 **SHOSTAKOVICH SYMPHONY NO. 15**
Eugene Ormandy/The Philadelphia Orch., RCA 0014
- 23 **PAGANINI: VIOLIN CONCERTO #3**
Henryk Szeryng, Philips 6500.175 (Phonogram)
- 24 **SHOSTAKOVICH SYMPHONY NO. 15**
(Maksim Shostakovich), Melodiya/Angel SR-40213 (Capitol)
- 25 **HOROWITZ PLAYS CHOPIN**
Columbia M 30643
- 26 **SZELL CONDUCTS MOZART**
G. Szell & Cleveland Orch., Columbia MG 30368
- 27 **WAGNER: RING OF THE NIBELUNGEN (Furtwangler)**
Seraphim, IS-6100 (Capitol)
- 28 **A CLOCKWORK ORANGE**
Soundtrack, Warner Bros. BS 2573
- 29 **THE ART OF JOSEPH SZIGETI**
Columbia MGX 31513
- 30 **SAN FRANCISCO SYMPHONY ORCH. (Ozawa)**
BERNSTEIN: Symphonic Dances From West Side Story
RUSSO: Three Pieces for Blues Band & Orch.
SIEGEL SCHWALL BAND
DGG 2530 309 (Polydor)
- 31 **BERLIOZ: BENvenuto CELLINI**
BBC Symphony Orch. (Colin Davis), Philips 6707019 (Phonogram)
- 32 **TCHAIKOVSKY: THE NUTCRACKER**
Andre Previn, Angel SB-3788 (Capitol)
- 33 **BEETHOVEN: SYMPHONY #9 (Stokowski)**
London Symph & Chorus, London SPC 21043
- 34 **GERSHWIN: RHAPSODY IN BLUE (Bernstein)**
Columbia Symphony, Columbia MS 6091
- 35 **BEETHOVEN #9**
Von Karajan, DGG 2720013 (Polydor)
- 36 **JULIAN AND JOHN**
Bream and Williams, RCA LSC 2357
- 37 **DONIZETTI: LUCIA DI LAMMERMOOR**
Joan Sutherland, London OSA 13103
- 38 **TALES OF HOFFMANN**
Beverly Sills, Audio Treasury ATS 20014
- 39 **J. STRAUSS: DIE FLEDERMAUS**
(Boskovsky), Angel SBLX 3790 (Capitol)

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Jukebox programming

Conference Focus—Requests

By ANNE DUSTON

CHICAGO—Radio exposure of old standards is causing jukebox programmers to receive a marked increase in requests from both staid patrons and young people, a spot check reveals. Requests, how they are processed, how one-stops are involved and other aspects of the problem will no doubt come up in several panels at the Billboard Jukebox Programming Conference here at the Ambassador Hotel May 19-20. A nationwide poll on conference topics resulted in good and excellent ratings for a half-dozen relating to requests.

"Requests are driving me nuts," said Sparky Eichinger, Northern Coin Machine Co., St. Paul. Songs requested range from 1940 Frank Sinatra through the early 1960's Beatles and Rolling Stones. Joe Abraham Jr. noted that "in the last few months we have been swamped, with tavern locations requesting 10 to 20 old standards." Abraham has locations in Peoria, Illinois.

Most operators honor all requests, with one, Anne Brock, Paul Novelty Co., Whitehall, N.Y., using a distributor exclusively for her oldies requests. Distributors and one-stops are very cooperative in filling requests, it was found, even suggesting what titles are being requested by other customers.

"Requests are encouraged by operators because it's what a customer or waitress wants, and it always gets play. The requestor usually promotes the record by playing it," Sparky Eichinger said. "You always get your money back," Abraham added. Two operators encourage requests by leaving Billboard

charts and radio play lists at locations and urging the owner to pick titles. "These people know what the customers want, and the more they play, the more money we make," said Jeanne Doerr, R&R Music, Tulsa. Some requests she has filled recently include Mel Torme's "Blue Moon" and Bread's "Diary." On the day this reporter questioned her, she had received five request lists, three from pop locations and two from country and western locations.

Requests other than oldies usually are the up-and-coming pop songs that are just beginning to appear on the charts. One reason for this is that an operator will not cover all his boxes with a record, and customers hear the song either from radio play or other jukeboxes, and request it for his favorite tavern. For example, Abraham explained that out of 100 boxes, he might program 50 for one new song, and get requests from five of the other 50 not covered.

Requests also come from people who come from other parts of the country where different songs are getting exposure. Fred Ayers, Ayers Music Co., Greensboro, N.C., suggested.

LP Cuts

Requests generated by airplay of LP cuts is a special headache and it is hoped radio people at the conference here will agree to identify cuts, because patrons and location owners often believe LP cuts are singles.

(Continued on page 31)

'Dueling Banjos' 'Trend' Studied

By INGRID HANNIGAN

CHICAGO—Spurred on by the fantastic success of "Dueling Banjos," other artists and recording companies are following with similar material, but programmers and one-stop buyers aren't sure how long the trend will last, a spot check shows.

Most overt attempt to follow in the jetstream is probably Heartbeat Records, a Chicago-based jukebox-oriented company headed by veteran musician Seymour Schwartz, who brought out a recording by Jay & Chet titled "Dueling Guitars" backed with "And the Duel Goes On." Schwartz said he could not be sure if a trend to more string instrumentals will continue, but he is hoping. Hoping isn't all. He released "Ping Pong Banjo" by Two-Ton Baker too.

One of the first actual covers of "Dueling Banjos" was cut by Lonnie Mack and Rusty York on

a QCA album (Billboard, April 7). Schwartz, incidentally, reps a musical instrument company and said: "We simply cannot get enough banjos."

One-stopper Mike Mowers of Radio Doctors, Milwaukee, reports that "Dueling Banjos" was immediately accepted by the public because of the powerful film "Deliverance," whose soundtrack was recorded in Atlanta.

Atlanta radio programming consultant, Kent Burkhart, detailed the birth of the song. "In the first two weeks after 'Deliverance' had opened here, radio stations in Atlanta, and all over the South, began receiving requests to play cuts from the soundtrack. That's when the decision was made to cut a single for use on jukeboxes."

Burkhart, a former vice president of Pacific & Southern Broadcasting, sees a pattern developing to follow those of the last 50 years. A fad usually lasts four to six months before it dies. "It's simply got to be the right song, with the right arrangement, at the right time, to catch onto greatness," said Burkhart. "But even though 'Dueling Banjos' has it, it won't last too long."

He feels these instrumentals are merely an outgrowth of current rock ballads. Especially in the works of Joe South, there has been a trend in the rock field for country-flavor ballads. Current balladeers specialize in carrying across country style messages to the 18 to 20-year-olds who seek them. "For instrumentals, the listeners can imagine his own message."

Both Mowers and Burkhart are sure the trend will peter out in a matter of months. A number of bartenders, Mowers said, have demanded that "Dueling Banjos" be taken off the boxes. "The bartenders said they were going insane, they just couldn't take that nerve wracking music as many times a day as it was being played."

Burkhart, in a lighter vein, quotes studies by ear doctors concerning the impact music has on people. "The timpanic nerve in the inner ear remembers sounds; after people hear the same music over and over again, the nerve actually instructs them to switch radio channels if the music comes on again, or not to play the record on jukeboxes. The same thing happens to record buyers—they won't buy any more of that type of music when their timpanic nerves reach the breaking point."

Even so, Mowers notices an upsurge in requests for Flatt & Scruggs traditional instrumentals and other old 5-string guitar music acts such as Banjo Barons and Goodtime Banjos.

Although "Dueling Banjos" receded somewhat on the Hot 100 (No. 12, March 31), it's still being played on jukeboxes everywhere. Moreover, it is now climbing on country charts, though this took an additional four weeks. However, it's No. 6 now (March 31) and sure to climb further.

One successful release following the trend is Charlie McCoy's "Orange Blossom Special," currently No. 40 on the country charts and generating much interest at pop locations.

Others fit in this group too: "Down Home Pickin', Parts 1 and 2," Larry Scott, New; "Battling Banjos Polka," Arthur Smith, Monument, and "Breakdown/Homeward Bound," Hank Capps, Capitol.

Included in the wave are tunes with instruments in the titles such as "He Fiddled His Way Into My Heart," Marcy & Margie on MCA, and "Let That Lonesome

(Continued on page 31)

MAY 19-20

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- Lengthly 45's: Isn't it like going back to nickel play?
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- Defective Product: The domino effect of irritation.
- Samples, title strips and advance promotion of records.
- The One-Stops role, Holiday, special product and oldies.
- Programming and merchandising idea exchange session.

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Registration Fee: \$60.00 per person

Schedule: **Saturday** **Sunday AM**
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| <input type="checkbox"/> Other | |

What's Playing?

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

BALTIMORE: SOUL PURCHASES



Jerry J. Eanet
Evans Sales & Service

"Instigating (Trouble Making Fool),"
Whatanuts, GSF 6897
"Rolling Down a Mountainside,"
Isaac Hayes, Enterprises 9085
"Give Your Baby a Standing Ovation,"
The Dells, Cadet 5698

MADISON, WIS.: HIGH SCHOOL AGE PURCHASES



Pat Schwartz
Modern Specialty

"Frankenstein," Edgar Winter,
Epic 5-10945
"The Right Thing to Do," Carly Simon,
Elektra 45843
"Thinking of You," Loggins & Messina,
Columbia 4-45818

BATON ROUGE: COUNTRY PURCHASES

Robert Rooney
Ginger Turnage
State Novelty Co. Inc.

"Nobody Wins," Brenda Lee,
MCA 40003
"Satin Sheets," Jannette Pruett,
MCA 40018

PEORIA, ILL.: HIGH SCHOOL AGE PURCHASES

Joe Abraham Jr.
Joe Abraham & Sons Amusement Co.
"Little Willie," "Oh La De Da,"
Staple Singers,
Slax 015
"Stir It Up," "Sing,"
"Pinball Wizard/See Me, Feel Me,"
The New Seekers, MGM/Verve 10709
"Blue Suede Shoes," Johnny Rivers,
United Artists 198

PORTLAND, ORE.: CAMPUS/YOUNG ADULT PURCHASES



Don Anderson
A & A Amusement Co. Inc.

"Bitter Sad," Melanie
Neighborhood 4210
"Peaceful,"
"Stir It Up"

ST. PAUL: EASY LISTENING PURCHASES

Dave Sparky Eichinger
Northern Coin Machine Co.
"Killing Me Softly With His Song"
"Out of the Question," Gilbert O'Sullivan
MAM 3828
"Also Sprach Zarathustra (2001)"
"Danny's Song"

TULSA: COUNTRY PURCHASES

Jeanne Doerr
R & M Music Co.
"Hearts of Stone," Blue Ridge
Rangers, Fantasy 700
"Walk Softly on the Bridges,"
Mel Street, Mediamedia Country 908
"Ruby Are You Mad at Your Man,"
Chet Atkins, RCA 0914
"Dim Lonely Places," Conway Twitty,
MCA 40027

WHITEHALL, N.Y.: CAMPUS/YOUNG ADULT PURCHASES

Anne Broch
Paul Novelty Co.
"Ms. America," Vickie Carr,
Columbia 45809
"Hearts of Stone," Blue Ridge
Rangers, Fantasy 700
"The Right Thing to Do," Carly Simon,
Elektra 45843
"Superman," Donna Fargo,
Dot 17444

DENVER: CAMPUS/YOUNG ADULT PURCHASES



Ralph Ludi
Apollo Stereo Vending Services

"Saw a New Morning," Bee Gees,
RSO 45407
"Do You Wanna Touch Me," Gary Glitter,
Bell 45326
"Dead Skunk,"
"Hearts of Stone," Blue Ridge Rangers,
Fantasy 700
"Thinking of You," Loggins & Messina,
Columbia 4-45818
"Reeling in the Years," Steely Dan,
ABC 11352

DETROIT: CAMPUS/YOUNG ADULT PURCHASES

Ron Rogers
Angott Distributing Co. Inc.

"Daniel," Elton John,
MCA 40046
"Stuck in the Middle With You,"
Starkers Wheel, A & M 1418
"The Right Thing to Do," Carly Simon,
Elektra 45843
"Let Your Yeah Be Yeah,"
Brownsville Station, Big Tree 101

Confab to Focus on Requests

Continued from page 30

Except for extreme styles, operators mix types of music and locations in filling requests. "We put country and western requests on pop locations and vice versa, while maintaining a balance on the box. There is usually a crossover any-

way," Jeanne Doerr noted. Some operators felt that they programmed for maximum play, and requests did not get as much play. As a result, they discouraged them. The only requests that were consistently unfilled were for album cuts that are not available on singles.

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APRIL 14, 1973, BILLBOARD

Jukebox programming

MOA Eyes Vendors' Jukebox Push

By SARA LANE

BAL HARBOR, Fla. — Music Operators of America (MOA) board members meeting here recently updated a study of new dues structures for the vending conglomerates steadily diversifying into jukebox operation. Other matters covered included a new approach to label awards (Billboard, April 7), copyright review, 25th anniversary plans and state association expansion.

Dues for operators, distributors and manufacturers was reviewed. MOA president Harlan Wingrave appointed a special committee to work on some possible changes between now and November. A.L. Ptacek, Clyde E. Love and Raymond E. Barker form the committee.

"Certain changes are taking place in the industry which may make it necessary for MOA to alter its dues structure a little bit," said Fred Granger, executive vice president. "The changes that are coming are due to some of the large conglomerates which have many branches and are continuing to buy out smaller operators. Some of these have been inquiring about membership in MOA. We have to devise a way for them to join the association if they wish and the committee will consider some alternatives; one is to have a master membership and then each of the branches can join for a set fee. For example, some of the conglomerates have as many as 15 or 20 branches; not all would join, but some would like it. We must set up a dues structure to accommodate these potential members. I think we are getting increased interest in MOA for a number of reasons—not just the benefits and

MOA Seminar

Continued from page 1

into three basic areas, based on operator-delegate evaluations from last year's initial seminars and will focus on economics, management and communications with professors Dr. John R. Malone, Dr. William Sexton and Dr. Salvatore Bella handling the respective topics.

Sequin said he does not know of any prior attempt to get at more practical data on the jukebox business than will be covered here. Economic data will be broken down into jukebox play price, jukebox locations according to volume, locations according to commission basis, average number of records changed per location and mix of jukeboxes and other equipment in locations.

Management will concern benefits other than wages for jukebox programmers and other route personnel, motivating employees, influencing worker productivity and morale.

Communication will break down into areas examining how jukebox operating firms relate to office help, collectors, mechanics, location owners, equipment distributors and one-stops. Also, the image of the jukebox firm with the general public, chambers of commerce, other business, young people and adults, location patrons, educators, police, unions and employees will be studied.

Operators will also bring specimens of location contracts, examples or promotions and other materials in what Sequin envisions as the basis for the most thorough study of jukebox operating ever attempted, and one which can carry over into succeeding years.

'Dueling Banjos'

Continued from page 30

Fiddleman Take the Lead," Dallas Frazier on RCA.

To accommodate demand, Eric Weissberg, "Deliverance" soundtrack artist, was engaged for a concert on PBS public television. Where will it all lead? Programmers, don't know, but you can't beat it now, they said.

services we offer, but because companies find that being a member they receive all the mailings and

are up on what's going in the association. They're a little bit closer to the core of it."

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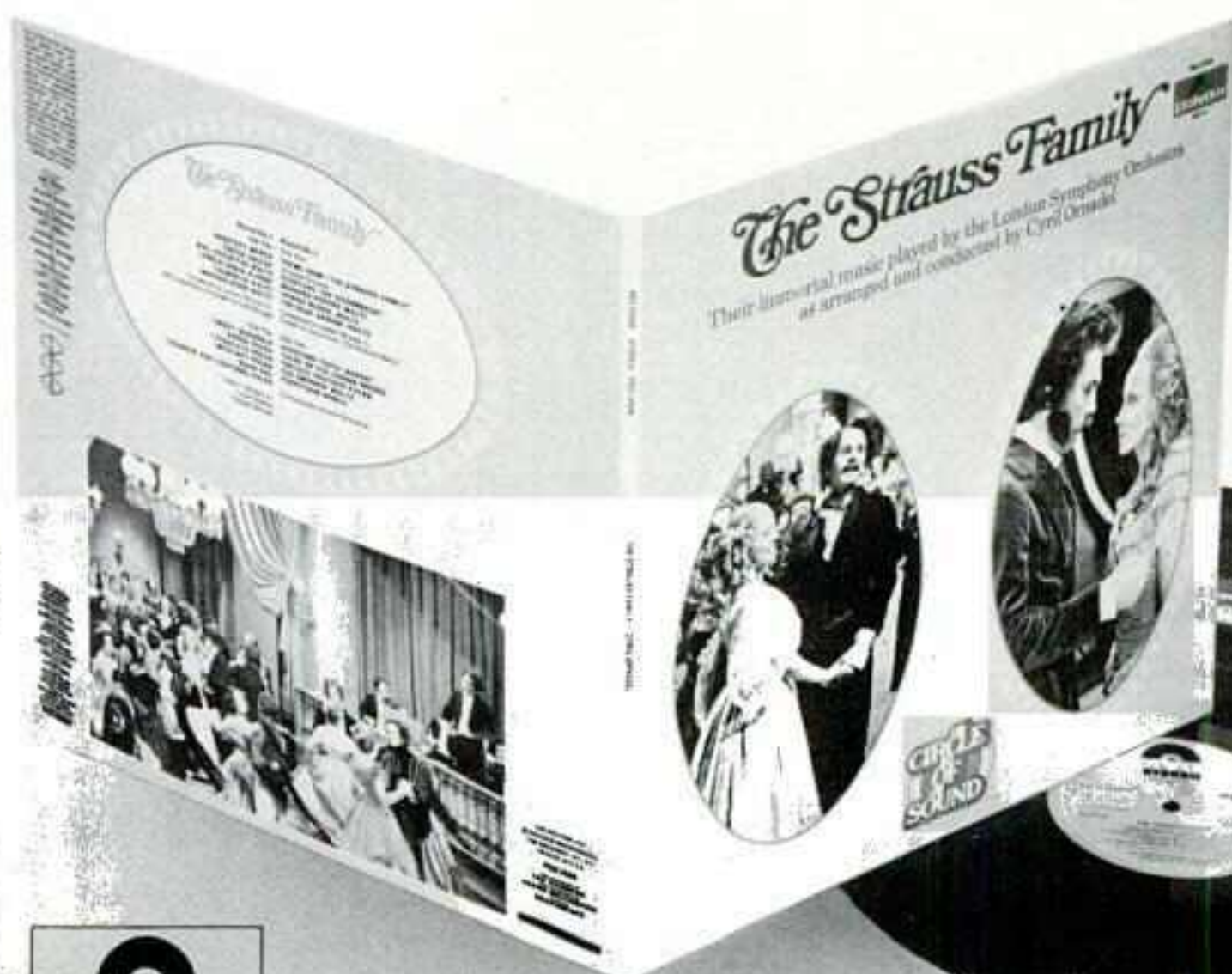
The album has skyrocketed to the top of the Pop charts in England, where the show premiered.

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Country Music

Earl Scruggs And Lester Flatt Go Their Separate Ways—Successfully

NASHVILLE — Nearly four years after their well-publicized split, Lester Flatt and Earl Scruggs are both doing phenomenally well—separately.

Despite dire predictions of what was to come with the break of the highly successful act, each, following a different route, is bigger than ever before.

A survey of their careers shows a completely different style of music (Flatt retains the traditional while Scruggs has showcased the modern sound through his talented sons), and a different approach to performances. Yet, the results are much the same.

Lester Flatt, one of the three "most accepted" acts at the recent NEC conference in Cincinnati, was immediately booked on numerous college dates. In addition to that, he has scheduled Bluegrass festivals every week from mid-May through Labor Day, some 50 of them in all. Even his campus dates, handled by Don Light, are set up much in a Bluegrass festival atmosphere.

To get some idea of the success achieved by Flatt, consider the fact that he has just concluded

one college date, and in the next few months is booked into 15 more in 10 states. Some are small colleges; some major universities. Yet Flatt has made no change in his music, sticking with the traditional type which he, in company with Scruggs, made famous. Additionally, Lester Flatt retains his same sponsor (Martha White Mills) on the "Grand Ole Opry," and his daily radio shows sponsored by the same firm. His recordings have done well, either singly or in duet with Mac Wiseman. His has been a complete success story, but so has that of Scruggs.

Now Scruggs has been signed to make his motion picture scoring debut with "Where the Lilies Bloom," a project by Robert Radnitz who did "Sounder." Scruggs will create the score for the film and perform it with his ensemble, the Earl Scruggs Revue. His only previous association with film music was his rendition of one of his all-time record hits, "Foggy Mountain Breakdown," which he composed in 1948 and was used throughout "Bonnie and Clyde." All of the music for "Lilies" will

be original, with the exception of two numbers which he has previously recorded.

This is only part of the stories. The Scruggs tour schedule now covers more than 200 appearances annually, including again an unusually large number of college concert dates. He also has done a great many network variety shows, and has been, along with his talented team, on educational television.

Scruggs has moved far away from the traditional in his performances, although he usually includes some of these in each presentation. And he, as Flatt, remains a full-fledged "Opry" member.

23 Stations Set CSGN Airing

MONTICELLO, N.Y.—At least three 50,000 watt stations and some 20 others of lesser frequency will broadcast a portion of "Country Sounds of the Great Northeast" at next week's Eastern States Country Music Convention here.

Held at Kutsher's Country Club in the Catskills, the gathering will bring in some of the top record executives in the nation, according to Mickey Barnett, president of the organization (ESCMD).

The convention will consist of several workshops, ranging from musicianship to publishing to radio programming.

There will be music scheduled throughout the entire weekend in three different areas of the hotel, including a bluegrass show.

Bill Williams of Billboard will be the keynote speaker. The dates of the convention are April 12-13-14-15.

Sooner Songwriters' Confab Draws Three-State Interest

OKLAHOMA CITY—The second in a series of Songwriters' Seminars brought registrants from three states here last weekend of both prospective and professional writers.

The seminar, sponsored by Tel-Write of Nashville, was called a "major success" by Jay Bennett of KLPR, the station which promoted it here.

In addition to the regular panelists, this seminar was bolstered by talks and demonstrations on the part of Wanda Jackson of Capitol, Chuck Stewart of United Artists, and Hall of Fame songwriter Gene Sullivan, who wrote such hits as "When My Blue Moon Turns to Gold Again" and "Live and Let Live."

Held at the Ramada Inn South, the seminar attracted writers from Oklahoma, Missouri and Kansas. A similar seminar was held a month ago at Wheeling, West Virginia, and already has been booked back there in June. Headed by veteran songwriter Eddie Miller ("Release Me"), the seminar also has been booked into San Antonio,

Tex., and Wichita, Kan. The booking and promotion of the seminar is now handled by Top Billing of Nashville.

The on-the-road seminar, which covers all facets of songwriting through publishing, is an outgrowth of a recent series of classes held at the University of Tennessee in Nashville, and similar courses in commercial music at Peabody College and Middle Tennessee State University.

Nashville Scene

By BILL WILLIAMS

Occasionally a typographical transposition changes the entire meaning of a story. When writing about Ray Griff's new activities schedule, what we intended to say is that he is now devoting full time to his writing and artistry. This is the direction Ray is moving, and we want to make that abundantly clear. Apparently it's working, too, since he already has another hit on his hands.

Terry Gurley has joined WWVA as promotion director, and will handle all of the work for "Jamboree U.S.A." The appointment was announced by J. Ross Felton. Dale Evans will be a talk show hostess in a series produced by the Fort Worth-based Southern Baptist Radio and Television Commission.

Football buffs in the Nashville music industry recognize instantly the name of Dan McGugin, the old-time famous Vanderbilt coach. Now his grandson, Dan III, is setting up a special counselling service for the music industry through his firm (Spencer Trask & Co.), and will give special attention to those in the business. When Dan phoned in his subscription to Billboard, he learned that the young lady in Cincinnati taking his order is related to him.

Larry Butler has completed new sessions with Jean Shepard at the House of Cash, her first for United Artists. Donny Kees, formerly with the Crossroads Band, has signed with Papa Don's Productions in Pensacola, Fla. Country writer-singer Sam Neely, who gives additional pride to Tex-

as, is home in Corpus Christi writing new material for Wayne Newton and some follow-up material for himself.

Bill Morgan, head of Myra Records, has picked up the Nashville session on B.J. Johnson, an air personality at WRJW in Picayune, Miss. Roy Wiggins and Kayton Roberts have cut a twin steel guitar LP for the Stoneway label in Houston. The label also has released an LP on Howdy Forrester, which is doing well. Bob Smallwood of Detroit is in to do another session with Brite Star, produced by Paul Perry.

(Continued on page 38)

Opry's Bus Tours Boom

NASHVILLE—The "Grand Ole Opry" has had to set up a separate corporation to handle its bus tours of the "Homes of the Stars" because of its volume of business.

E.W. "Bud" Wendell, manager of the "Opry," said more than 150,000 visitors took the tours last year handled by the firm, and that more than 100 tours a week are now run during the months of July and August.

The tours were established about 8 years ago and purchased by WSM, parent firm of the "Opry," from which they expanded from a twice-on-weekend operation to the current level. The gross on this activity is in excess of a half million dollars.

Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 4/14/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	4	ALOHA FROM HAWAII VIA SATELLITE..... Elvis Presley, RCA VTSX 6089	7
2	3	MY SECOND ALBUM..... Donna Fargo, Dot DOS 26006 (Famous)	5
3	2	SONG OF LOVE..... Charley Pride, RCA LSP 4837	13
4	1	DELIVERANCE..... Soundtrack, Warner Brothers BS 2683	10
5	6	WILL THE CIRCLE BE UNBROKEN..... Nitty Gritty Dirt Band, United Artists UAS 9801	16
6	5	WHO'S GONNA PLAY THIS OLD PIANO (Think About It Darlin')..... Jerry Lee Lewis, Mercury SB 61366 (Phonogram)	12
7	7	I'VE FOUND SOMEONE OF MY OWN..... Cal Smith, Decca DL 75369 (MCA)	14
8	8	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME?..... Jerry Wallace, MCA 301	9
9	16	ENTERTAINER OF THE YEAR..... Loretta Lynn, MCA 300	4
10	12	KEEP ME IN MIND..... Lynn Anderson, Columbia KC 32078	7
11	9	ROY CLARK LIVE..... Dot DOS 26005 (Famous)	16
12	10	ANY OLD WIND THAT BLOWS..... Johnny Cash, Columbia KC 32091	11
13	11	SING COUNTRY SYMPHONIES IN E MAJOR..... Stallter Brothers, Mercury SR 61374 (Phonogram)	10
14	13	SINGS THE GREATEST COUNTRY HITS OF 1972..... Sonny James, Columbia KC 32028	11
15	19	SUPER KIND OF WOMAN..... Freddie Hart, Capitol ST 11156	5
16	26	INTRODUCING..... Johnny Rodriguez, Mercury SR 61378 (Phonogram)	4
17	15	IT'S NOT LOVE (But It's Not Bad)..... Merle Haggard, Capitol ST 11127	19
18	22	SHE NEEDS SOMEONE TO HOLD HER..... Conway Twitty, MCA 303	3
19	21	LET'S BUILD A WORLD TOGETHER..... George Jones & Tammy Wynette, Epic KE 32113 (Columbia)	6
20	20	WE FOUND IT..... Porter Wagoner & Dolly Parton, RCA LSP 4841	7
21	25	AMERICA, WHY I LOVE HER..... John Wayne, RCA LSP 4828	4
22	18	CHARLIE MCCOY..... Monument KZ 31910 (Columbia)	22
23	27	FIRST SONGS OF THE FIRST LADY..... Tammy Wynette, Epic KE 30358 (Columbia)	5
24	17	HAPPIEST GIRL IN THE WHOLE U.S.A..... Donna Fargo, Dot DOS 26000 (Famous)	40
25	28	SOUL SONG..... Joe Stampley, Dot DOS 26007 (Famous)	4
26	35	LONESOME, ON'RY & MEAN..... Waylon Jennings, RCA LSP 4854	2
27	14	SEPARATE WAYS..... Elvis Presley, RCA Camden CAS 2611	9
28	24	MY MAN..... Tammy Wynette, Epic KE 31717 (Columbia)	22
29	23	GOT THE ALL OVERS FOR YOU..... Freddie Hart, Capitol ST 11107	24
30	30	THE BEST OF THE BEST OF..... Merle Haggard, Capitol ST 11082	28
31	29	TWO SIDES OF CRASH CRADDOCK..... Billy "Crash" Craddock, ABC BCX 777	8
32	39	BRENDA..... Brenda Lee, MCA 305	2
33	33	LIVE AT KANSAS STATE..... Earl Scruggs Revue, Columbia KC 31758	14
34	-	SHE'S GOT TO BE A SAINT..... Ray Price, Columbia KC 32033	1
35	37	ON STAGE AT THE BIRMINGHAM MUNICIPAL AUDITORIUM..... Mel Tillis & the Statesiders, MGM SE 4889	3
36	36	A SWEETER LOVE..... Barbara Fairchild, Columbia KC 31720	4
37	42	LEGEND OF HANK WILLIAMS IN SONG & STORY..... Hank Williams/Hank Williams, Jr., MGM 2 SES 4865	2
38	-	THE SESSION..... Jerry Lee Lewis, Mercury SRM 2-803 (Phonogram)	1
39	-	AFTER YOU/PRIDE'S NOT HARD TO SWALLOW..... Hank Williams, Jr., MGM SE 4862	1
40	-	LIVE AT THE WHEELING TRUCK DRIVER'S JAMBOREE..... Dick Curless, Capitol ST 11119	1
41	41	ALL THE GREATEST HITS..... Ray Price, Columbia G 31364	32
42	-	WHEN LOVE HAS GONE AWAY..... Jeannie C. Riley, MGM K 14495	1
43	44	THE TOAST OF '45..... Sammie Smith, Mega M31 1021	3
44	43	BRUSH ARBOR..... Capitol ST 11158	5
45	-	WHEN A MAN LOVES A WOMAN..... Tony Booth, Capitol ST 11160	1

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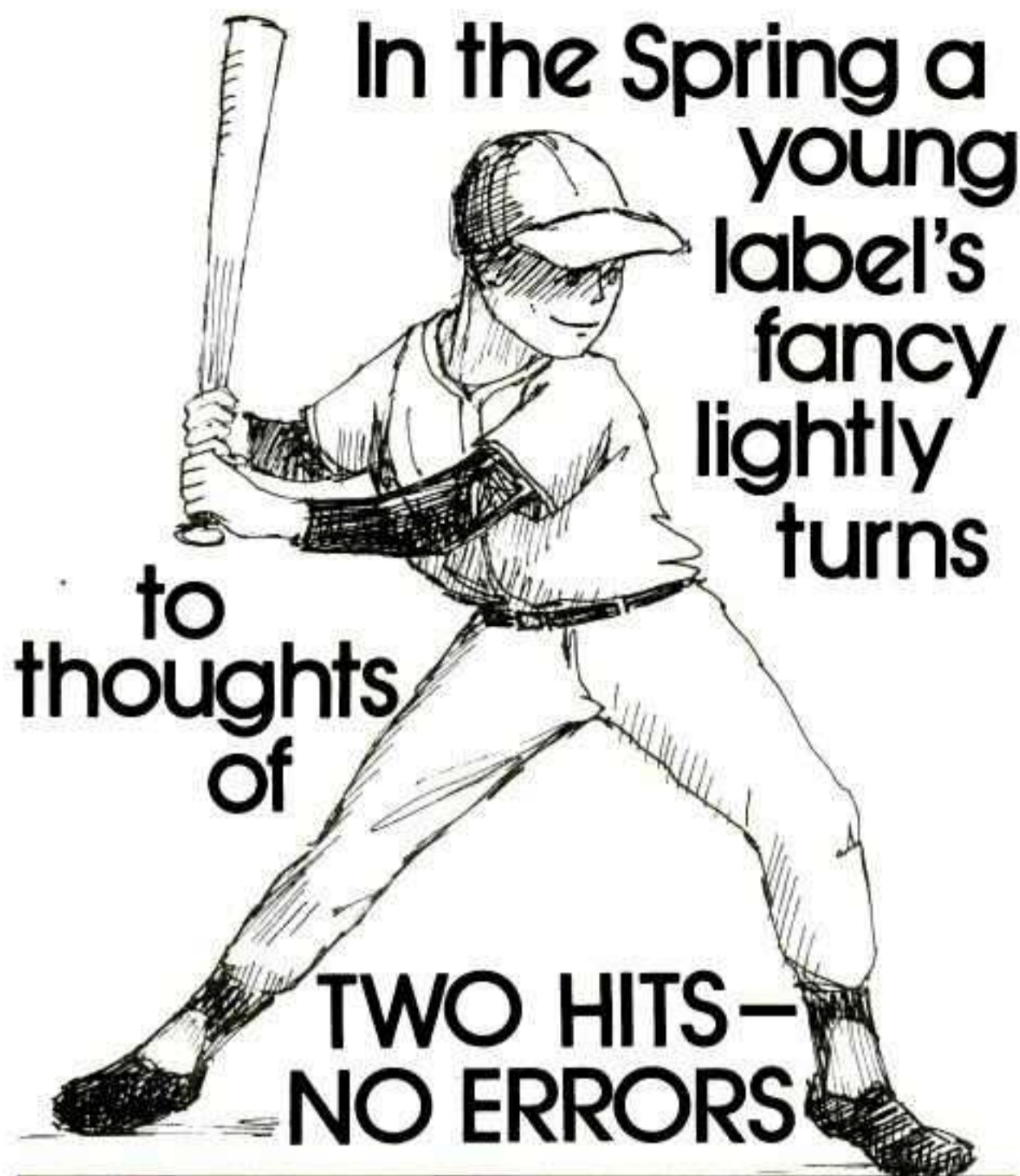
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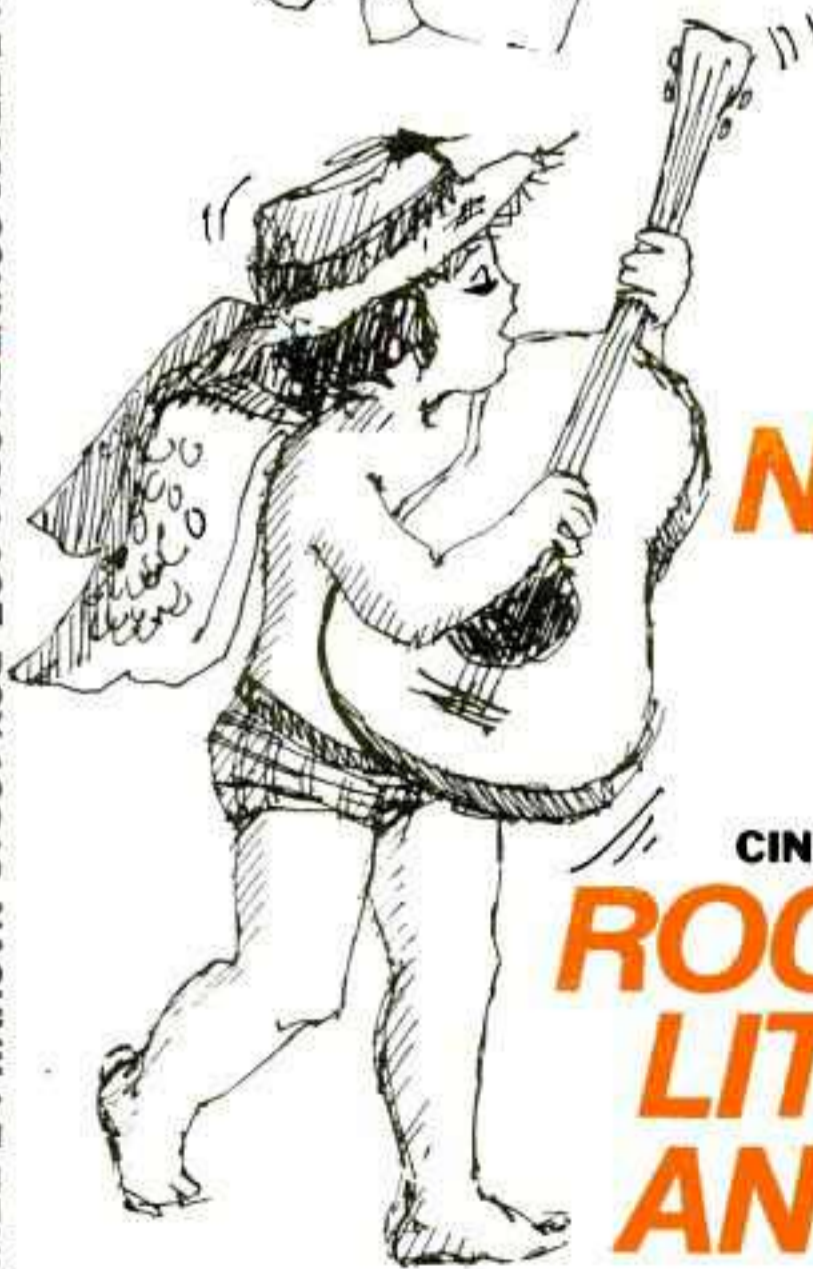
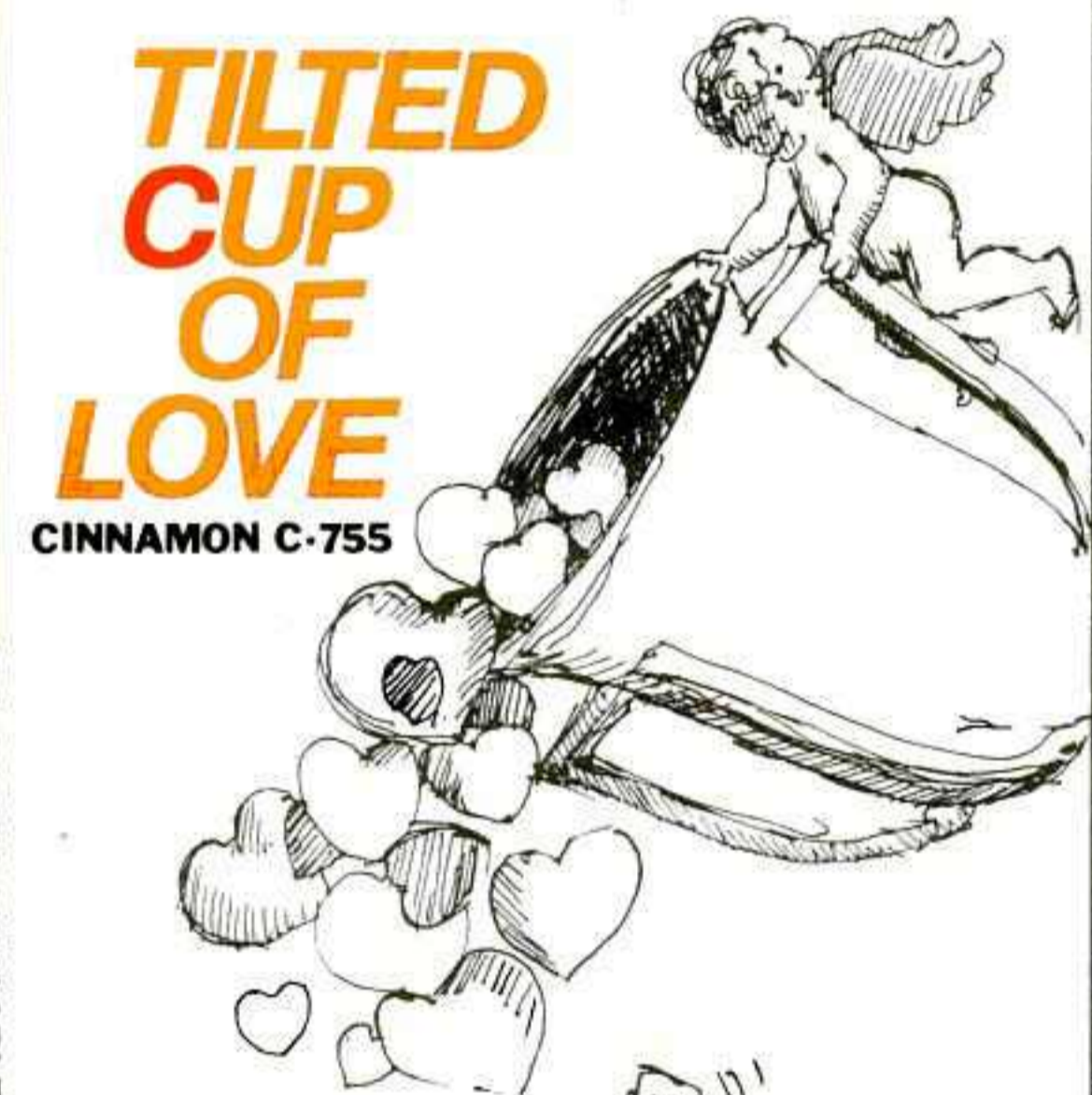


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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 4/14/73

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★ STAR Artist—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	A SHOULDER TO CRY ON10 Charley Pride, RCA 74-0884 (Blue Book, BMI)	10	38	49	AIN'T IT AMAZING, GRACIE3 Buck Owens, Capitol 3551 (Mandina, BMI)	3
2	1	CHARLEY HART11 Freddie Hart, Capitol 3524 (Blue Book, BMI)	11	39	46	HONOLY TONK WINE5 Wayne Kemp, MCA 40019 (Tree, BMI)	5
3	4	SUPERMAN9 Donna Fargo, Dot 17444 (Famous)	9	40	44	MY WHOLE WORLD IS FALLING DOWN6 O.B. McClinton, Enterprse 9062 (Columbia) (East/Memphis, BMI)	6
4	3	TEDDY BEAR SONG16 Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	16	41	45	BRUSH ARBOR MEETING6 Brush Arbor, Capitol 3538 (House of Hits, BMI)	6
5	6	I LOVE YOU MORE AND MORE EVERYDAY10 Sonny James, Columbia 4-45770 (Don Robertson, ASCAP)	10	42	51	YOU ALWAYS COME BACK (To Hurting Me)3 Johnny Rodriguez, Mercury 73368 (Phonogram) (Hallnote, BMI)	3
6	8	BEHIND CLOSED DOORS10 Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	10	43	42	I LET ANOTHER GOOD ONE GET AWAY9 Dorsey Burnette, Capitol 3529 (Mandina/Brother Karl's, ASCAP)	9
7	13	IF YOU CAN LIVE WITH IT8 Bill Anderson, MCA 40004 (Stallion, BMI)	8	44	48	DAISY A DAY8 Jud Strunk, MGM 14463 (Cosette/Every Little Tune, ASCAP)	8
8	10	YOU CAN HAVE HER9 Waylon Jennings, RCA 74-0886 (Big City/Harvard, BMI)	9	45	50	WHEN LOVE HAS GONE AWAY6 Jeannie C. Riley, MGM 14495 (Dunbar, BMI)	6
9	14	COME LIVE WITH ME9 Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI)	9	46	55	SATIN SHEETS3 Jeanne Pruett, MCA 40015 (Chapin, BMI)	3
10	11	TAKE TIME TO LOVE HER11 Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP)	11	47	47	DREAM ME HOME8 Mac Davis, Columbia 4-45773 (Screen Gems Columbia/Songpainter, BMI)	8
11	7	NEITHER ONE OF US12 Bob Luman, Epic 5-10943 (Columbia) (Kecca, ASCAP)	12	48	53	CHAINED4 Johnny Russell, RCA 74-0908 (Hall/Clement, BMI)	4
12	15	SOMETHING ABOUT YOU I LOVE8 Johnny Paycheck, Epic 5-10947 (Columbia) (Jack & Bill, ASCAP)	8	49	59	SWEET COUNTRY WOMAN3 Johnny Duncan, Columbia 4-45818 (Chappell, ASCAP)	3
13	5	DUELING BANJOS11 Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamerlane, BMI)	11	50	61	YOU'VE GOT ME (Right Where You Want Me)3 Connie Smith, Columbia 4-45816 (Gallico/Nelley's Bend, BMI)	3
14	22	THE EMPTIEST ARMS IN THE WORLD6 Merle Haggard, Capitol 3552 (Shade Tree, BMI)	6	51	52	CRYING OVER YOU6 Dickie Lee, RCA 74-0892 (Milene, ASCAP)	6
15	18	NOBODY WINS9 Brenda Lee, MCA 40003 (Resaca, BMI)	9	52	54	GO WITH ME5 Don Gibson & Sue Thompson, Hickory 1665 (Acuff-Rose, BMI)	5
16	9	KEEP ME IN MIND14 Lynn Anderson, Columbia 4-45768 (Flagship, BMI)	14	53	63	CHEATING GAME2 Susan Raye, Capitol 3569 (Blue Book, BMI)	2
17	21	WHAT YOUR WOMAN CAN'T DO7 George Jones, Epic 5-10959 (Columbia) (Altam/Algee, BMI)	7	54	57	DAISY MAY (And Daisy May Not)4 Terri Lane, Monument 78565 (Columbia) (Cape May/Banalu, BMI)	4
18	23	WALKING PIECE OF HEAVEN7 Marty Robbins, MCA 40012 (Mariposa, BMI)	7	55	66	KIDS SAY THE DARDEST THINGS2 Tammy Wynette, Epic 5-10969 (Columbia) (Algee, BMI)	2
19	19	NO MORE HANGING ON9 Jerry Lee Lewis, Mercury 73361 (Phonogram) (Passkey, BMI)	9	56	58	I KNEW JESUS (Before He Was A Star)4 Glen Campbell, Capitol 3548 (Encino, ASCAP)	4
20	12	DANNY'S SONG17 Anne Murray, Capitol 3481 (Goosios, ASCAP)	17	57	67	LET'S BUILD A WORLD TOGETHER2 George Jones & Tammy Wynette, Epic 5-10963 (Columbia) (Algee, BMI)	2
21	16	GOOD THINGS16 David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	16	58	62	WORKIN' ON A FEELIN'4 Tommy Cash, Epic 5-10964 (Columbia) (Tree, BMI)	4
22	17	SHE FIGHTS THAT LOVIN' FEELING11 Faron Young, Mercury 73359 (Phonogram) (Ramblin' Rose, ASCAP)	11	59	60	YOU'RE A BELIEVER5 Stoney Edwards, Capitol 3550 (Ironsides, ASCAP)	5
23	31	WHAT'S YOUR MAMA'S NAME?4 Tanya Tucker, Columbia 4-45799 (Altam/Bluecrest, BMI)	4	60	71	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE2 Johnny Carver, ABC 11357 (Warner-Tamerlane, BMI)	2
24	29	KEEP ON TRUCKIN'7 Dave Dudley, Mercury 73367 (Phonogram) (Newkeys, BMI)	7	61	-	SOUND OF GOODBYE/ THE SONG NOBODY SINGS1 Jerry Wallace, MCA 40037 (4 Star, BMI/4 Star, BMI)	1
25	28	SAY WHEN7 Diana Trask, Dot 17448 (Famous) (Gallico/Algee, BMI)	7	62	72	CHICK INSPECTOR4 Dick Curless, Capitol 3541 (Happy-Go-Lucky, ASCAP)	4
26	26	IF YOU'RE GOIN' GIRL9 Don Gibson, Hickory 1661 (Acuff-Rose, BMI)	9	63	65	THANKS FOR LOVIN' ME7 Pat Roberts, Dot 17451 (Famous) (Gallico/Ben Peters, BMI)	7
27	30	AFTER YOU8 Hank Williams, Jr., MGM 14486 (Chestmont, BMI)	8	64	68	WHY ME2 Krs Kristofferson, Monument 8571 (Columbia) (Resaca, BMI)	2
28	34	GOOD NEWS5 Jody Miller, Epic 5-10960 (Columbia) (Algee, BMI)	5	65	-	TRUE LOVE1 Red Stegall, Capitol 3562 (Chappell, ASCAP)	1
29	20	MONDAY MORNING SECRETARY11 Statler Brothers, Mercury 73360 (Phonogram) (American Cowboy, BMI)	11	66	-	THE FOOL I'VE BEEN TODAY1 Jack Greene, MCA 40035 (Contention, SECAC)	1
30	35	WALK SOFTLY ON THE BRIDGES5 Mel Street, Metromedia Country 906 (Blue Crest/Hill & Range, BMI)	5	67	69	PRINTER'S ERNIE FORD3 Tennessee Ernie Ford, Capitol 3556 (Glenwood, ASCAP)	3
31	37	WE FOUND IT7 Porter Wagoner & Dolly Parton, RCA 74-0893 (Dweper, BMI)	7	68	73	THERE'S A WHOLE LOTTA LOVIN'2 Kenny Starr, MCA 40023 (Tree, BMI)	2
32	38	ORANGE BLOSSOM SPECIAL6 Charlie McCoy, Monument 8566 (Columbia) (MCA, ASCAP)	6	69	75	WHY BECAUSE I LOVE YOU2 Buddy Alan, Capitol 3555 (Blue Book, BMI)	2
33	33	DON'T BE ANGRY8 Billy "Crash" Craddock, ABC 11349 (Acuff-Rose, BMI)	8	70	70	DARLIN' RAISE THE SHADE3 Norro Wilson, RCA 74-0909 (Gallico/Algee, BMI)	3
34	40	BABY'S GONE3 Conway Twitty, MCA 40027 (Twitty Bird, BMI)	3	71	-	REACH OUT YOUR HAND & TOUCH ME1 Sonny James, Capitol 3564 (Marson & Touch)	1
35	43	BRING IT ON HOME (To Your Woman)4 Joe Stampley, Dot 17452 (Famous) (Gallico/Algee, BMI)	4	72	-	RIDE ME DOWN EASY1 Bobby Bare, RCA 74-0918 (Shaver/Return, BMI)	1
36	36	I CAN SEE CLEARLY NOW10 Lloyd Green, Monument 8562 (Columbia) (Cayman, ASCAP)	10	73	-	LISTEN SPOT1 Peggy Little, Epic 5-10968 (Columbia) (Southtown, BMI)	1
37	39	MY MIND HANGS ON TO YOU7 Billy Walker, MGM 14488 (House of Bryant, BMI)	7	74	-	I'M RIGHT WHERE I BELONG1 Anthony Armstrong Jones, Epic 5-10970 (Columbia) (Blankship, BMI)	1
				75	-	CIRCLE ME1 Dean Mullens, Triune 7205 (Mamazon, BMI)	1

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Don Howard & Mrs. Landau to Operate Firm

LOS ANGELES—Artists Management Bureau, Inc., which for 15 years was headed by the late Marty Landau (Billboard, March 10), will continue with Don Howard, veteran country agent, administering the agency.

Howard has been in talent booking seven years, heading his own Don Howard Artists agency. The new combined artist talent roster includes: Molly Bee, Randy Boone, Brush Arbor, Dorsey Burnette, the Canadian Sweethearts, Eddie Dean, Jim Johnson and the Country Store, Jae Judy Kay, Sharon Leighton and the Country Sunshine, Rose Maddox, Billy Mize, Jerry Naylor, Marty Robbins, Smokey Rogers, Ray Sanders, Red Simpson, and Tex Williams. The agency will continue to book West Coast tours.

Mrs. Adeline Landau remains as president of the firm and will actively be involved in the agency. Offices have been moved to the San Fernando Valley area.

Mid-East Speedway Converts to Country

PARKERSBURG, W. Va. — James Brock, president of Talent Associates, Inc., has announced the purchase of the Ohio Valley Speedway, Inc., near here, a 17-acre site to be used for country attractions.

Additionally the facility will be utilized for stock car racing, auto thrill shows, etc. The site has a 5,000 seat grandstand, quarter mile dirt track, concession stands and all facilities.

Brock plans to bring in all the top country shows, plus a variety

of family attractions. These will include rodeos, demolition derbies, motorcycle thrill shows and the like. He plans to promote blue grass festivals on the spot, and to run country attractions in connection with stock car racing, anticipating a big season. Brock said the dual promotion was a new idea in the West Virginia market.

Talent Association is a promotion-talent buying firm, also a facility owner. It is headquartered here, and now is promoting country shows throughout the nation.

Foglesong Made Dot Pres.; Martel Favors Nashville

NASHVILLE—"Famous Music Company is dedicated to the growth and furtherance of country music," said the firm's president, Tony Martel, in naming Jim Foglesong president of Dot Records.

In a news conference, Martel said "Country Music is in its finest hour of a long and color-

ful history." This, he noted, was one of the decisive reasons to promote Foglesong, formerly vice president, A&R of Dot, to the top post.

"Never has country music sold so many records, never has it been exposed to so many people, and never has it had such crossover into pop," Martel said.

Pointing out that youth is turning to country music, Martel said Famous Music is "totally committed to the country field."

Martel praised both Foglesong and Larry Baumach, vice president, sales and promotion, for increasing the sale of Dot product "over ten times since they took over."

Martel also contended that Dot is now the only all-country major label, and pointed to the significance of other labels, "which previously ignored Nashville" now opening offices here.

"A major label should have a president, and he should be headquartered in Nashville," he concluded.

Foglesong praised his entire staff, and said there would be no change of policies or direction. A spokesman for Dot said, however, that there would be expansion, and that two more individuals would be retained in the near future as a first step.

Nashville Scene

Continued from page 34

Gemini Records has signed **Anthony Priest and Denzil Alcorn**. . . **Frank Campana** has booked **Tommy Cash** on the Jerry Vale television show this summer, and **Lynn Anderson** on a **Joe Cates** special to be televised June 6th. . . **Dave Dudley** on a big promotional tour which includes several West Coast appearances.

Rice Records has released the first **Bobby Bare** single since the purchase of his masters from Mercury. . . **Bobby Lord** slated for "Opryland" appearances this summer. . . **Danny Davis** has really been a benefit to the Master's Festival. More records have been set, and doubtless his styling contributes to the great artistry of the other performers: **Boots Randolph**, **Floyd Cramer** and **Jethro Burns**. They all complement each other. They continue to draw capacity crowds wherever they go. **Chet Atkins** is sorely missed, but **Danny** is a real crowd pleaser. . . **Faron Young** appears at Disney World's big country music weekend at the end of April. He has other big dates, including a 12-day Texas tour for Pearl Beer, prior to that time. . . Best promotion in some time for a new record is by **Durward Haddock**, who sent lace bikinis to push his "Big City Girls" on the Eagle label.

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TOP 40 Easy Listening

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

RANK	Wks. On Chart				TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	
		1	2	3		
1	2	1	2	SING	Carpenters, A&M 1413 (Jonica, ASCAP)	8
2	3	4	6	PEACEFUL	Helen Reddy, Capitol 3527 (Four Score, BMI)	9
3	1	2	5	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE	Dawn, Bell 45318 (Five Arts, BMI)	9
4	4	7	10	DAISY A DAY	Jud Strunk, MGM 14463 (Seven High, ASCAP)	15
5	8	14	18	OUT OF THE QUESTION	Gilbert O'Sullivan, MAM 3628 (London) (MAM, ASCAP)	6
6	15	25	34	YOU ARE SUNSHINE OF MY LIFE	Steve Wonder, Tamla 54232 (Motown) (Stein & Van Stock/Black Bull, BMI)	4
7	6	9	11	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	Vicki Lawrence, Bell 45-303 (Russ, ASCAP)	7
8	11	13	15	STIR IT UP	Johnny Nash, Epic 5-10949 (Columbia) (Cayman, ASCAP)	9
9	5	6	7	ALSO SPRACH ZARATHUSTRA (2001)	Deodato, CTI 12 (Three Brothers, ASCAP)	11
10	28	31	-	THE RIGHT THING TO DO	Carly Simon, Elektra 45843 (Quackenbush, ASCAP)	3
11	10	11	14	COOK WITH HONEY	Judy Collins, Elektra 45831 (Almo/Big Boovah, ASCAP)	9
12	13	16	25	THE TWELFTH OF NEVER	Donny Osmond, MGM 14503 (Empress, ASCAP)	5
13	17	20	29	AND I LOVE YOU SO	Perry Como, RCA 74-0906 (Yahweh, BMI)	4
14	16	18	23	AIN'T NO WOMAN (Like the One I've Got)	Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	7
15	23	27	-	WHO WAS IT?	Hurricane Smith, Capitol 3548 (MAM, ASCAP)	3
16	19	26	32	NEITHER ONE OF US (Wants to Be the First to Say Goodbye)	Gladys Knight & the Pips, Soul 35098 (Motown) (Keca, ASCAP)	4
17	9	5	3	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack, Atlantic 2940 (Fox-Gamble, BMI)	11
18	21	29	33	WILDFLOWER	Skylark, Capitol 3511 (Edsel, BMI)	4
19	7	3	1	DANNY'S SONG	Anne Murray, Capitol 3481 (Grossos, ASCAP)	15
20	22	23	30	DRIFT AWAY	Dobie Gray, Decca 33057 (MCA) (Almo, ASCAP)	5
21	12	12	16	BITTER BAD	Melanie, Neighborhood 4210 (Famous) (Neighborhood, ASCAP)	7
22	25	28	35	ONE MAN BAND (Plays All Alone)	Ronnie Dyson, Columbia 4-45776 (Blackwood, BMI)	5
23	24	24	26	PLAYGROUND IN MY MIND	Clint Holmes, Epic 5-10891 (Columbia) (Vanlee/Emily, ASCAP)	5
24	27	33	-	THINKING OF YOU	Loggins & Messina, Columbia 4-45815 (Jasperilla, ASCAP)	3
25	26	30	-	CHERRY CHERRY (From "Hot August Night")	Neil Diamond, MCA 40017 (Tallyrand, BMI)	3
26	29	32	-	IF WE TRY	Don McLean, United Artists 206 (Yahweh, BMI)	3
27	30	40	-	LOVE MUSIC	Sergio Mendes & Brasil '77, Bell 45-335 (Trousdale/Soldier, BMI)	3
28	34	-	-	EVERYTHING'S BEEN CHANGED	Fifth Dimension, Bell 45-338 (Spanka, BMI)	2
29	35	38	39	I KNEW JESUS (Before He Was a Star)	Glen Campbell, Capitol 3548 (Encino, ASCAP)	4
30	-	-	-	IT SURE TOOK A LONG, LONG TIME	Lobo, Big Tree 16,001 (Bell) (Famous, ASCAP)	1
31	31	36	37	YESTERDAY AND YOU	Holly Sherwood, Rocky Road 30068 (Bell) (Keca, ASCAP)	4
32	38	39	-	THE INDIANA GIRL	Marty Cooper, Barnaby 5013 (MGM) (Wilbur/Martin Cooper, ASCAP)	3
33	32	22	28	LAST TANGO IN PARIS	Herb Alpert & the Tijuana Brass, A&M 1420 (Unart, BMI)	6
34	-	-	-	DANIEL	Elton John, MCA 40046 (James, BMI)	1
35	36	37	-	SUPERMAN	Donna Fargo, Dot 17444 (Famous) (Prima Donna, BMI)	3
36	39	-	-	FRIEND	Steven Ambrose, Barnaby 5014 (MGM) (Wilber, ASCAP)	2
37	37	-	-	PINBALL WIZARD/SEE ME, FEEL ME	New Seekers, MGM 10709 (Track, BMI)	2
38	-	-	-	I'M DOING FINE NOW	New York City, Chelsea 78-0113 (RCA) (Mighty Three, BMI)	1
39	40	-	-	PERCOLATOR	Hot Butter, Musicor 1473 (Meadowlark, ASCAP)	2
40	-	-	-	(I'd Be) A LEGEND IN MY TIME	Sammy Davis, Jr., MGM 14513 (Acuff-Rose, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 4/14/73

Tape/Audio/Video

Rep, Dist. Roles Intertwined, Expert to Tell NEW/COM '73

By INGRID HANNIGAN

HICKSVILLE, N.Y.—Manufacturer reps and distributors are both vital in consumer playback hardware and accessory marketing but the main point to remember is that the ultimate consumer is the real target, according to Art Kelly, general manager, entertainment products division, Amperex Electronics here, subsidiary of North American Philips.

Kelly will wind up the three mornings of seminars on consumer products at the NEW/COM '73 convention May 2-4 in Las Vegas' convention center with a talk "How We Support Distributors." His background in supporting distributor programs was

outlined earlier (Billboard, Mar. 31).

Kelly explained in a phone interview Amperex's advertising campaign changes of the last year. "Amperex no longer sells to distributors, but through distributors."

"No matter how many manufacturers reps and distributors we have," Kelly emphasized, "we're more concerned about the ultimate consumer. It doesn't do us any good just to get our products on the distributors' shelves, they have to be sold one more time to make any difference."

(Continued on page 41)

Rackjobber 'Q' Demonstrations Spark Sales in Retail Outlets

By RADCLIFFE JOE

NEW YORK—Musical Isle of America has been instrumental in setting listening facilities for quadrasonic demonstrations at several key Denver record and tape retail locations, according to Bob Krug, head of the Denver branch of MIA.

According to Krug, quadrasonic is bringing back the listening booth in the retail record and tape business; and added that the installation of 4-channel listening booths in MIA shops is not only educational, but also a standard way of auditioning a record or tape.

The MIA official said that over the years, special listening facilities, especially booths, were eliminated because the cost of space they occupied was too high to warrant that kind of use.

He added, "However, today we have an entirely new medium to deal with. We have to be able to show a customer that 4-channel is not just a new kind of gimmick, but something really different and better."

Krug said that to accomplish this, the Burstein-Applebee chain of six Denver area electronics outlets has already set up well-equipped listening facilities. Bur-

stein-Applebee is serviced with records and tapes exclusively by MIA, Denver.

Krug said that the first of the May-D-F chain in the Colorado area has also set up a 4-channel playback system under the guidance of Krug and Norm Weinstro-

er, vice president of the MIA, St. Louis national buying headquarters.

According to Krug, Denver's appetite for quadrasonic sound seems to know no bounds, and is probably heavier than in other major markets served by MIA.



JENSEN Sound Laboratories international sales manager Albert F. Hotwagner (center pointing) explains operation of the firm's model 15 five-speaker 4-way system to (from left) Bernard Shaftal, vice president-worldwide marketing and Frank Uriarte, vice president-worldwide sales, both of J.D. Marshall International, as Jensen president Jerry Kalov looks on.

CES Is Sellout; Needing Space

(See Page 3)

Fla. Equipment Export Co. Adds Domestic Line

By SARA LANE

MIAMI—National Electronics, Inc. (NEI) here has expanded its Riviera product line of playback equipment to 30 items since the first of the year and its decision

to go after the U.S. domestic market after a dozen years of successfully marketing electronics in other countries, principally South and Central America.

As in the case with other manufacturers who are profiting by using expertise in certain export areas (see separate story on Jensen), NEI grew out of the early involvement as a representative for Toshiba products in the Southern Hemisphere, said vice presidents John Maler and Sam Meiman.

NEI is really a twin operation here with National Overseas (the export wing) and is headed up by Jack Chester, president. The firm now assembles here and in other countries and is expanding in several areas.

For the last dozen years, NEI has been responsible for sales of Toshiba products in numerous Latin American countries in the Caribbean area such as Dominican Republic, Puerto Rico, Venezuela, Ecuador, El Salvador, Honduras, Bahamas, Virgin Islands and Haiti.

Initially the American firm handled only the finished goods from Toshiba, but in 1966 when Venezuela took action to impose strict import regulations on a wide range of finished goods, it began to assemble electrical goods, mainly

Chrome Fading? Tape Coatings Go 'Universal'

By BOB KIRSCH

LOS ANGELES—With all of the talk centering around the various types of audio tape coatings, particularly concerning blank cassettes, and the abundance of product on the market in chromium dioxide, cobalt doped and other high energy configurations, the most obvious question to ask might be, "Is there any discernible trend developing from all of this?"

The answer is yes, a trend is developing. What seems to be happening, particularly within the past six months, is a concentration from manufacturers and suppliers on high energy or "universal tapes." Even firms offering chrome product are pushing hard with high energy tape, aiming at the vast ma-

majority of equipment owners without a cassette with bias capability.

At the present time, only BASF is totally committed to chrome in blank audio cassette tape. Audio Magnetics Corp. and 3M Co. manufacture cobalt doped high energy tape. Ampex, Memorex, Certron, TDK and Norelco offer both chromium dioxide and high energy tapes while Audio Devices and Maxell offer strictly high energy tapes.

What are some of the arguments behind these various stances? The most obvious point set forth by chromium dioxide advocates is that of better sound. Several manufacturers feel chrome offers "the ulti-

(Continued on page 40)

Speaker Mfr., Exporter Team Selling Abroad

By EARL PAIGE

CHICAGO—U.S. manufacturers with the right product and program may soon be reversing the import trend in consumer playback equipment, according to officials of Jensen Sound Laboratories and J. D. Marshall International here, who have teamed up in the successful marketing of speakers overseas. Marshall, an export sales and management firm covering 110 countries, is achieving record volume, because of several factors, among them dollar devaluation. Jensen's design and presentation are two others. The program is all the more interesting in that it represents what might be called "three-step" distribution.

Marshall's success, explained in detail by Bernard Shaftal, vice president, worldwide marketing, may seem paradoxical in that speaker manufacturers have been among the most vocal in criticizing the effects of (principally) Japanese imports. What's more, Jensen is a division of Pemcor, Inc. and Pemcor official Herbert J. Rowe has been an outspoken critic of trade imbalance at several recent meetings of the American Loudspeaker Manufacturers Association (ALMA).

(Continued on page 41)

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television and radios, locally in Venezuela. Its annual transactions with Toshiba, including purchases of component parts, now amount to several million dollars.

NEI has branches or business offices in Puerto Rico, Dominican Republic and Venezuela to spread and intensify its business activities.

(Continued on page 40)

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Mass. Supreme Court Knocks Out Fair Trade Law 'Non-Signer' Clause

BOSTON — The Massachusetts Supreme Court has dealt a fatal blow to fair trade agreements in that state, by killing the "non-signer clause in the Massachusetts fair trade law.

The controversial decision which was handed down by Justice Robert Baucher in a case brought by Corning Glass against Ann & Hope, has seriously weakened fair trade enforcement in the New England state, and is expected to have far-reaching repercussions in other states where fair trade is practiced.

In handing down the decision against Corning, Baucher noted that the competitive picture had changed since his court last heard a fair trade challenge in 1956. He added, "The competitive pressures existing today require the outlawing of price fixing agreements."

Although the court stressed that it was outlawing only the "non-signer" clause, companies fighting for fair trade enforcement point out that without that clause, fair trade becomes less effective, and more expensive to administer.

The "non-signer" clause cut down by the court requires all retailers to sell at the manufacturer's fixed price when other retailers have signed agreements to observe that price.

Even before the Massachusetts decision was handed down, a number of New York mass merchandisers had started a campaign to overturn that state's Feld-Crawford act which contains a non-signer clause similar to Massachusetts. It is also reported that a similar pressure group is building in Connecticut.

Although the Massachusetts decision was handed down in a case involving a housewares firm, the wave of repercussions is expected to affect all products that are fair traded, including some consumer electronics equipment.

Only two weeks ago Billboard carried from a dealer and a manufacturer about fair trade violators, the difficulty of enforcing fair trade agreements, and the quiet movement that was afoot to start a lobby in Washington for more real-

istic and enforceable fair trade laws. How much the Massachusetts Supreme Court decision would affect this movement could not readily be determined.

Nat'l Electronics

• Continued from page 39

NEI has a staff in Miami of about 20 persons. National also has an assembly plant for television sets and radios in the Panama Free Zone. The firm is eyeing Europe and has a distributor in Israel.

"Riviera is the brand name we use for the domestic market and we're also exporting some goods under this name to Central and South America," said Maler. The firm is an exclusive dealer of Toshiba in Central and South America.

"We are amazed and pleased," Maler smiled, "that we are now able to offer 30 products in such a short time. We feel these are enough, though. We try not to duplicate because we feel that is a mistake. A lot of companies do. As soon as one item is successful they immediately put out another just like it. We come out with a successful product and will carry it for a year and a half or two years, according to the demand, then we'll make some changes in it. That's the only way you can be successful in the domestic market."

Through Toshiba and several other key manufacturers in the Far East, NEI develops product ideas. "We sit down with the people there and give them our ideas for our designs on an exclusive basis. And through this interchange of ideas, we come out with our item. The most important thing in the domestic market is to offer the consumer an item in a medium price range and superior quality. We are extremely competitive on both points," Maler continued.

NEI goes directly after the mass merchandise market offering what Maler considers "high quality at competitive prices."

NEI works through independent reps. Maler feels the only way for a business to achieve high sales and financial success is to offer employees an incentive to make money. NEI's reps are responsible for appointing legitimate distributors throughout the nation.

"We give our reps their own showrooms and through them we can display our merchandise. This has proved extremely successful. Until this point, we had a showroom in Miami only."

NEI showed its domestic line for the first time at the January Independent Housewares Show in Chicago and will be showing again this summer.

"We did so well at the first show that we're looking forward to the next one. This is an important show and we have good top-level space. We think the way we're going to display our merchandise will impress the reps. We'll also be showing quadrasonic for the first time," Maler explained. "Please, bear this in mind. This is our first approach to the U.S. market. Merchandise we use for exporting is considerably different. Much of our line which is practical for the domestic market would have little use in South America. In many areas, FM still doesn't exist."

(Continued next week)

Research Lab. Inc.

LOS ANGELES — Far Eastern Research Laboratories, Inc., an import and distribution firm, has been formed here by Reggie Williams.

Williams, who was most recently a vice president of Muntz Stereo Corp., has purchased a 6,250 square foot plant in Northridge for warehouse and office space.

The company will import and distribute a line of car and home stereo systems, including its own brand, "Xtal," pronounced "Crystal."

Rep Rap

By EARL PAIGE and ANNE DUSTON

Manufacturers seeking reps should concentrate on nine basic criteria, according to **Raymond J. Hall**, executive director, **Electronics Representatives Association (ERA)**, and **Patrick Brown**, administrative assistant. ERA has available a 6-page brochure outlining the areas of prime interest: 1) basic rep firm history (are you a corporation, a partnership, or a sole proprietorship?; territory; office facilities; do you warehouse?); 2) marketing services (do you write quotations, make proposals, make sales forecasts, conduct market surveys, monitor sales performance?); 3) sales promotion (direct mail, local shows, catalogs); 4) policy on factory personnel visits to the rep's territory; 5) compensation (how it's done, incentive, profit sharing, pension, employment contracts, benefits); 6) sales training (manufacturers and/or rep sponsored seminars, employee improvement programs); 7) territorial coverage (type of customers, major accounts, how are key accounts covered, are salesmen assigned by account, geographic area or line?); 8) service and/or calibration facilities, service from other territories, do salesmen perform minor service or customer education?); 9) references. ERA is located at 223 E. Erie, Chicago, Ill. 60611.

Paul Hayden Associates has been named "Rep of the Year" by **Mincom Division of 3M Company**. The award, based on sales of **Wollensak** tape recorders, was presented by **R. C. Merryman**, market manager, Mincom 3M, to **Paul Hayden** at his company's headquarters in East Point, Ga. New personnel at Hayden include **John Carroll**, district manager in Orlando, and **Ernest Sochin** at the Miami office. The firm exhibited **Dynaco**, **Nikko** and **Wollensak** lines at the **First Miami Hi-Fi Show**, Sheraton Four Ambassadors Hotel where some 15,000 viewers were expected. Hayden has added **Sennheiser Electronic Corp.** microphones and headphones to the line of electronic products which includes **Audio Technica**, **Savoy Mfg.**, **Dutotape**, **Car Tape, Inc.**, and **Dynasound Division of Audiovox**. Other personnel are **Lee Carpenter** (Alabama), **Edward Krone** (N.C.), **John F. McDaniel** (Ga.), and **Dan Wolpin** (Ga.). **Shelia Carrier** is office manager, and **Oscar Jones**, is warehouse manager. Territory covers Ala., Ga., Fla., Miss., N.C., S.C., Tenn., and Va.

Berry & Associates has moved into new offices at 1400 Perimeter Center East, Atlanta. . . **Van A. Long**, president, **Sound Marketing**, Florissant, Mo., announced the exclusive sales representation for Le-Ed effective April 1 for Mo., Kan., Ia. and Neb. Other lines reped are **Gladding-Calaricon**, **Pearce-Simpson** and **Gefco**.

Howard K. Smith is looking for sales help to join him and **Bill Spensky** and **Howard Smith** **Bill Spensky** at **Howard Smith Brokerage**, Pittsburgh, because of increased business. The firm reps **Casemakers**, **Maxell Corp.**, **Nikko Electric** in western Pa., W. Va. and parts of Md. . . **Max Lipin**, president, **Max Lipin & Associates** left the cold weather in Toylar, Mich., for two weeks vacation in Florida. His firm recently moved into new offices at 21500 Trolley Drive, Taylor. The new quarters are three times as large and includes warehouse space. The sales force of **Richard Lipin**, **Aaron Lipin**, **Robert Lipin**, **Robert McShane**, **Ben Wilson**, **Bill Haas** and **Victor Potter** represent **Hitachi**, **Westbury** and **Casemakers** in Michigan and northern O.

Flora-Ohman, Inc., has moved to new quarters at 27308 Schoolcraft, Detroit. **Philip G. Flors**, president, announced. The firm represents **Bose Corp.**, **Elpa Marketing**, **Creative Environments Inc.**, **Kenwood**, **TEAC**, **Impro**, **Sharpe/Scintrex** and **Sound West**. **Jeffrey L. Ohman** is vice-president. . . **Patrick S. Klise**, president, **Paul Bunyan Chapter, ERA**, has joined the **Ripley & Associates, Inc.**, Minneapolis sales staff. Other staff include **Terry Ripley** and **Jerry Klemenhausen**. . . **GDS Marketing, Inc.**, Los Angeles, was awarded the 1972 Pioneer "Rep of the Year Award" for the second consecutive year. **Bernard Mitchell**, U.S. Pioneer president presented the award to GDS principals **Jack Goldner** and **Bruce Perimuth** for "outstanding sales and marketing achievement."

Howard Smith Brokerage, 2317 N. Marbury Road, Pittsburgh, Pa. 15221, just sent in an item for Rep Rap—have you something? Send to **Earl Paige**, Billboard, 150 N. Wacker, Chicago, Ill. 60601.

Tape Coatings Go 'Universal'

• Continued from page 39

mate in sound" provided equipment with a bias switch is used. **BASF**, however, feels that while a switch provides optimum performance, chrome can be used successfully in a unit without a bias switch. Others feel cassette has replaced reel-to-reel as an audiophile tape medium and the consumer will want chrome tape for this reason. In addition, many say the increasing number of hardware units with noise reduction systems will give chrome a boost. Finally several manufacturers privately admit they carry chrome to fill out their lines and because "a lot of others have it."

Arguments for high energy tape,

cobalt doped or otherwise, center around the claim that these are "universal, standard tapes" that can be used in all existing equipment and will optimize performance. Generous estimates, say the high energy advocates, allow for only three to five percent of the hardware on the market featuring bias switches and not all of these switches do the same thing. Unless a switch adjusts bias and equalization, the argument goes, a switch is useless. Many also feel other oxides will be developed during the next few years which will make the entire chrome vs. high energy argument irrelevant.

With the exception of **BASF**, however, most firms are either sticking with high energy tape or "sitting on the fence" with chrome and high energy product. Most feel the average consumer will go for the high energy in the long run due to lower prices, lack of suitable hardware for chrome and the lack of difficulty in buying such a tape. Noise reduction systems are also expected to help high energy tapes. Several major firms, including **Memorex**, **Ampex** and **Certron** have recently added high energy tape to go with their chrome lines. Again, nobody is predicting the death of chrome. Many in fact, feel the real future of the configuration lies in video. But as for as audio is concerned, what do some of the manufacturers and suppliers involved have to say on the question of the way tape coatings are headed?

(Next, roundups from **BASF**, **Audio Magnetics**, **3M**, **Ampex**, **Memorex**, **Certron**, **TDK**, **Norelco**, **Maxell**, **Audio Devices** and others.)

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Mfr., Exporter Selling Abroad

• Continued from page 39

However, many ALMA members are OEM suppliers and the turnaround Shaftal and Albert F. Hotwagner, Jensen's international sales manager, are so happy about concerns finished goods primarily, though Shaftal did say Marshall also reps Rola-Jensen, an OEM component supplier and that OEM business overseas is also picking up.

Actually, Shaftal said, "We (American speaker manufacturers) still can't compete with low-end import products. But he said in 5- and 6-way speakers, U.S. firms such as Jensen enjoy an advantage, even in Japan, where Shaftal said sales for Jensen are good. Other countries where Marshall is achieving success with speakers include Italy, Switzerland, France, Australia and New Zealand.

To some degree, Shaftal said, offshore manufacturers do lack technology. But what they lack basically is "presentation and advanced marketing techniques." Also and others have made the same point, people in foreign countries are beginning to want U.S. brands.

Marshall reps Jensen's line of car stereo speakers, its hi-fi systems and large professional speakers used in auditoriums and recording studios.

Jensen, active in export for about 25 years, has only recently achieved success since going through a soul-searching analysis, said Hotwagner and Jerry Kalov, Jensen Laboratories president, who made the decision to go with Marshall.

Marshall, incidentally, has changed somewhat of late. It used to market a branded line of playback equipment but is now exclusively in the export field, Shaftal said.

In explaining the move by Jensen, Hotwagner said: "We faced our moment of truth with exports in 1971 . . . foreign sales reached a plateau . . . I suppose you could

say we were locked in a classic export dilemma, and were looking for the key to not only free us from the bounds of administering our export program, but also to find and open up new markets for our products in other countries."

Jensen sells directly to Marshall, which resells to distributors abroad.

Marshall international reps write up an export order form, which is sent to Marshall's headquarters here in Skokie where it is processed. A purchase order is then issued to Jensen, along with shipping instructions. Jensen, based in Schiller Park, fills the order and ships it.

Shaftal indicated that modifications in packaging may be in the offing. He said in Europe, for example, consumers do not want holes drilled in car doors for car stereo installations, and prefer backspeakers.

VIDCA TVC Global Push

NEW YORK—Panels of specialists from the United States, Europe and Japan will explore problems facing the development of the videocassette and videodisk markets when the Third International Market for Videocassette and Videodisk Programs and Equipment gets underway in Cannes, France this year.

Findings of the panelists will be provided in French, German, Japanese and English translations for the more than 1,000 delegates expected to attend from more than 35 countries.

Concurrent with the panel sessions will be an exhibition of all existing videodisk and tape hardware and software produced in the U.S., Japan and Europe. VIDCA will run from Sept. 28, to Oct. 3, this year.



COMPACT SYSTEM offered by Olympic includes 20-inch horn diffuser speakers, Garrard turntable, FM/AM/FM stereo receiver and 8-track tape player with rear accessory panel. List is \$309.95.

Rep, Dist. Roles Intertwined

• Continued from page 39

"How do we achieve this? By stimulating the distributors with incentive and premium plans. By providing them with attractive 4-color promotion literature that catches the consumer's interest and satisfies his curiosity for technical specifications."

The company prints up two different promotion pieces. One features photographs of the Amperex stereo speaker ensembles on one side, and instructions for home assembly on the reverse. Detailed specifications are included.

The other style shows the same photos but does not include instructions. The distributor may prefer to assemble the products in his own shop, or send them to an outside specialist for assembly, and sell the ensembles fully constructed at a much higher profit margin. 60 percent opposed to 40 percent for the sale of a kit.

The distributor will affix a private label to these pre-assembled products; no mention of Amperex can be found on the equipment or in promotion.

To be successful with private labels, Kelly believes, a retailer must have built up a reputation of quality, and carry on fairly comprehensive local advertising of his

own. However, once this reputation has been achieved, as with, for example, the Lafayette-type outlets, then the store can branch out and serve as its own distributor, thereby becoming a one-step operation. These firms start to have their own off-shore supply of products and take the manufacturer's place in lines of distribution.

In the last few weeks, Kelly has found conflicting studies in leading business journals. One article reported that discount department stores now feel a profit squeeze. In order to increase profits to year-ago levels, they must specialize in brand-name products to draw the discerning consumer. "The consumer," Kelly pointed out, "is more brand-name conscious than ever before, and is skeptical of an unknown private label."

However, in another study, the opposite was found true. Especially if the outlet had advertised sufficiently and word of mouth had traveled in the area about the product's reliability. "The cost of a pre-assembled product of an unknown label is still less than a pre-assembled brand-name. This savings sways the consumer more," said Kelly in summary.

Kelly thinks yes and no. "There's a need for both. It's all up to the individual area and type of market in deciding which method is best. Each outlet knows best; I can only generalize."

Amperex keeps independent firms of representatives divided into 20 geographical locations. Some of the 20 have more than one office; some areas have more than one set of reps. The reps serve as Amperex's exclusive sales organization—Amperex's home office staff of sales and marketing executives merely keep an eye on the reps' activities and provides more sales incentives.

The sales concept of Amperex can be explained this way: The distributor, once he buys a line of products through the reps, provides a wholesaling function. He buys and then resells. The reps do not sell directly to the retailer. Kelly said, "This method works best for us."

In addition to Kelly's presentation at NEW/COM other subjects include: "How I Select Products and Sources for Two-Stepping," speakers Morris Silverman, Silberne Electronics, Washington, D.C.; Al Schaar, York Radio and TV, Champaign, Ill.; Don Gold, Goldcrest Electronics, Rochester, N.Y.; and Harry Paston, Paston-Hunter Co. and MAR/COM Associates, Syracuse, N.Y. The case history format dealing with "How I Developed and Maintain the Dealer Network," features panelists Joe Jabbour, Jabbour Electronics, Cranston, R.I.; Roy Rockrandt, Mid-State Distributing Co., Des Moines; Joe Rappaport, Wresco, San Francisco; and Ed Miller, Miller Associates, Dallas. David Parkhurst of Greylock Electronics, New York, will discuss "How One-Step and Two-Step Live Together."



PROFESSIONAL QUALITY stereo cassette record and playback unit (above) by Fisher (model SR-110) features fade controls, noise reduction system, chromium dioxide tape choice, automatic stop, and expanded VU meter scales, for a list of \$249.95.

VARIABLE SPEED 1-, 2- and 4-track audio recorders (left) in console style are available from 3M company in the \$3,000-\$5,000 range.



ZENITH'S new portable cassette player/recorders feature capstan drive system, no-erase protection, and auxiliary jacks. List prices range from \$29.95 for the Minstrel (left) to \$89.95 for the Centurian with AM/FM radio (lower center).

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International News Reports

Woolworth to Offer 'Pet' LP

LONDON—As part of the chain's new policy of trying to offer an exclusive album every month, Woolworth's has acquired

Polydor Dublin Hot With MacMurrough

DUBLIN—Polydor Dublin is having success with the first album by the County Wexford folk trio, Shades of MacMurrough. The disk has been released in Canada, Denmark, France, Germany, Holland, and Sweden. Shades of MacMurrough were in Nova Scotia for a week last month.

from Pye a specially-compiled Petula Clark LP which will only be available at branches of the store.

The record, "The Petula Clark Album," will retail at \$3.75 and is being distributed to all Woolworth's branches with music departments—about 800, throughout the country—and 200,000 copies of the record have been pressed for the chain.

As with the chain's other exclusive albums, "The Petula Clark LP" is being promoted with a national TV advertising campaign which starts April 11.

BERLIN COMP. ARTISTS SET

HAMBURG—Participants in the German pop song competition to be held in Berlin on Sept. 19 have now been selected—Anne Karin, Graham Bonney, Cindy and Bert, Costa Codalis, Marion Maerz, Peggy March, Ulli Martin, Olivia Molina, Severine, Teddy Parker, Ireen Sheer and Lena Valaitis. The promoters of the competition are the Sender Freies Berlin (the broadcasting station of Free Berlin) and the Work Community of German Pop Song Competitions. The overall head of the competition is Dr. Erich Schulze of GEMA.

Germans Spent \$300 Mil As Dealers Take 48%

• Continued from page 1

vantage of the industry's own sales distribution.

The growth rate for 1972 was disappointing. It amounted to only 13 percent. A rate of 15 percent is expected for this year. Eighteen percent of customers in shops said they were buying records as presents. Hardly any people over the age of 55 bought records and it would seem that German record firms concern themselves too little with repertoire for the older generation.

The year's balance for the industry is as follows: Dealers bought records to the value of 793 million marks wholesale, cassettes valued at 100 million marks, 8-track cassettes for three million marks and open-reel tapes for four million marks. Retailers in Germany operate on a markup of between 25 and 35 percent.

It can be seen from internal

documents of the German Phonographic Association that the Deutsche Grammophon Company was able to maintain its leading share of the market of 28 percent but that its growth rate is slowing. Ariola-Eurodisc follows in second place with 16 percent but has the first place in the singles field. Teldec improved its position to 13 percent in front of EMI-Electrola with 12 percent. Phonogram then follows with 11.4 percent, ahead of CBS with 5.9 percent. Metronome Records was able to maintain its 5 percent market share despite the loss of the WEA repertoire.

During this year the German record industry will employ a public relations man in order to improve the image of the record. The record companies want to be recognized as manufacturers of cultural products and, as a consequence, have value added tax reduced from 11 percent to 5.5 percent.

CBS Germany Reports on 'Up' Turnover

FRANKFURT—CBS has considerably increased its turnover achieved through new marketing methods, according to director Rudolf Wolpert. He explained that double albums had reactivated the wide range of pop and classical repertoire. Last year double albums accounted for 18 percent of turnovers while pop albums and classical albums accounted for 10 and 8 percent, respectively. Wolpert also expressed satisfaction about the achievements of CBS's German artists in the local charts citing Roberto Blanco, Ivan Rebroff, Mary Roos and Danyel Gerard.

Wolpert was also responsible at CBS for conceiving the recent "Welcome—The Rock People" campaign. In Germany more than 100,000 stickers were distributed to the trade and other display material was made available. The campaign boosted sales of product by the Byrds, Janis Joplin and Lesley Duncan.

Another major campaign launched by CBS was built around the release of an album called "Pol(h)itparade—Musik Aus Studio Bonn." Wolpert had special pieces of music written to accompany speeches by Chancellor Brandt, Foreign Secretary Scheel and other politicians. Listeners to the album receive the impression that the politicians actually recorded the album.

Wolpert also announced that Ferdinand Monka has been appointed tape manager for CBS Germany.

DGG Celebrations to Mark Its 75th Year

HAMBURG—Deutsche Grammophon is celebrating the 75th anniversary of its founding by Emil Berliner, inventor of the gramophone and the record disk, this year.

Tribute is being paid to the man whose inventions were key developments in the establishment of the present-day phonographic industry, the traditional name of whose original German company still lives on in the yellow Deutsche Grammophon label and as the German subsidiary of Polydor International GmbH, which took over as the headquarters of the worldwide DGG network at the beginning of last year.

Polydor International's subsidiaries around the world are marking the jubilee with receptions and special concerts starring DGG artists.

One of the main features of the anniversary celebrations will be the Jubilee Edition, "The Symphony"—93 LP's and 12 boxed sets which will feature the works of 12 composers performed by some of the world's top orchestras and conductors. The act will be accompanied by a 300-page book, "The Symphony."

Polydor International has also commissioned a special commemorative work by a leading contemporary composer. The work

will have its premiere in Hamburg in September. There will also be special exhibition centering on the life of Emil Berliner who first patented his gramophone invention in the U.S. in 1887. Berliner returned to his native Hanover in 1898 where, with his young brother Joseph, he founded the Deutsche Grammophon Gesellschaft in part of Joseph's telephone factory.

The same year Berliner's American business associate, William Berry Owen, set up The Gramophone Company in England, forerunner of the EMI organization.

New Disk by Pub.

HAMBURG—The Jahreszeiten publishing company has entered the German record market with the release of its "Lustige Kasperbude" (The Jolly Punch and Judy Show). The records, aimed at the children's market, are available in special sleeves and retail at 12.80 marks. The company hopes to extend the series to include a catalog of 12 albums.

The company, which sells its product in local stores and supermarkets and other nonconventional record outlets, has also launched a new act called The Happy Day Singers.

Klein, 3 Beatles in Split

LONDON—After months of speculation, it has now been officially confirmed that Allen Klein and his company ABCKO Industries have parted company with John Lennon, George Harrison, Ringo Starr and Apple.

In a short statement issued by ABCKO in New York and approved by Lennon's U.K. lawyer, it is revealed that, "after lengthy negotiations, the management felt it was not in the best interests of ABCKO to put forward a proposal for its continued management of Apple Corp., its subsidiaries and Lennon, Harrison and Starr."

The contract—started in January 1969—ended officially on March 31.

At one time ABCKO planned to acquire Apple Corp. in a reverse takeover but, the statement continued: "In these circumstances, ABCKO has terminated its efforts with respect to its possible acquisition of Apple Corp."

However, the ABCKO statement reveals that it anticipates receiving "continued commission from rev-

enues accruing out of agreements entered into during the currency of the Apple-ABCKO agreements and extensions." This is believed to involve 20 percent North American and 10 percent rest-of-the-world commissions on the Beatles recording contract, expiring in 1976.

In turn, the three former Beatles issued a statement saying that Apple will now act as manager of the interests, previously the responsibility of ABCKO and that the company's arrangements with Yoko Ono, Ono Music and her other companies had also expired.

At present the complete implications of the split have not been made clear but rumors regarding bad feeling between the three former Beatles and Klein, and in particular a breakdown of his personal relationship with Lennon, at whose instigation he was appointed, have been circulating in the music business for some months. It is believed that the split was finally decided upon dur-

ing the recent meeting of Lennon, Harrison and Starr in Los Angeles.

Coinciding with the announcement of the split comes the news that two of the employees hired by ABCKO have left Apple in London. They are Peter Howard, Klein's right-hand man in London and his assistant Terry Mellis.

However, two other men hired by ABCKO, Bernard Brown and Tony King, will be remaining with Apple. Brown, who joined Apple from Campbell Connelly where he was copyright manager, will continue in his present position as general manager of Apple Records and Publishing. Promotion manager Tony King will continue in his present position. It is understood that both men were asked to stay and work for Apple by Starr.

The likelihood of Lennon, Harrison and Starr appointing a new business manager can not be ruled out, but the possibility of American lawyer Lee Eastman, who represents Paul McCartney, being

(Continued on page 47)

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From The Music Capitals of the World

MADRID

Diana Maria has signed a recording contract with RCA. Her first single under the new deal is "Don't You Feel Alone Sometimes?" which won the II Festival of Alcobendas and was written by her producer, Donna Hightower. . . . A Bienal Internacional Del Sonido (International Sound Symposium), comprising exhibitions of record product, performances by Spanish artists, lectures and a conference about the problems facing the record industry here, was held recently at Valladolid. . . . Ben Thomas (Poplandia-RCA) was in Madrid recently to promote on radio and TV his current hit single, "Harmony." . . . Miguel Rios (Hisvavox) is recording a pop version of Dvorak's New World Symphony. . . . Danny Daniel has signed a production contract with Columbia Espanola.

David Cassidy was in Madrid last month to appear on a new TVE pop show, Estelar Del Sábado. . . . Santabarbara, comprising Enrique Killian on bass guitar and vocals, Alberto Lopez on drums and Mario Balaguer on lead guitar, has become the first Spanish group to be signed to EMI-Odeon's Harvest label. The group recently released its first single under the new deal, "Charly." . . . Luis Lucena (MCA) has been appearing at the Bataclan Theater in Paris. . . . Accion has recently signed distribution deals with CNR for Holland, Discos Latino-americanos for Central America, Victor for Japan, Top Tape for

Brazil, Carrosello for Italy and Image for Australia. . . . Celada Recording Studios in Madrid recently changed hands and has been renamed Estudios Kirios. . . . Augusto Alguero has been elected president of FIDOF. . . . RCA here is releasing the first single by new Italian girl singer Ada Nori. The single comprises two songs sung in Spanish and titled 'El Amor Viene, El Amor Va ('Love Comes, Love Goes') and "Interudio."

Doc Severinsen (RCA) and Mongo Santamaria (Accion-Zafiro) have both recorded versions of "Last Tango in Paris." . . . An album by Albert Hammond is to be released by CBS following the success of his single, "It Never Rains In Southern California." . . . Hisvavox is releasing an album called "Fillmore, The Last Days." . . . An album comprising 12 of CBS's biggest-hits during the past three years has been released by the label to mark the third anniversary of the company in Spain and the opening of its new pressing plant. . . . Mike Kennedy's new Explosion-RCA single is "(Everybody's) Gotta Believe," a song written and arranged by Zack Lawrence. . . . Julian Granados's new Columbia single is "Sunday Morning" which he sang at the Tokyo Song Festival. . . . Adamo (EMI) recently appeared on the TV pop show 'Estudio Abierto' which is directed by Jose Ma Inigo. . . . MAX-B appeared at the annual Kurhus Gala in Amsterdam. . . . Elen Wills, a Dutch singer, has signed a record-

ing contract with Philips. . . . The Mino Song Festival will be held this year on June 26 and 27 at Orense. . . . Nino Bravo has renewed his recording agreement with Polydor for an unspecified period of time.

The Audiofilm recording studios in Madrid have added a 16-track Suder recorder and 24-channel mixing desk to their existing facilities. . . . The German Bellaphon company is to distribute La Compania Fonografica Espanola's catalog in Germany. . . . Argentinian singer Jaime Torres (Philips) arrived in Spain last month for a short tour of major Spanish cities. . . . Charo Garcia, who formerly worked in the promotion department of Ariola in Madrid, has joined La Compania Fonografica Espanola whose general manager is Alain Milhaud. New single by Thomas Hock (Explosion-RCA) is "Ven Al Hogar" (Come Home). . . . Last month, Zafiro organized a press screening of a film called 'Especial Mocedades' which has been made by Miguel Luch to promote the group Mocedades. . . . Middle of the Road (RCA) were here last month to present their producer Fernando Arhex with 12 gold discs for worldwide sales of their international hit, "Soley, Soley."

Coinciding with an appearance by Lluís Llach (Movieplay) at the Paris Olympia recently, Barclay released in France the artist's first album, "Vivre" (To Live). . . . The Cats (EMI) have been in Madrid and Barcelona promoting their latest single, "Let's Dance," on radio and television. . . . Rafael Garcia Loza has been appointed promotion manager of Columbia Espanola in place of Jose Luis Izaguirre. . . . Soft Machine (CBS), whose latest LP in Spain is "Fifth," made several live appearances at the M&M Discotheque. . . . Maria Dolores Pradera (Zafiro) has been

to Mexico for several concert recitals. . . . Ramon Arcusa, a member of Duo Dinamico for the past 15 years, has been appointed artistic director at EMI's Madrid office.

MARIA DOLORES ARACIL

WARSAW

The Polish market is opening up to more international commerce. Altogether, the import of half a million records has been planned for 1973—the largest since the war. Polskie Nagrania will also be receiving tapes from which other albums will be cut, on the basis of an exchange agreement with foreign partners. Billie Holiday will be among the artists released as well as Maria Callas and songs by Domenico Modugno from Italy.

Further evidence of this opening to world trade is that on April 16 the Polish airline, LOT, inaugurates flights on the Atlantic route, Warsaw to New York via Amsterdam. Polish artists will now be able to buy their tickets in Polish currency.

The Fonica plant in Lodz is to start production of record players for children. The colored plastic machines will play 45 rpm records only. They will be battery powered and Fonica hopes to put 8,000 on the market by the end of the year. The radio plant in Lubartow is launching a new type of cassette recorder aimed at the youth market. It will be small and simple to manipulate. Production is going ahead on 20,000 machines. . . . In Warsaw, the M. Kasprzak plant has produced the first series of video tape recorders for black and white television. Mass production will begin on these portable recorders around July. Similar recorders for color TV are also being designed, using Philips technical expertise. The cassettes run for 60 minutes. Poland is well in advance of the other socialist states in this field.

The first Polish record club has been set up by the Polish Jazz Society. Membership is minimal and in return an album is received every three months. The first features recordings by Polish rock group, Ossian and by Deep Purple, the U.K. group. The second album is of Laboratorium—prize winners at the latest "Jazz on the Odra" festival and of Cannonball Adderley's performance in Warsaw in 1972. . . . Celebrating their fifth anniversary, the Paradox jazz group from Warsaw has marked up a record number of prizes both in Poland and in Czechoslovakia and Holland. This year they will be traveling to France, Norway and Switzerland.

Appearing at this year's Pop Song Festival at Sopot will be La Esperantista Muzikgrupo Suninfanetoj—the Esperanto music group Sun Children—set up under the auspices of the Polish Esperantists Association in Tarnowski Gory. The group is dedicated to adapting various compositions in various languages into the international language. . . . Nieman, Polish singer/songwriter, has cut his second CBS album in Munich. The record, "Ode to Venus," contains eight compositions by Nieman. His first CBS album was "Strange Is This World."

ROMAN WASCHKO

DUBLIN

The New Seekers play the Carlton in Dublin April 3-4. In support will be Ofarim and Winter and local acts Brendan Grace and Shay's Trio. . . . The Dubliners new album, "Alive and Well," the group's first studio disk since "Revolution," is out on the Ram label, the new company owned by Phil Coulter and the group's manager Noel Pearson. The album was recorded over several months in Dublin and London and tracks include Phil Coul-

(Continued on page 47)

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Beirut, Lebanon

Dear Mario:

I was absolutely astounded when I received the February 18 Single and LP Chart Listing from SLD showing that we had captured the first four LP positions out of 25. This must be a Lebanese first! My sincere thanks to you and SLD for this incredible listing. You're sensational.

Kindest regards,


TOM RUFFINO
MANAGER, International Operations

TR:lv

cc: Phil Rose



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MARIO G. HADDAD
President

Mr. Tom Ruffino
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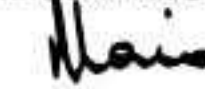
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Mario G. Haddad

c.c.: Mr. Phil Rose.

U.K. Dealer Shipments

LONDON—Over 11 million albums, worth nearly \$17.5 million, and nine million singles, worth \$4.3 million, were shipped by manufacturers to U.K. dealers in the third quarter of 1972, according to the latest statistics to be released by the Department of Trade and Industry. The figures are the first of a new series of quarterly inquiries by the DTI into manufacturers' sales.

The statistics also reveal that 4,271,000 records worth \$2.4 million were imported during the quarter while exports were worth

about \$4 million and totaled 5,610,000 units.

For the first time, the DTI figures also include manufacturers' sales of prerecorded cassettes and cartridges. According to the statistics, between July-October 1.34 million cassettes, worth nearly \$3.2 million, and 835,000 cartridges, worth slightly over \$2.5 million, were sold. These figures are slightly different from those produced earlier this year by the British Tape Industry Association which computed that 1.25 million cassettes were sold in the quarter and 940,000 cartridges.

Needletime Agreement in U.K. Expires

LONDON—The BBC's needletime agreement with Phonographic Performance expired last week, although negotiations for a new contract are not expected to begin until next month. "We've had no requests from the BBC for additional needletime although of course, we shall be arranging a meeting in the near future," commented Herbert Gilbert, general manager of PPL.

The present needletime agreement, negotiated in 1968, provides the BBC with 82 hours a week airtime for records, divided among its four national networks. "We'll not know the precise details of the BBC's future requirements until we start negotiating," Gilbert told Billboard.

Under the terms of the Commercial Radio Act however, the BBC is to have an equal opportunity to compete with the commercial stations which last year were given 50 percent needletime, a maximum of nine hours a day. Current speculation within the music industry suggests the BBC will apply for additional needletime to meet the challenge of commercial radio.

The BBC pays a fixed sum, believed to be in the region of \$875,000, to PPL as a needletime levy. Phonographic Performance however, will not be allowed to negotiate for a higher rate because of the government's anti-inflation legislation.

U.K. Commercial Radio To Accent Britishers

LONDON—British music and musicians will be given prominence on the new commercial radio stations. John Thompson, head of commercial radio, addressing the 1972 Music Week Awards Luncheon on the introduction of independent radio said that standards would have to be kept internationally high "but at the same time making openings for good British performers."

The stations would be doing something for live musicians right from the outset, but they would need time to provide a useful, entertaining, interesting and popular new radio service. He added: "Maybe it'll be four or five years before they can settle down—either as a business or as a service. They'll need money, tenacity, a sense of timing and some luck."

He felt that independent radio was in a sense being introduced in a topsy turvy way—following 18 years after the introduction of ITV and a considerable time since self-financing radio services began in other countries. The new radio companies however represented a major new phase in British broadcasting. Eventually there would be 60 companies up and down the land.

The first five, two in London and one each in Birmingham, Glasgow and Manchester had already been appointed. They would, be-

tween them, reach 15 million people.

"The companies which have just been appointed will play a crucial role." Competition for the first five had been tough, 27 had applied. At present specifications are out for Tyneside & Wearside and for Swansea.

He said: "One main theme in the authority's specifications for these radio contracts is to make clear that the winner will be taking on the responsibility for shaping the programs provided, giving them an individual identity suited to the needs and the opportunities of particular localities."

He added: "We think these new stations will give the BBC a good run for their money, but at the same time we hope the competition will be authentic—and we want to try to ensure that among the consequences of introducing the independents there'll be both a broadening of the professional base for radio broadcasting and broadcasters and a genuine extension of choice for the listeners in the various areas."

He admitted that the nature of commercial radio from a music point of view depended largely on the program directors. "They'll be interested in hits. They'll be interested in 'breaking' a record. Up and down the country they'll be interested in trying out new numbers and new trends."

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SINGER-COMEDIAN Des O'Connor who made the presentation at the Music Week (Billboard's U.K. sister publication) Awards luncheon, hands over the citations for the leading albums labels to (left to right), Tim Harrold, commercial manager, Polydor (third), Dick Asher, managing director CBS (first) and John Dyer, creative services manager RCA (second).



GILBERT O'SULLIVAN (MAM) was named top male artist singles and top writer singles in the Music Week Performance Survey 1972 and is seen here (far right) at the Awards Luncheon with (left to right), MAM Records managing director Geoffrey Everett, Decca director Bill Townsley, and MAM chairman Gordon Mills, who scored as 1972's top producer singles.

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From The Music Capitals of the World

• Continued from page 45

er's "Free the People," Ewan MacColl's "Springhill Disaster," and Ian Cambell's "The Sun Is Burning." Ronnie Drew recites the Padraig Pearse poem "The Rebel." . . . Joe McCarthy has taken over the role of Herod in "Jesus Christ Superstar" from Luke Kelly, who is currently touring England with the Dubliners.

A maxi-single consisting of the words of Shri Guru Maharaj Ji together with three songs of devotion has been released on the specially-formed Akashic label. The single is titled "Thine to Thee" and an album of songs is planned for release in the near future. Proceeds of the records will go to the Divine Light Missions in Dublin. . . . The Release organization has planned a three-week British tour visiting Glasgow, Edinburgh, Birmingham, Leeds and Liverpool. The show, called the Release Country and Irish Caravan, includes Dermot O'Brien, Ray Lynam and Dermot Hegart. The tour finishes at the International Festival of Country Music in London during Easter, when it will be joined by Philomena Begley, Frankie McBride and Brian Coll. . . . Cromwell, an Irish heavy-rock band, released its first disk "Guinness Rock" on its own label, also called Cromwell, which is distributed by Release.

KEN STEWART

JOHANNESBURG

The Gallo 1973 Easter Music Convention was held here on March 29-30. Sales and promotion personnel from centers throughout South Africa and Rhodesia attended. Following the company's successful 1972 convention, the December turnover was the highest ever in the company's history. General manager Peter Gallo feels the convention is an "ideal opportunity for each member of the team to learn and contribute. Our strength lies in a cohesion of purpose and effort." He feels the Easter Convention will play a major role in bringing about increased turnover and profit in 1973. . . . Gramophone Record Company held an unusual promotion announcing the new Donovan album, "Cosmic Wheels," with a slide and music presentation at the Johannesburg Planetarium. . . . RPM also held a major reception for the "Tommy" album. It was held for one week. A pinball competition, attracting 300 entries, was held with the winner getting a free trip to Bangkok. Albums were sold during the promotion. It was all backed by national press and radio advertising.

A new company, Disc Records Pty. Ltd., has been formed here by Geoff Lonstein, Bob Pierce and Leon Saligson to help local artists. . . . British singer Cilla Black has arrived here for a nationwide tour. . . . Robin Retcher, music director of EMI, is emigrating to Canada. . . . Lauren Copley, a local singer, will represent South Africa at the Tokyo TV Song Festival with the Terry Dempsey number, "Vicky." . . . Johannesburg singer Virginia Lee will represent South Africa for the first time in Paris at the Grande Prix de Paris International de la Chanson with "One Life to Live." It was written by two former Africans, Gilbert Gibson and Borak Remecao. The team also wrote the official British entry, "I Will Need Your Love."

Fiery Music and EMI-Brigadiers-KPP have both taken stalls at the Rand Show to promote their products. . . . British pop artist Kenny Lynch has been booked for a short season at the Spa in Swasiland. . . . Top black group, the Teenager Lovers, has been awarded a gold disk awards for "Botany 500."

PETER FELDMAN

APRIL 14, 1973, BILLBOARD

LONDON

The worldwide group has set up a new wholly-owned subsidiary Tweedrye Management which will run as an autonomous company under managing director Wilf Pine. Five companies will operate under the Tweedrye umbrella.

They are Heat Records, Heat Music, Gladgen, a lease tape and production company, Songvale, which will handle concerts and Erinset Management. Ken Mewis will be manager of the Heat label which is expected to be launched late Spring. A distribution deal for the label is being arranged. . . . Robbins Music, part of the EMI-owned Francis Day and Hunter group, has renegotiated its deal with Robbins of America to include all new copyrights published by the company for a further period. Robbins U.K. also has rights to the Robbins catalog for a further five years.

CBS has reorganized its distribution department following the recent departure of Nick Hampton, the company's operations manager who moved to Pye as director of operations. Vic Ridgewell, formerly CBS order service manager, now heads the department in the newly created post of general manager, distribution services. . . . Enterprise Records and Distribution is launching a new singles label, Sticky, with a single by the Sensations called "Lady Put Me Down." The single was acquired by the company from John Edwards' Instant Music. A future release on the label will be "Million Dollars," by the Soul Generation, which has been acquired from the New York label Ebony Sounds. . . . A minimum of just over four million people in Scandinavia listen to Radio Luxembourg's English service, according to the first audience survey for the country to be commissioned by the station. Commented Radio Luxembourg general manager Alan Keen, "The enormity of these figures in a hitherto unresearched market backs up our claim of having in excess of 20 million listeners to the English service of Luxembourg in Europe." PHILIP PALMER

TORONTO

A&M's singer/songwriter, Lawrence Hud will be recording for six weeks in Los Angeles starting next month according to an announcement from his manager, Paul Cheeseborough. A top-name producer will be signed shortly, says Cheeseborough, who has been talking with Norbert Putnam and Michael Jackson. . . . Hud recently completed an Eastern Canadian tour, involving performances at Place des Arts in Montreal, the National Arts Centre in Ottawa, and Toronto's Riverboat Coffeehouse. Cheeseborough said that A&M may release "Master Pantomine," also from the first LP, later this month.

Ken Middleton, president of WEA Music of Canada, presented Gordon Lightfoot with gold records for sales in excess of 100,000 copies on each of his Reprise albums—"Summer Side of Life," "Don Quixote" and "Old Dan's Records." Lightfoot, meanwhile, hinted at a possible early retirement during his SRO concerts at Massey Hall last week. . . . RCA's "Pag" album and single "J'Entends Frapper" by Michel Pagliaro have been certified as gold disks in Canada. . . . RCA's promotion team busy this week with concerts by the James Gang (1), B.B. King (2), the Kinks (5) and Lou Reed (9). . . . RCA U.S. plans to release "Dirty Old Man" as a single from "Out West Country," the latest George Hamilton the IV LP—tune was written by Bob Ruzicka.

RITCHIE YORK

Winners of A&M Contest Are Listed

TORONTO — A&M national sales manager, Joe Summers, has announced the winners of the Sound 80 In-Store Play Draw.

There were six major winners—Debbi Hanney (The Bay, Winnipeg), Roger Picard (Sherman's Music Centre, Hull), Millicent Hooper (Eatons Park Royal, West Vancouver), Kay Greilach (Woodwards-Chinook, Calgary), Peter Gourley (Treble Clef, Ottawa), and Ann Nolan (Shermans, Pickering).

The contest was open to all retail outlets and employees between the ages of eight and 80. For every 80 minutes that the Sound 80 album was played in the store, the personnel of that store were entitled to submit an entry blank.

Summers received more than 200 entries before the winners were selected at random by a panel of eight judges.

Summers has also announced plans for an A&M "hype sheet" aimed at retail stores, rack accounts and merchandisers. The sheet will utilize a hard-sell approach.

Canadian Pirate

• Continued from page 1

Neumann's arrest and conviction was the result of an investigation by the Royal Canadian Mounted Police on information supplied by the Canadian Recording Industry Association. Seized in the raid which brought Neumann to court were some 2,000 tapes—including product by the group Chicago, Sly and the Family Stone, Andy Williams, Tony Bennett, Blood Sweat & Tears, and Tammy Wynette. All the tapes were destroyed. His plea of guilty came on the eve of a scheduled trial.

Tirebiter Formed With Heavy Backing of \$\$

TORONTO—A new entertainment company has been formed here with considerable financial backing, Tirebiter Productions, with James McCreath, David Bluestein, David Sheehy and Richard Smith as principals.

Tirebiter will initially be involved in concert promotion and

Strausses Ban

• Continued from page 1

jected to the arrangement and decided not to give permission for the record to be released. It is purely because of the treatment of the music," commented a company spokesman. The single features a light jazz arrangement of "Also Sprach Zarathustra," the music used as a soundtrack for the film "2001: Space Odyssey."

Pye however, has already printed 5,000 labels for the single together with album sleeves. Peter Prince, Pye creative director, commented: "We haven't interfered with the music's melody—Hinrichsen Edition has objected to the over all treatment. We've even offered them an extra percentage of the royalties if the company would allow us to release the single, but the he's have said no.

"It can be released in the U.S., because the music is out of copyright. In Europe however, the copyright laws last for 50 years after the death of the composer."

Billboard/RM Awards At U.K. Country Fest

LONDON—The presentation of the Billboard/Record Mirror country music awards for 1973 will be one of the highlights of the forthcoming Fifth International Festival of Country Music to be staged at Wembley's Empire Pool over Easter weekend (April 21-22).

These awards, first introduced in 1971, are given to the artists who, in the opinion of the judges, have made valuable contributions to the growth of the music on this side of the Atlantic and points are assessed on a number of factors which include overall popularity, recordings and performances.

Nominations have now been selected by the judging panel but the names of the actual winners will not be revealed until the Saturday evening concert when an international celebrity will present the awards on stage.

Nominations for the various categories include: U.S. male artist—George Hamilton IV, Johnny Paycheck, Slim Whitman and Faron Young; U.S. female artist—Skeeter Davis, Connie Smith and Dottie West; U.S. group—Statler Brothers, the Stonemans and Tom-pall & the Glaser Brothers; song of the year—"Help Me Make It Through the Night" (Kris Kristofferson), "It's Four in the Morning" (Jerry Chesnut) and "Take Me Home Country Road" (John Denver).

In the section for U.K. artists, the following are nominated: U.K. solo performer—Bryan Chalker, Pete Sayers and Tex Withers; U.K. group—Country Fever, the Hill-siders and John Young Four; most promising U.K. talent—Canadian Pacific, Frisco, Suzanne Harris and Brian Maxine.

In the U.K. record company section, Phonogram, Polydor, Pye and RCA have all been nominated as having made a worthy contribution to the marketing and promotion of country music product.

This year's panel of judges were Country Music Association (Great

Britain) chairman Jim Bailey; BBC Radio "Country Style" producer Colin Chandler; country music promoter Mervyn Conn; broadcaster and journalist Murray Kash; BBC Radio "Up Country" producer Dennis O'Keefe; BBC Radio London "London Country" presenter Bob Powel; Record Mirror country music editor Tony Byworth; Music Week news editor Philip Palmer; and in the U.S. Billboard country music editor Bill Williams, NARA executive director Emily Bradshaw and Billboard staffman John McCartney.

German Group Win LP Case

MUNICH — Proceedings taken against Cologne pop group the Can and their record company, United Artists ended in defeat for Abi Ofarim's PROM publishing company. The Munich Court of Appeal annulled the temporary decree against the distribution and sales of the Can album, "Ege Bamyasi."

The court explained that Ofarim had no claim to a temporary decree and that the settlement demanded by PROM was regarded as unreasonable. Ofarim was ordered to pay the whole costs of the proceedings. However this legal battle between PROM, the Can and UA has only been partly resolved. On April 10, at the Munich Petty Sessions proceedings were continued in relation to other questions of detail.

A&A Books Gets Glenn

TORONTO—A&A Books and Records Co. of Canada Ltd., the country's largest record retailing conglomerate, has acquired Glenn's Music, a group of five stores (two in Calgary and three in Vancouver).

Glenn Matheson, founder of the chain, will remain with the company as vice president and director of Glenn's Music, and will assume direct supervision of all A&A operations in B.C. and Alberta.

The A&A chain, with two or more stores to be opened this month in Montreal and Calgary, now consists of 12 stores—two each in Toronto, Montreal and Edmonton and three stores each in Vancouver and Calgary.

"There are no immediate plans to change the name of the Glenn's Music Stores," said John Fallows, vice president and general manager of A&A. A&A was started 23 years ago as a family run lunch counter on Toronto's downtown Yonge Street.

Klein in Split

• Continued from page 44

chosen appears slight, as does a reunion of the Beatles as a recording unit, although the departure of Klein removes McCartney's chief objection to his reinvolvement with Apple.

Another aspect of the ABCKO-Apple deal is the future of Apple's subpublishing deal with the Essex Music group. Through a deal made by ABCKO Industries and Apple Corp. effective from Feb. 1, 1970, Essex Music acquired subpublishing rights to the Apple catalog, which includes George Harrison's Harrison's company, for the world outside the U.K. and Canada.

It is understood that either party has the right to terminate the agreement, but Essex Music boss, David Platz said on Monday, "The agreement continues until I am informed of its cancellation."

Labels Step Up Drives To Push Disks Over TV

• Continued from page 1

weeks following airing of the ads," stated Miss Balocca.

"People are finding out that it's not as expensive as they thought," she continued, noting that ad production houses have boosted activity by adjusting to the record companies' smaller ad budgets in producing ads. For the time being, however, Miss Balocca added, Warner Bros. is focusing on product that can reach a relatively broad market, or product, like the newest Alice Cooper LP, that has a visual counterpart.

Cooper spots are slated for airing in New York during prime-time viewing, with spots to coincide with the group's appearance there.

More important, she noted, was the response at the branch level, where local promotion and advertising forces are now requesting TV exposure. "Those requests are not indiscriminate," she noted, "but part of larger, more sophisticated multi-media campaigns."

Bruce Lundvall, vice president, marketing, at Columbia/Epic Records, claimed that Columbia "opened the door two years ago to the use of television in promoting product." He said that the labels' use of retailer and label promotion spots on label specials have continually produced sales results.

FCC Drug Lyric

• Continued from page 3

ing of any drug-oriented lyrics, has had no other official declaration or confirmation by the FCC.

The issue is part of the court battle by Yale Broadcasting and others to have the drug-lyric policy revoked. In a 1971 protest to the commission, the Recording Industry Association of America (RIAA) pointed out that the unclear statement barred some planned anti-drug recordings made for the National Institute of Mental Health. Also, 97 member organizations of the National Coordinating Council on Drug Abuse have protested the policy in friend-of-court briefs for the same reason.

In her original petition to the Commission, Mrs. Large pointed out that the song, "No, Thank You Mr. Pusher," was well received on local radio in Hartford in 1971, when it was presented by her 11-year-old son, the composer. At the time she decided to record the song, the FCC's March 1971 notice warned licensees of risk in airing drug-oriented lyrics. She submitted statements showing that air play immediately dried up, even on the local radio stations that had originally aired the song live, in interviews with the young composer.

Lundvall stated that the main thrust of television promotion revolves around the use of the labels' annual convention film, which is spliced into different categories and serviced to various markets. The categories include: MOR, seen to date in 35 markets; country, seen in 15 markets; rock, seen in 12 markets; and classical, seen in six markets. Promotion for r&b has included spots on the television program "Soul Train." He also said that "prior to major concerts and television specials, 30-second and 60-second spots are utilized to create interest in both the concert and the artists' product. Retailer tags are available for all spots.

The Atlantic Records group is moving into television commercials and have two in preparation at present, said Bob Rolontz, director of advertising and publicity for the labels.

Rolontz finds that the buyers who do not watch the normal evening television programs but tune in for the late night films and the current rock shows on TV are ideal for record commercials. He has also noted "more and more people" from the television companies are selling to record companies.

"Of course, the cost is such that it has to be a hot act that is advertised," he said.

Chuck Fox, assistant director of merchandising and advertising for United Artists Records, stated that UA is in the midst of testing television as a promotion tool. He said that preliminary results have been "very promising."

Fox cited a recent campaign in Atlanta, Ga. as a prime example of the label's results in the field. The television campaign revolved around singer Bobby Goldsboro's latest product and was tied-in with the artist's local television program. Sales figures in the market for Goldsboro's disk "Brand New Kind of Love" had a 200 to 300 percent increase, said Fox. Sixty-second promotion spots were used on Goldsboro's show for four weeks and were supported by local consumer print advertising. Fox said that the tie-in of promotion spots proved to be an important spring board for in-store appearances by the artist and tie-in displays provided local retailers. "Retailer reaction to the spots were all favorable," he continued. Fox said that UA is "investigating" major television campaigns in Detroit and St. Louis, as well as producing label shows for cable television.

Bell Records used television effectively in December, '71 as a basis for its campaign centered on "The Partridge Family Christmas Album," reported Jeff Jeffreys, national promotion director. National spots ran at the beginning and close of the ABC-TV series.

"The Partridge Family," itself is a viable promotion vehicle, two weeks before Christmas," said Jeffreys. "The album sold a million units which is highly unusually for a seasonal product to do, proving our timing was right with the spots."

At Elektra Records, award winning photographer Frank Bez and Elektra engineer Stan Agol have recently completed a television commercial for Bread. This marked the first such undertaking of the record company and its six-month-old audio visual department headed by Elektra executive vice president William Harvey.

The commercial, along with print and radio spots, will be used to promote Bread's latest release, "The Best of Bread."

While RCA Records has produced television ads for years, their ad strategy limits that activity to specific pieces for product that can be assured a broad audience. Characteristic of that approach is RCA's most recent television campaign for "Elvis: Aloha From Hawaii," the LP package released in conjunction with his NBC-TV special on April 4.

Spots were run in conjunction with the special in roughly a dozen of RCA's regional offices, with local dealers providing tie-in support. RCA reported estimates for that show reflecting a 40 percent share of the prime-time viewing audience in New York, and roughly 50 percent of that audience in Los Angeles.

Many labels share that note of caution in justifying the production costs for television ads. At London Records, the medium itself has been carefully studied during recent years, but production costs are the prime obstacle. As the quality of the spot itself increases, the costs rise dramatically, and London is reluctant to compensate by utilizing cheaper production methods that might limit the impact of the spot.

A Polydor Records spokesman said the company has not yet attempted to merchandise records by television "although it is an interesting concept and well worth investigating. At the moment, we are collecting facts and figures with the thought of making our first major television media buy in the very near future." He said, "It is doubtful that television would be helpful in breaking a new artist, but if properly used, we have little doubts of its viability in pushing a group with a track record."

(Billboard will continue its survey of the important TV advertising expansion in the next issue.)

Malamud Contacts Trade Chiefs for BRAVO Kickoff

• Continued from page 1

executive secretary of the American Federation of Radio and Television Artists, Wolff said he would be pleased to participate in BRAVO and attend its meetings.

"AFTRA endorses the stated objectives of BRAVO and particularly its concern over piracy, establishment of educational projects, and the image of the industry," Wolff said.

Earlier, Jack Wayman who heads the Consumer Electronics Show for the Electronics Industry Association said, "I am for anything that is good for the industry. I will submit the proposal that we participate in BRAVO for board approval when it meets in June."

Malamud, in his letter last week to the heads of industry organizations, said in part:

"I have long felt the need for the professionals in the music industry and its closely related fields such as yours who are responsible for conducting day-to-day business of a number of industry associations to meet together and exchange ideas, views and problems."

Speaking of heads of industry groups, Malamud said that while all are professionals in a facet of the entertainment industry, "in a sense, we are professionals in another field, too—that of the association or organization executive. As such, I believe we may derive great benefits from meeting informally with one another as association executives once or twice a year to provide us with a means of direct communications on a one-to-one basis.

"My experience too has been that communication can only result in benefits to all who participate," he continued. "Because someone has to start the ball rolling, I am taking the initiative in writing to you and the other industry association executives. It will be NARM's pleasure and privilege to host the first BRAVO meeting. My original thought was to call a breakfast meeting on Monday, June 4, in Los Angeles, Calif., since I felt that many of you might be in Los Angeles at that time because of the Mo Ostin dinner for the City of Hope.

"However, if this date is incon-

venient, I would appreciate your help in setting up the first meeting by completing the enclosed questionnaire and returning it to me. I would appreciate hearing from you by April 25th so that appropriate plans may be made."

While Malamud's BRAVO proposal enjoyed almost unanimous approval, the only one to reject the idea had been Stan Gortikov, president of the Recording Industry Association of America (Billboard, March 24). Last week, another association head, Larry Finley, executive director of the International Tape Association, sided with Gortikov.

Said Finley: "I agree with the negative reaction from Stan Gortikov, as I cannot see where BRAVO can be of any benefit to our overall industry.

"The ITA enjoys an excellent working relationship with EIA, EIA-J, and NAVA. We work in concert with these associations as we share a common purpose. We also work very closely with RIAA in their fight against illegal duplicators. Other than our concern pertaining to illegal duplication, we are a one-purpose organization setting voluntary minimum worldwide standards for consumer protection and industry stability in all areas of the audio tape software and hardware industry. We act as a world forum and platform for our members in the video tape and video disk industry.

"I do not see where participation in BRAVO would be of any benefit to our membership, as we are already working with the associations we share a common purpose."

Malamud, however, remained undaunted by the two abstainers. He told Billboard that he is confident that once the two association executives who were the only ones to express a negative reaction to his proposal attended a meeting and where able to receive firsthand the goals of BRAVO, they would want to come aboard. This he felt they would do "for the good of the industry, and because they are brilliant and open-minded men" who will be quick to realize the benefits that BRAVO could offer them, their associations and their members.

Gemini Rising Sees 4 Mil Take; Has 4 Distributors

NEW YORK—Gemini Rising, Inc., poster manufacturer, predicts a product turnover of about \$4 million this year, according to president Steve Werner. Gemini is the only poster firm to join NARM (Billboard, March 3).

Gemini's business has been doubling every year Werner said. Within the first nine months, after Gemini was formed by Werner with an initial investment of \$800, sales rose to \$40,000. Gemini has moved 20 times since its formation, to accommodate increased volume. There are now four distributorships throughout the country, with posters and puzzles manufactured on both the East and West coasts.

Sales are handled by Gemini's sales force, and volume has increased sharply with the use of record rackjobbers to expedite shipments. "In excess of 70 percent of our product is sold through record departments," Werner said. "Gift, stationery, toy and food stores or departments comprise the balance." He added that principal rackjobbers in the country are con-

tractually involved with Gemini. Werner either sells an account to a rack or turns it over to them entirely. They in turn, handle the service and warehousing procedures. "My fulfilling the racks with all necessary product is my first concern," Werner added.

There are approximately 350 different posters on the Gemini roster, but the catalog is limited to about 150 titles. Gemini Rising's offices are located in Manhattan with warehousing operations in Atlanta, Des Moines and Los Angeles.

STARDAY-KING IN EXPANSION

NEW YORK—Starday-King Records has completed the renovation and expansion of its Nashville-based complex, according to label president Hal Neely.

Neely said that expansion included new a&r, sales, art, promotion, and publishing facilities, as well as guest housing for artists using the label studio—now being operated on a 24-hour basis. Also part of the expansion was the purchase of an adjoining building to house the operations of the reactivated mail order operation for three country music record clubs: Country Music Records Club, Records Unlimited and Blue Grass Festival.

Stonehedge Formed

NEW YORK—SRD Enterprises of Costa Mesa, Cal., has formed its own label, Stonehedge Records. Heading Stonehedge will be owner Doug Allen and producer Steven Sargeant. Assisting in promotion and production will be Greg Allen. First releases are expected this month.




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Pop Picks

FACES—Ooh La La, Warner Bros. BS 2665. Rod Stewart is one of the superstars of today's rock world and the band is one of the tightest so the combination is a definite winner. In the past, there has often been criticism that Face's sets lack something when compared to Stewart's solo efforts, but this set measures up to anything he has done on his own. Ron Wood must rank as one of the top guitarists in rock, and this LP gives him as well as Stewart a chance to show off. Besides the rock which best characterizes the group, a few softer tunes are also included. Wood and Ronnie Lane also get chances to sing and use them well. Definitely the best Faces effort to date.

Best cuts: "Silicone Grown," "Cindy Incidentally," "Borstal Boys," "Ooh La La."

Dealers: Group is almost guaranteed top seller so display prominently. Interesting cover with maneuverable face and poster of group and lyrics inside.

ANNE MURRAY—Danny's Song, Capitol, ST-11172. A fine set from the Canadian songstress who is scoring so heavily on the singles charts now. LP is extremely versatile, featuring rock, MOR and material bordering on R & B. Ms. Murray has drawn from many sources to put together what seems to be her best set yet.

Best cuts: "Danny's Song," "Killing Me Softly With His Song," "I Know."
Dealers: Ms. Murray is coming off strong single hit and LP should be displayed prominently.

T. REX—Tanx, Reprise MS 2132. Electric Warrior. Marc Bolan and his boys are back with a set of what they do best, straight, unpretentious rock. Possibly the best way to describe this LP is to call it a package of 13 potential hit singles. The band has never been one to engage in long, complicated pieces of music. Rather, Bolan has chosen to write and sing short, gripping rock, and it has been proven a wise decision. As always, lyrics take a back seat to the music, melting into it rather than drawing attention, but again, this is what T. Rex does best.

Best cuts: "Rapids," "Country Honey," "Born to Boogie."
Dealers: Band has a solid reputation for producing good LP's. This set includes large poster of Bolan for good wall display.

MAC DAVIS, Columbia KC32206. Crossover superstar does it again with tasty country-pop ballad set which offers something for everybody. Rick Hall produced

immaculately.

Best cuts: "Woman Crying," "The Way You Look Today."
Dealers: Smooth, mellow listening for all family.

SEALS AND CROFTS—Warner Bros. BS 2699. Superb folk rock set from the duo that has scored so heavily in recent months. LP is characterized by fine instrumental work, tight vocal harmonies and almost perfect arrangements. Set contains several possible singles and is almost certain for strong FM and AM play.

Best cuts: "Diamond Girl," "Jessica."
Dealers: Group is coming off two strong singles and can be displayed in folk and rock.

FAIRPORT CONVENTION—Rosie, A&M SP4386. Another fine folk set from one of the pioneer British bands in this area. The group has its most stable lineup in years with the addition of Trevor Lucas and Jerry Donahue, and a number of guest stars help the set along. Group is still tops at traditional folk material and still uses acoustic instruments and fiddles to top advantage.

Best cuts: "Rosie," "Peggy's Pub," "My Girl."
Dealers: Band has strong cultist following.

MALO—Evolution, Warner Bros. BS 2702. Fine mix of Latin and rock by one of top groups in this field. Jorge Santana on electric guitar and Ron De masi on keyboards and vocals help set the pace as the band moves through a number of well-done tunes. Group seems to have tightened up since last LP.

Best cuts: "All is For You," "Entrance to Paradise."
Dealers: Place in rock and Latin sections.

ARLO GUTHRIE—Last of the Brooklyn Cowboys, Reprise, MS 2142. Another strong mix of rock, folk and country from one of the brightest stars in music today. LP contains material ranging from the folk of Woody Guthrie to Dylan to originals to straight country. Guthrie has provided more variety of all sorts here, including horns on some cuts, fiddle solos and the fine guitar work of Ry Cooder. His voice remains one of the most distinctive on today's scene, and a number of potential hits are here.

Best cuts: "Gypsy Davy," "Miss the Mississippi and You," "Last Train."
Dealers: Guthrie is a proven sales winner. LP can be placed in folk or rock bins.

FLEETWOOD MAC—Penguin, Reprise MS 2138. Fleetwood Mac were one of the first big name British blues bands and have probably gone through more member-

ship changes than any other, but this LP may be their strongest line up since the Peter Green days. New lead vocalist Dave Walker (former Savoy Brown) has added depth to the already fine vocals of Christine McVie, Bob Welch and Bob Weston. Material ranges from strong blues to rock to almost folk and there are several potential singles on the set. LP should get heavy FM airplay. Possibly their best release in several years.

Best cuts: "Dissatisfied," "The Derelict," "Did You Ever Love Me."
Dealers: Band has strong following and should be displayed prominently. Watch for tours.

ROY WOOD'S WIZZARD—Wizzard's Brew, United Artists UA LA042F. Straight rock from one of the top talents on the British scene. Wood, former member of the Move and ELO has put together a set of no-holds-barred rock, using the wall of sound concept he helped pioneer with ELO. Band features horns, cellos and strings along with the powerful vocals, and the contrast works well. Should get strong FM airplay.

Best cuts: "Meet me at the Jailhouse," "Wear a Fast Gun."
Dealers: Wood is already known through his activities with the Move and ELO, so display prominently. He's also due for tour here.

DEEP PURPLE—Made in Japan, Warner Bros. 2WS2701. One of the world's premier rock groups offer up a double set consisting of live recordings done during their tour of Japan last summer. The set consists primarily of elongated versions of familiar tunes, which serves to give the listener an idea of how the band handles themselves in concert. Highlights include Jon Lord's keyboard work, vocals of Ian Gillan and Ritchie Blackmore's biting guitar. Many bands lack something in concert, but this set only accentuates the group's already strong reputation.

Best cuts: "Highway Star," "Smoke on the Water," "Space Truckin'."
Dealers: Group tours U.S. several times a year and are currently coming off an extremely strong LP.

FOCUS 3—SIRE SAS 3901. A superb two-record set by the Dutch chartered group. Worth the \$9.98 list. Group right in the midst of successful U.S. tour. Almost MOR in most of its content, this set has wide appeal.

Best cuts: "Round Goes The Gossip" and "Focus 3."
Dealers: Great for demonstration, especially for adults seeking a bridge between their normal music and modern rock. Packaged in normal one-LP sleeve, so be wary in stocking and pricing out this LP.

also recommended

JOSE FELICIANO, Compartments, RCA APDI-0141. His best album in years, not one routine cut. Quadratic. Best cuts: "Me and Baby Jane," "Hey Look At the Sun."

TONY BENNETT, Listen Easy, Verve MV 5094. (MGM). Several new gems among the over-familiar fare ("My Funny Valentine," etc.) in beautifully produced album. Best cuts: "Tell Her It's Snowing," "Rain, Rain."

BARBARA MAURITZ—Music Box, Columbia KC31749. Ex-lead belter of San Francisco's Lamb steps out solidly on her own. Best cuts: "He Knows What to do For Me," "Music Box."

THE NEW SEEKERS, Pinball Wizard, Verve MV 5098 (MGM). With group's single success on title cut in competition against Rod Stewart's album version. LP sales are a natural. Best cut: "Pinball Wizard/See Me Feel Me."

CHER, Bittersweet White Light, MCA 2101. Sonny's first production for his spouse since splitting with Snuff Garrett consists entirely of ballad-rocked standards by Kern, Gershwin, etc., and should please the artist's TV fans. Best cut: "Jolson Medley."

RICHARD HARRIS—His Greatest Performances, Dunhill, DSX-50139. Greatest hits collection. Best cuts: "MacArthur Park," "A Tramp Shining."

WET WILLIE—Drippin' Wet, Capricorn CP 0113. (Warner Bros.) Excellent live blues set. Best cuts: "No Good Woman Blues," "Macon Hambone Blues."

ELLIE GREENWICH, Let It Be Written ... Let It Be Sung, Verve V6 5091 (MGM). Good mix of old and new from one of the best writers in rock history. Best cuts: "And then He Kissed Me," "River Deep, Mountain High."

COLD BLOOD—Thriller, Warner Bros. MS 2130. Solid LP from veteran group displaying much variety. Best cuts: "You Are the Sunshine of My Life," "I'll Be Long Gone."

FLO & EDDIE, Warner MS2141. Those ex-Turtles are edging into a brighter new sound that incorporates their Mothers experiences in their second solo LP. Best cut: "If We Only Had Time."

ROBIN TROWER—Twice Removed from Yesterday, Chrysalis CHR 1039 (Warner Bros.) Strong debut rocker from former Procol Harum guitarist. Best cuts: "Twice Removed from Yesterday," "I Can't Wait Much Longer."

VARIOUS ARTISTS—History of British Blues, Sire SAS 3701. Excellent anthology with stars like Stewart, Winwood, Clapton and Bruce. Best cuts: "Mean Old Frisco," "Homework."

DOMENIC TROIANO, Tricky, Mercury SRM-1-670. Good acoustic/electric rock mix. Best cuts: "All Night Radio," "Fanny Mae."

SHERMAN HAYES, Catman, Barnaby BR 15009 (MGM). Interesting folk rock. Best cuts: "Winter's Just Like Comin' Home," "Waitin' for Tomorrow."

CHRIS DARROW—United Artists. UA-LA048F—good country rock material. Best cuts: "Albuquerque Rainbow," "We don't Talk of Lovin' Anymore."

GALLAGHER AND LYLE—Willie and the Lap Dog, A&M SP 4384. Good soft rock from former members of McGuiness-Flint band. Best cut: "Jesus Save Me," "Dan."

CAN—Ege Bamyasi, United Artists. UA LA063F. Excellent space rock from Germany. Best cuts: "Spoon," "One More Night."

OSBORNE BROTHERS-MIDNIGHT FLYER, MCA 311. The Osbornes set out to display that they are more than Bluegrass stylists, although they certainly perform some of this "in" music on the album. A mixture of ballads demonstrates their close harmony. Two traditional songs, and the rest are new.

Best cuts: "Miss You Mississippi," "How Long Does It Take," "The Condition of Samuel Wilder's Will" and "Tears."

BURL IVES-PAYIN' MY DUES AGAIN, MCA 318. It's remarkable how the man does it, but after all these years he shows strength and versatility. And he has one of the finest collections of songs ever put on any album, any number of which could be singles. It's one of his best ever.

study the styles of these two monsters. Chord work by two guitarists often does not match up to keyboard leadership.

Best cuts: "Licks A' Plenty" and "The Squirrel."
Dealers: Full-color front and back matching covers offer unusual dual window or counter display.

ANITA O'DAY—"Recorded Live at the Berlin Festival", MPS 20750. (BASf). This

Best cuts: Nine of the 11 could make it anywhere.
Dealers: This one should catch on real fast.

DOLLY PARTON—MY TENNESSEE MOUNTAIN HOME, RCA 1-0033. This is an autobiography, from start to finish, telling musically what has happened in Dolly's life, her relationships with her family and friends, her career, etc. A little out of the ordinary, and her devotees will love it. It even has liner notes by her parents, and a picture of her early home.

Best cuts: "In the Good Old Days When Times Were Bad," "My Tennessee Mountain Home," "Down On Music Row."

is one of the rare recent recorded excursions of a jazz immortal. Accompanied by a virtually unknown trio, she maintains a terrific pace from the opening tricky combination of the Beatles' "Yesterday" and the classic "Yesterdays" to the closing buoyant "Sunny."

Best cuts: "Yesterday-Yesterdays," "Street of Dreams."
Dealers: Long gone from the browsers boxes, this deserves window display in jazz-oriented store.

Best cuts: "Money," "Leave Him Parts 1 and 2," "I Was Checkin' Out She was Checkin' In."
Dealers: Display in soul and pop.

also recommended

BROOK BENTON, Something for Everyone, MGM Se-4874. In this collection of 11 tunes, there could be another "Rainy Night In Georgia." Best cuts: "If You've Got The Time," "For The Good Times/It's Just A Matter Of Time," "Remember The Good."

OLLIE NIGHTINGALE, Sweet Surrender, Pride PRD 0017 (MGM). "Here I Am Again," "How Far Am I From New York City," and "I Don't Know Why I Love You."

(Continued on page 52)

Soul Picks

SPINNERS, Atlantic SD 7256. A long-awaited LP from the group with two gold certified singles already to their credit. The album contains, for the most part, tunes with strong lyrics dealing with the theme L-O-V-E. The struggles, the satisfactions, and the vows are all put into producer-arranger Tom Bell's hit-making machine. The group's well-phrased lead and background vocals, coupled with excellent orchestration is a masterpiece.

Best cuts: "I'll Be Around," "Could It Be I'm Falling In Love," "One Of A Kind," "Just Can't Get You Out Of My Mind."
Dealers: Goes pop and soul equally.

THE MAIN INGREDIENT, Afrodisiac, RCA LSP 4834. A brilliant mixture of the trio soft soul sound combined with Stevie Wonder (courtesy of Motown Records) wide scope of musical direction. Each tune is enhanced with the proper arrangement of strings and horns to go with the matchless vocal lead of Cuba Gooding.

Best cuts: "Something Lovely," "Where Were You When I Needed You," "You Can Call Me Rover."
Dealers: Consistently hot group.

DON COVAY, Super Dude I, Mercury SRM 1-653. This long time singer/writer has come up with another winning package, using the typical soul backgrounds and lyrics that have made him a star but adding more pop sounding material as well. Covay has a strong voice which can handle rock as well as soul, and this LP with its variety could reach the widest audience for him yet.

Billboard Radio Action & Pick LP's

• Continued from page 51

Classical Picks

DONIZETTI: ANNA BOLENA—Sills, Verrett, Burrows, Plishka, London Symph. (Rudel). ABC/ATS 20015/4. Each foray by Beverly Sills into neglected byroads of bel canto is eagerly awaited by her host of fans. As Anna B. she is given every opportunity to display her own special brand of vocal drama and virtuosity. Outstanding collaboration by Shirley Verrett and the other soloists.

Dealers: Don't delay stocking this package. It's due for a quick leap on the chart.

BEETHOVEN: THE FIVE PIANO CONCERTOS—Friedrich Gulda, Vienna Philharmonics (Stein), London STS 15203-6. Very musical performances, marked by expert pianism and strong identification with appropriate style. Sound is more than

acceptable in these re-issues.

Dealers: Repertoire is basic. An attractive buy at the low Stereo Treasury series price.

JOHANN STRAUSS: EMPEROR WALTZ—Vienna Philh. (Bohm), DGG 2530 316. One of the more appealing entries in the current accumulation of "Waltz King" releases. Idiom is second nature to the performers and the sound is at a quality level rarely accorded similar repertoire. Selections include "Blue Danube" and "Roses from the South," in addition to the title waltz, plus the popular "Tritsch-Tratsch," "Thunder and Lightning" and "Pizzicato" polkas.

Dealers: Strong stuff for the large light classics public.

DIETRICH FISCHER-DIESKAU/GERALD MOORE—Schubert: Schiller-Lieder, DGG 2530 306. Interpretive eminence of the performers in this body of repertoire is

almost universally recognized. Dealers with any piece of the lieder trade must stock it.

SCHUMANN: KREISLERIANA/SYMPHONIC ETUDES—Wilhelm Kempff, DGG 2530 317. Kempff may not squeeze the last bit of magic from "Kreisleriana," nor reach the ultimate level of virtuosity in the "Etudes," but his musicianship and mastery of style cannot be faulted. Coupling these two masterpieces on a single disk is a smart commercial move.

TCHAIKOVSKY: MANFRED SYMPHONY—Vienna Philh. (Maazel), London CS 6786. Never one of Tchaikovsky's most popular works, "Manfred" is offered up from time to time, but rarely in such a powerful presentation. Engineering here shares honors with Maazel. A model of clean, wide range sound.

Bubbling Under The Top LP's

- 201—SEATRAN, Watch, Warner Brothers BS 2692
- 202—LAST TANGO IN PARIS, Soundtrack, United Artists UA LA 045-F
- 203—NANCY WILSON, I Know I Love Him, Capitol ST 11131
- 204—IMPRESSIONS, Preacher Man, Curton CRS 8016 (Buddah)
- 205—ELECTRIC LIGHT ORCHESTRA, II, United Artists UA LA 040-F

- 206—BRIGHTER SIDE OF DARKNESS, Love Jones, 20th Century T-405
- 207—STYX-II, Wooden Nickel 1012 (RCA)
- 208—MFSB, Philadelphia International KZ 320146 (Columbia)
- 209—MYSTIC MOODS ORCHESTRA, Awakening, Warner Brothers BS 2690
- 210—BILL QUATEMAN, Columbia KC 31761
- 211—ISHA NA NA, the Golden Age of Rock & Roll, Kama Sutra KSBS 2073-2 (Buddah)

- 212—MAXAYN, Mindful, Capricorn 0110 (Warner Brothers)
- 213—RAVI SHANKAR, In Concert, Apple SVBB 3396
- 214—MANTOVANI & HIS ORCHESTRA, Gypsy Soul, Phase 4 XPS 900 (London)
- 215—JIMMY CLIFF/SOUNDTRACK, The Harder They Come, Mango SMAS 7400 (Capitol)
- 216—BO HANSSON, Lord of the Rings, Charisma CAS 1059 (Buddah)
- 217—TRACY NELSON & MOTHER EARTH, Poor Man's Paradise, Columbia KC 3175

ALBUM PICKS... Best of the releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

Also Recommended... Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

Bubbling Under The HOT 100

- 101—BEHIND CLOSED DOORS, Charlie Rich, Epic 5-10950 (Columbia)
- 102—FRIENDS & LOVERS, Act 1, Spring 132 (Polydor)
- 103—WOMAN FROM TOKYO, Deep Purple, Warner Brothers 7672
- 104—DON'T LET IT GET YOU DOWN, Crusaders, Blue Thumb 225 (Famous)

- 105—IT'S HARD TO STOP, Betty Wright, Alton 4617 (Atlantic)
- 106—LAST TANGO IN PARIS, Doc Severinson, RCA 74-0904
- 107—WHILE WE ARE STILL YOUNG, Wayne Newton, Chelsea 78-0116 (RCA)
- 108—LET ME DOWN EASY, Cornelius Brothers & Sister Rose, United Artists 208
- 109—CAN I UNDERSTAND IT (Part 1), Valentinos, Clean 60095 (Atlantic)
- 110—NATURAL HIGH, Bloodstone, London 1046
- 111—MA, Rare Earth, Rare Earth 5053 (Motown)
- 112—PUT ON YOUR SHOES & WALK, Clarence Carter, Fame 10309 (United Artists)

- 113—EARLY IN THE MORNING, Bobby Sherman, Metromedia 68 0100
- 114—YOU CAN HAVE HER, Waylon Jennings, RCA 74 0886
- 115—OH MY LADY, Stampeders, Bell 45,331
- 116—I'M A STRANGER HERE, Five Man Electrical Band, Lion 149 (MGM)
- 117—ROLL OVER BEETHOVEN, Electric Light Orchestra, United Artists 173
- 118—LOVE MUSIC, Sergio Mendes & Brasil '77, Bell 45,335
- 119—COSMIC SEA, Mystic Moods Orchestra, Warner Brothers 7686
- 120—BLACK COFFEE, Humble Pie, A&M 1406

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations.

ALBUQUERQUE: KRST-FM, Steve Suplin
BALTIMORE: WKTK-FM, Barry Richards
BABYLON, N.Y.: WBAB-FM, Steve Elliott
BATON ROUGE: WJBO-FM, Jimmy Beyer
CINCINNATI: WEBH-FM, Mary Decicchio

DENVER: KBPI-FM, Frank Felix
HARTFORD: WHCH-FM, Paul Payton
MEMPHIS: WMC-FM, Ron Michaels
MIAMI: WBUS-FM, Michael Dean
NEW YORK: WNEH-FM, Dennis Elsas

PHILADELPHIA: WMMR-FM, Carol Miller
PRINCETON: WPRB-FM, Brew Mitchell
RACINE: WRKR-FM, Joey Sands
ROCHESTER: WCME-FM, Bernie Kimball
SACRAMENTO: KZAP-FM, Robert Williams

SEATTLE: KOL-FM, John Kertzer
ST. LOUIS: KSHL-FM, Shelley Grafman
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: QOUR-FM, Mark Fox
VALDOSTA, GA.: WYYS-FM, Bill Tullis

hot chart action

JEFFERSON AIRPLANE, "30 Seconds Over Winterland," Grunt: WMMR-FM, KCPT-FM, WRKR-FM, WEBM-FM, EBUS-FM, KZAP-FM, WKTK-FM, KSHE-FM
LED ZEPPELIN, "House Of The Holy," Atlantic: WMMR-FM, WRKR-FM, WVVS-FM, WFBN-FM, WCMF-FM, WOUS-FM, WJBO-FM, KZAP-FM, WKTR-FM, KSHE-FM, CHUM-FM
MERLE SAUNDERS, "Fire Up," Fantasy KCPT-FM, WVVS-FM, WNEW-FM, WHCH-FM, KSHE-FM
JOHNNY WINTER, "Still Alive and Well," Columbia: WEBM-FM, KOL-FM, WBAB-FM, KSHE-FM, WOUR-FM

ELECTRIC LIGHT ORCHESTRA, "Electric Light Orchestra II," United Artists: WFRB-FM, KCPI-FM, WBUS-FM, WKTK-FM
EXILE, "Exile," Wooden Nickel: WVVS-FM
FACES, "Ooh La La," Warner Bros.: WNEW-FM, KOL-FM, CHUM-FM
FAIRPORT: CONVENTION, "Rosie," A&M: WCMF-FM, WNEW-FM, KOL-FM, WHCH-FM
FLEETWOOD MAC, "Penguin," Reprise: KOL-FM, WMC-FM
FOCUS, "Focus 3," Sire: WKTK-FM
KIM FOWLEY, "International Heros," Capitol: KZAP-FM
RORY GALLAGHER, "Blue Print," Polydor: WKTK-FM, WHCN-FM
GENTLE GIANT, "Octopus," Columbia: KBPI-FM, WPRB-FM
ARLO GUTHRIE, "Last Of The Brooklyn Cowboys," Reprise: WNEW-FM, KOL-FM
TOM T. HALL, "The Limers & Other Five & Dimers," Mercury: WHCN-FM
CLAIRE HAMILL, "October," Island (Import): WBAB-FM
NEIL HARBUS, "Harbus," Evolution: WHCN-FM
BARCLAY JAMES HARVEST, "Baby James Harvest," Harvest: WJBO-FM
HEADS, HANDS, & FEET, "Old Soldiers Never Die," Atlantic (British Import): WHCN-FM
HELP YOURSELF, "Beware The Shadow," United Artists: WMC-FM
HONK, "Honk," 20th Century Fox: WHCN-FM
JOHN LEE HOOKER, "Born In Mississippi—Raised In Tennessee," ABC: WVVS-FM, KOL-FM
HORN, "Horn," Specoal (Candian): CHUM-FM
HUMBLE PIE, "eat it," A & M: WKTK-FM
IF, "Double Diamond," Metromedia: WCMF-FM, WMC-FM
IT'S A BEAUTIFUL DAY, "Today," Columbia: WBMB-FM, CHUM-FM
ELTON JOHN, "Skyline Pigeon," Uni (Single): WMMR-FM
JOHN KAY, "Sporting Life," Dunhill: WETK-FM
KING CRIMSON, "Lark's Tongues In Aspic," Island: WVVS-FM
BONNIE KOLOC, "Bonnie Koloc," Ovation: WBKR-FM
LEO KOTTKE, "My Feet Are Smiling," Capitol: WOUR-FM
DAVE AMSON, "Dave Mason Is Alive," Blue thumb: WNEW-FM, WKTK-FM

PAUL McCARTNEY & WINGS, "The Mess," Apple (Single): WCMF-FM
TRACY NELSON & MOTHER EARTH, "Poor Man's Paradise," Columbia: WBBM-FM
ALAN O'DAY, "Caress Me Pretty Music," Viva: KRST-FM
ANY PRATT, "Andy Pratt," Columbia: WJBO-FM
PROCTOR & BERGMAN, "T.V. Or Not T.V.," Columbia: KOL-FM
PROVIDENCE, "Ever Sense The Dawn," Threshold: WMC-FM
MONTY PYTHON, "Previous Record," Charisma: WRKR-FM, KOL-FM, KZAP-FM
REUBEN & THE JETS, "For Real," Mercury: WJBO-FM
TODD RUNDGREN, "A Wizard, A True Star," Bearsville: WPRB-FM, KBPI-FM
SEALS & CROFTS, "Diamond Girl," Warner Bros.: WNEW-FM
SHE NA NA, "Golden age Of Rock & Roll," Kama Sutra: WBAB-FM, CHUM-FM
SPOOKY TOOTH, "So I Busted Your Jaw," A & M WCMF-FM
STACKRIDGE, "Friendliness," MCA: WBAB-FM
STARDRIVE, "Intergalactic Trot," Elektra: KRST-FM
JOHN STEWART, "Cannons In The Rain," RCA: WEBM-FM, WJBO-FM
STEVE STILLS/MANASSAS, "Isn't It About Time," Atlantic (Single): WHCN-FM
THE STRAWBS, "Bursting At The Seams," A & M: WMMR-FM, WEBN-FM, CHUM-FM
STYX, "Styx II," Wooden Nickel: WJBO-FM, WBAB-FM
TOWER OR POWER, "So Very Hard To Go," Warner Bros. (Single): KZAP-FM
T? REX, "Tanx," Reprise: WMC-FM
DOMENIC TROJANO, "Tricky," Mercury: WVVS-FM
ROBIN TROWER, "Twice Removed From Yesterday," Blue Note: KOL-FM
TUFANO & GIAMMARESE, "Tufano & Giammarese," Ode: KRST-FM, WNEW-FM, CHUM-FM
VARIOUS ARTISTS, "History Of British Blues," Vol. 1 Sire Sire: WHCN-FM
RICK WAKEMAN, "The Six Wives Of Henry VIII," A&M: KPRB-FM, KBPI-FM, WEBN-FM
DOC & MERLE WATSON, "Then And Now," Poppy: WMMR-FM
WISHBONE ASH, "Wishbone Four," MCA: WCMF-FM, WJBO-FM, KSHE-FM
JOHNATHON WINTERS, "Johnathon Winters Live," Columbia: WCMF-FM
ROY WOODS WIZZARD, "Wizzards Brew," United Artists: WMC-FM
LINK WRAY, "Be What You Want To," Polydor: WNEW-FM

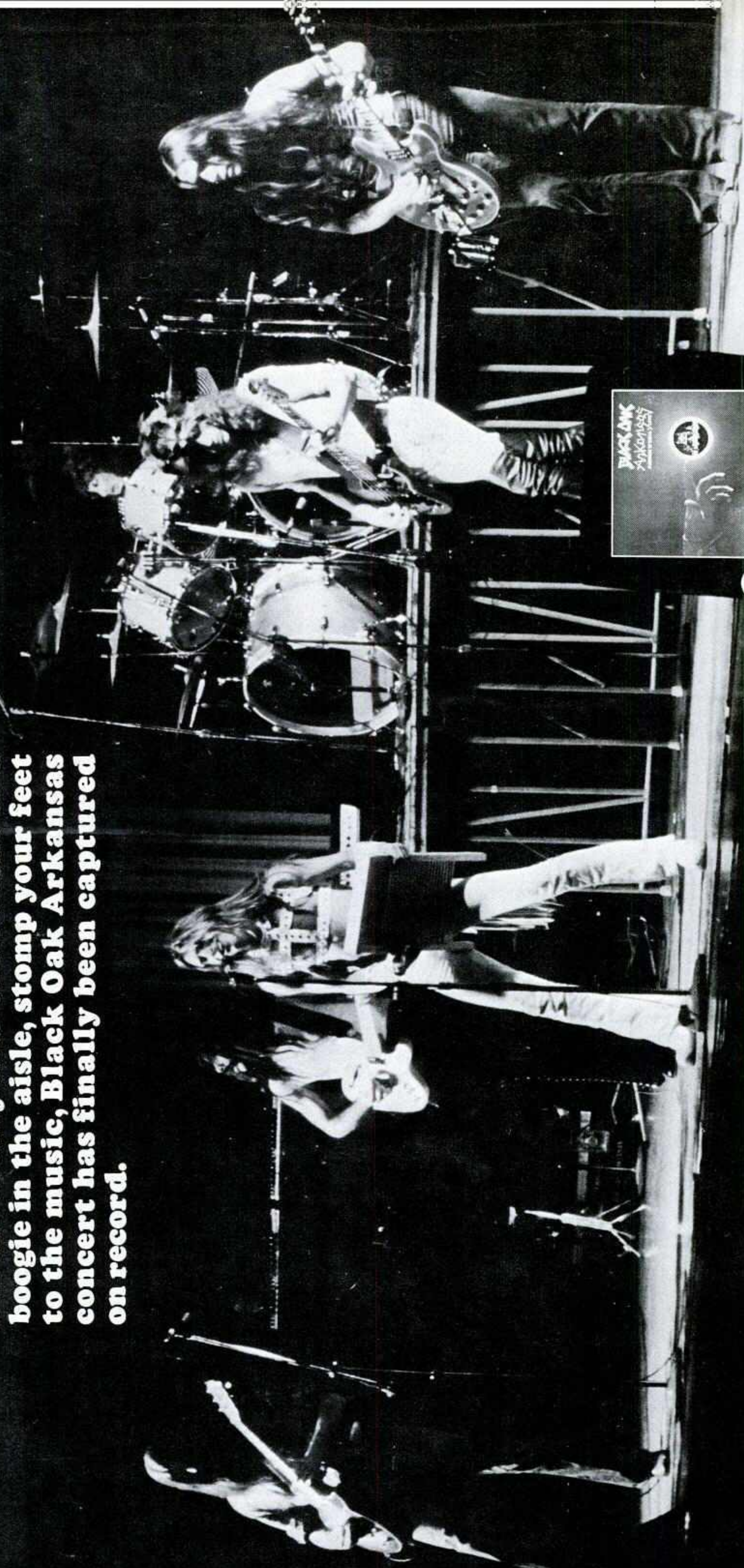
also recommended

ALPHONSE & HOUSOH, "The Essence Of Mystery," Blue Dot: KOL-FM
GREG ALLMAN, "Laid Back," Capricorn: WVVS-FM
ARGENT, "in Deep," Epic: KBPI-FM, WBAB-FM, CHUM-FM
BABE RUTH, "First Base," Harvest: WRKR-FM, WBUS-FM
BECK, BOGERT, & APPICE, "Beck, Bogert, & Appice," Epic: WRKR-FM, KPBI-FM, WBUS-FM, WBAB-FM
BORDERLINE, "Sweet Dreams & Quiet Desires," Avalanche: WHCH-FM
DAVID BOWIE, "Alladin Sane," RCA: WMC-FM
JEFF BROWN, "Walking In The Sun," A & M (Single): WBAB-FM
JOHN CALE, "Paris 1919," Reprise: KBPI-FM
CAN, "Ege Camyasi," United Artists: WMC-FM
CANNED HEAT, "The New Age," United Artists: WRKR-FM, WBPI-FM, WPRB-FM
CAT MOTHER, "Last Chance," Polydor: KRSE-FM
LYN CHRISTOPHER, "Lyn Christopher," Paramount: WMC-FM
BRUCE COCKBURN, "Sun Wheel Dance," Epic: WOUR-FM
DANA COOPER, "Dana Cooper," Elektra: WRKS-FM
ROGER DALTRY, "Giving It All Away," MCA (Single): WMAR-FM
CHARLIE DANIELS, "Honey In The Rock," Kama Sutra: WCMF-FM, KZAP-FM
ROBERT DAVID, "Robert David," RCA (Canadian): CHUM-FM
DEEP PURPLE, "Made In Japan," Warner Bros.: CHUM-FM

Black Oak Arkansas, Live!

Raunch 'n Roll!

All the frenzy and excitement of a boogie in the aisle, stomp your feet to the music, Black Oak Arkansas concert has finally been captured on record.



"Raunch 'n Roll—Black Oak Arkansas, Live!" on Atco Records and Tapes.

SD 7019

Breaking Disks

Loggins & Messina's easygoing rock-country fusion puts still another hit on their unbroken chain. "Thinking of You," former Billboard pop pick, fiddles and

sighs its way from 62* to 53* this week. Good airplay reported from KROQ-AM, Los Angeles; WFIL-AM, Philadelphia; WIXY-AM, Cleveland; WBBQ-AM and WFOM-AM, Atlanta; KILE-AM, Houston.

Sales reported strongest in New York, followed by Atlanta, Seattle, Houston, Pittsburgh and Chicago.

Sylvia is getting strong sales for "Pillow Talk" on the Vibration label despite a

minimum of airplay. Song goes 79* to 54* on the Hot 100 and 13* to 7* on the soul chart this week. Only stations playlisting it are CKLW-AM, Detroit and WPOP-AM, Hartford.

However, dealers are moving the side in a big way at St. Louis, New York, Chicago, Detroit, Atlanta and also Miami, Baltimore and Washington, D.C.

Hot Chart Action

Gilbert O'Sullivan goes up the charts Alone Again (Naturally) with "Out Of The Question" on MAM. It went 40* to 30* in its seventh week on the chart.

They're playing "Question" at WLAV-AM, Detroit; WRIT-AM and WOKY-AM in Milwaukee; KOL-AM, Seattle; WFOM-AM, Atlanta; WCAO-AM, Baltimore; KDWB-AM and WDGY-AM, Minneapolis-St. Paul.

Skylark took a while to get cooking for Capitol with "Wildflower," originally a Detroit regional breakout that is no longer getting regular Detroit play.

However, "Wildflower" jumps 31* to 26* on the Hot 100 as it's on the radio

this week via WIXY-AM, Cleveland; WTIX-AM, New Orleans; WDGY-AM, Minneapolis-St. Paul; WBBQ-AM and WPOM-AM in Atlanta; Washington D.C.'s WEAM-AM and WPCG-AM; KOL-AM and KJR-AM, Seattle.

Cleveland is leading in sales, followed by Baltimore, Washington D.C., Detroit, Los Angeles, Houston, Minneapolis and New York.

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted

for the titles published this week. Songs not listed have received a three star rating. Review Editor—Eliot Tiegel.

Pop Picks

THE DOOBIE BROTHERS—LONG TRAIN RUNNIN' (3:25); producer: Ted Templeman; writer: Tom Johnston; Warner-Tamerlane, BMI. Warner Bros. 7698. Another good-timey, good-harmony AM cooker from one of the consistently hottest new groups. Flip: no info available.

THELMA HOUSTON—PIANO MAN (3:30); producer: Michael Masser; writers: M. Masser, K. L. Dunham; Jobete, ASCAP. Mowest 5050 (Motown). Excellent rouser by dynamic and long-underrated soul powerhouse. Hypnotically catchy, a real pop sleeper. Flip: no info available.

JIM CROCE—BAD, BAD LEROY BROWN (3:02); producer: Terry Cashman, Tommy West; writer: J. Croce; Blendingwell, American Broadcasting, ASCAP. ABC 11359. Goodtime rocker in the tradition of "Don't Mess With Jim," this tune is filled

with humorous lines and a catchy arrangement. Commercial enough to warrant top AM play. Flip: no info available.

STEPHEN STILLS, MANASSAS—ISN'T IT ABOUT TIME (2:35); producer: Stephen Stills, Chris Hillman, Dallas Taylor for Gold Hill; writer: S. Stille; Gold Hill, BMI. Atlantic 2959. Blend of vocal harmonies and fine music characteristic of Stills is present in this easy going rocker that should put the band on both AM and FM stations. As always, Stills' tasteful guitar and distinctive vocals are highlights. Flip: no info available.

also recommended

GARY GLITTER—Baby Please Don't Go (2:53); producer: Mike Leander; writer: Williams; Leeds, ASCAP. Bell 45,345.

MALO—I Don't Know (3:07); producers: David Robinson and Friends, Inc.; writer: S. Henry; Gilson, BMI. Warner Bros. 7692.

ENGELBERT HUMPERDINCK—I'm Leavin' You (2:37); producer: Gordon Mills; writer: Floyd Haddleston; Do-Gooder Music, ASCAP. Parrot 400073.

FRUIT JUICE—If I'm Gonna Lose You Baby (2:22); producers: Jack Carone, Terry Rangno; writer: Jack Carone; Playboy, ASCAP. Capitol 3557.

WILD CHERRY—Get Down (2:08); producer: Kenneth Hamann; writer: Robert Parias; Brown Bag, ASCAP. Brown Bag XW217-W.

FLORI LIEBERMAN—And The Feeling's Good (2:56); producer: Charles Fox, Norman Gimbel; writer: C. Fox, N. Gimbel; Fox-Gimbel, BMI. Capitol 6655.

B.B.O. SPEEDWAGON—Little Queenie (3:30); producers: Paul Leka, Billy Rose II; writer: Chuck Berry; Arc, BMI. Epic 5-10975.

LULU—Make Believe World (3:25); producer: Wes Farrell; writer: Tony Macaulay; Pocket Full Of Tunes, Macaulay, BMI. Chelsea 78-0121. (RCA).

TRANQUILITY—Dear Oh Dear (3:20); producer: Ashley Kozak; writer: T. Shaddick; Luxury, Zacko, BMI. Epic 10976.

DIONNE WARWICK—(I'm) Just Being Myself (3:29); producers: Brian Holland, La-

mont Dozier; writers: Holland, Dozier, Holland, R. Wylie, R. Dozier; Gold Forever, BMI, Warner Bros. 7693.

CHER—Am I Blue (3:43); producer: Sonny Bono; writers: Grant Clarke, Harry Akst; Warner Bros, ASCAP. MCA 40039.

HOD & MARC—In Colorado (3:59); producer: Bob Johnston; writers: Hod David, Will Jacobs; Hodmarc, ASCAP. Bell 45,337.

THE BRADY BUNCH—Zuckerman's Famous Pig (2:57); producer: Jackie Mills; writer: Richard Sherman, Robert B. Sherman; Ensign, BMI. Paramount 0205.

SAND—Lady of Mine (3:12); producer: Ken Mansfield; writer: Meussdorffer, Gooch, Ross; Berwill, Chronicle, BMI. Barnaby 5017.

Soul Picks

FOSTER SYLVERS—MISDEMEANOR (2:36); producer: Reg Johnson; writer: Leon

Sylvers III; Dotted Lou, Sylco, ASCAP. Pride 1031 (MGM). 10 year old Foster of the singing Sylvers family is not a member of the group but he sounds convincing enough on this one to do it all by himself. He provides a good clear voice that's just right for the cute lyric. Well produced.

THE SPINNERS—TOGETHER WE CAN MAKE SUCH SWEET MUSIC (3:04); producer: Clay McMurray; writers: R. Drapkin, M. Coleman; Jobete, Stone Agate, BMI. Motown 1235. Motown went to the store-house and pulled out a hot one by this hot act. What took them so long? Group's beautiful voices blend superbly with accompanying strings.

also recommended

EDWIN STARR—There You Go (3:02); producer: Edwin Starr; writer: Edwin Starr; Stone Diamond, BMI. Soul 35103 (Motown).

EDDIE FLOYD—Lay Your Loving on Me (3:05); producer: Al Bell; writer: Eddie Floyd; East/Memphis, BMI. Stax 0158 (Columbia).

THE INVITATIONS—They Say The Girl's Crazy (2:43); producers: Joel Diamond,

Bobby Martin; writers: Wilson Gent, O'Neil Johnson; Oceans Blue, Mardix, BMI. Silver Blue 801. (Polydor).

THE RANCE ALLEN GROUP—I Got To Be Myself (2:51); producer: Dave Clark, Toby Jackson; writers: Marshall Jones, Carl Smith; East/Memphis, BMI. The Gospel Truth, 1208.

Z. Z. HILL—Ain't Nothing You Can Do (2:53); producer: Matt Hill; writer: D. Malone, J. Scott; Don Music, BMI. UA XW225.

THE JACKSON SISTERS—(Why Can't We Be) More Than Just Friend (3:05); producers: Don Alteld, Albert Rammond; writers: W. Sams, W. Pelle; Landers-Roberts, April ASCAP. Prphesy 3004. (Columbia).

Country Picks

JERRY LEE LEWIS—I CAN'T TRUST ME IN YOUR ARMS ANYMORE (2:35); producer: unknown; writers: McAlpin-Certain; Tree (BMI) SUN S1-1130. Out of the old Sun catalog comes this tune, sweetened with updated instrumentation, and it may be the biggest thing Shelby Singleton has had since "Harper Valley PTA."

CHUCK STEWART—SOMEBODY NOBODY KNOWS (3:06); producer: Marijohn Wilkin; writer: Kris Kristofferson; Buckhorn (BMI); United Artists XW220-W. Some

great Kristofferson lyrics which Stewart delivers believably. It's one listeners hang on to.

JIM ED BROWN—SOUTHERN LOVING (2:12); producer: Bob Ferguson; writer: Jim Owen; Uni-Chappell (BMI); RCA 74-0928. Jim Ed goes up-tempo with this one, and though he regionalizes an emotional situation, it should have wide appeal. His best in some time.

WILBURN BROTHERS—SIMON CRUTCHFIELD'S GRAVE (2:45); producer: Owen Bradley; writer: Damon Black; Sure-Fire (BMI). MCA 40042. Damon Black is a fine new writer who tells good music stories. This is his best, and he's had three of the

last four Wilburn songs. The brothers give it excellent vocal treatment. Listen all the way through.

TOM T. HALL—RAVISHING RUBY (2:28); producer: Jerry Kennedy; writer: Tom T. Hall; Hallnote (BMI), Mercury 73377; Straight out of his album, Hall releases what may be a double-sided hit. But this is the one which will get the going over in the jukeboxes.

MEL TILLIS—THANK YOU FOR BEING YOU (2:48); producer: Jim Vienneau; writers: Kent Westberry; Harbour; Sawgrass (BMI); MGM K-14552. A very strong ballad with plenty of range, and it's the sort that Tillis performs with authority. It shows that he can go beyond his own writing and pick a winner.

also recommended

JOHNNY CASH—Children (2:48); producer: Larry Butler; writer: Joe South; Lowery (BMI). Columbia 4-45786.

JOHNNY DARRELL—Crazy Daddy (3:12); producer: Kris Kristofferson, Dennis Linde; Resaca (BMI); Monument ZS7 8570.

FERLIN HUSKY—Between Me & Blue (2:26); producer: Don Gant; writers: Rory Bourke, Gail Barnhill; Chappel (ASCAP), Uni-Chappell (BMI); ABC-Dunhill 45-16411-S.

WEBB PIERCE/DEBBIE PIERCE—Foreign Girl (2:29); producer: Owen Bradley; writer: Webb Pierce; Brandywine (ASCAP); MCA 40048.

DURWOOD HADDOCK—Big City Girls (2:14); producer: Johnny Wilson; writers: Durwood Haddock, Dave McCann; Curtiswood Music, Two Rivers (ASCAP); Eagle NR 3021.

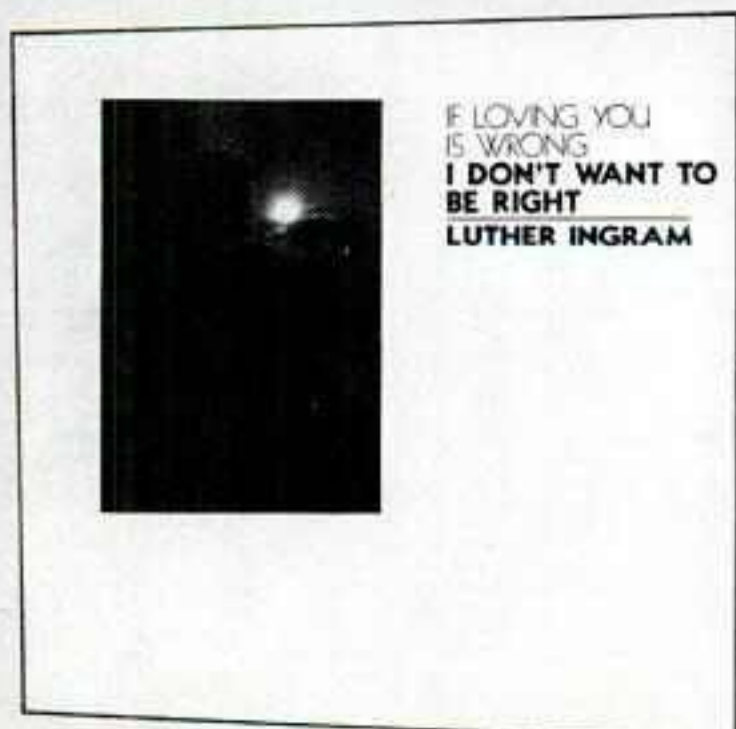
SANDY POSEY—Don't (2:44); producer: Richard Perry; writer: J. Leiber, M. Stoller; Elvis Presley (BMI). Columbia 4-45828.

How long can he keep making love?

'Always'

His message is love and he knows what it's about.
"Always," taken from the album, "If Loving You
Is Wrong, I Don't Want To Be Right."
It's another single approach to love
by the master himself.
Luther Ingram

'Always'
KOA-2115
**Luther
Ingram**



KOS-2202



Koko Records Inc., distributed by the Stax Organization, Memphis, U.S.A.

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Records Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Main Billboard chart table with columns for THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and (Producer) Label, Member (Distributing Label). It lists 100 songs across three columns.

Sheet music suppliers; see Billboard's Buyers Guide for your nearest sheet music jobber. (HAN = HANSEN PUBLISHING; WBM = WARNER BROTHERS MUSIC; MCA = MCA; B-3 = BIG THREE MUSIC PUBLISHING; SGC = SCREEN GEMS/ COLUMBIA; NAK = NORTH AMERICAN/KANE; WCO = WEST COAST; CHA = CHAPPELL MUSIC)

HOT 100 A-Z - (Publisher-Licensee)

Index table listing songs from the chart and their corresponding page numbers for the A-Z index.

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

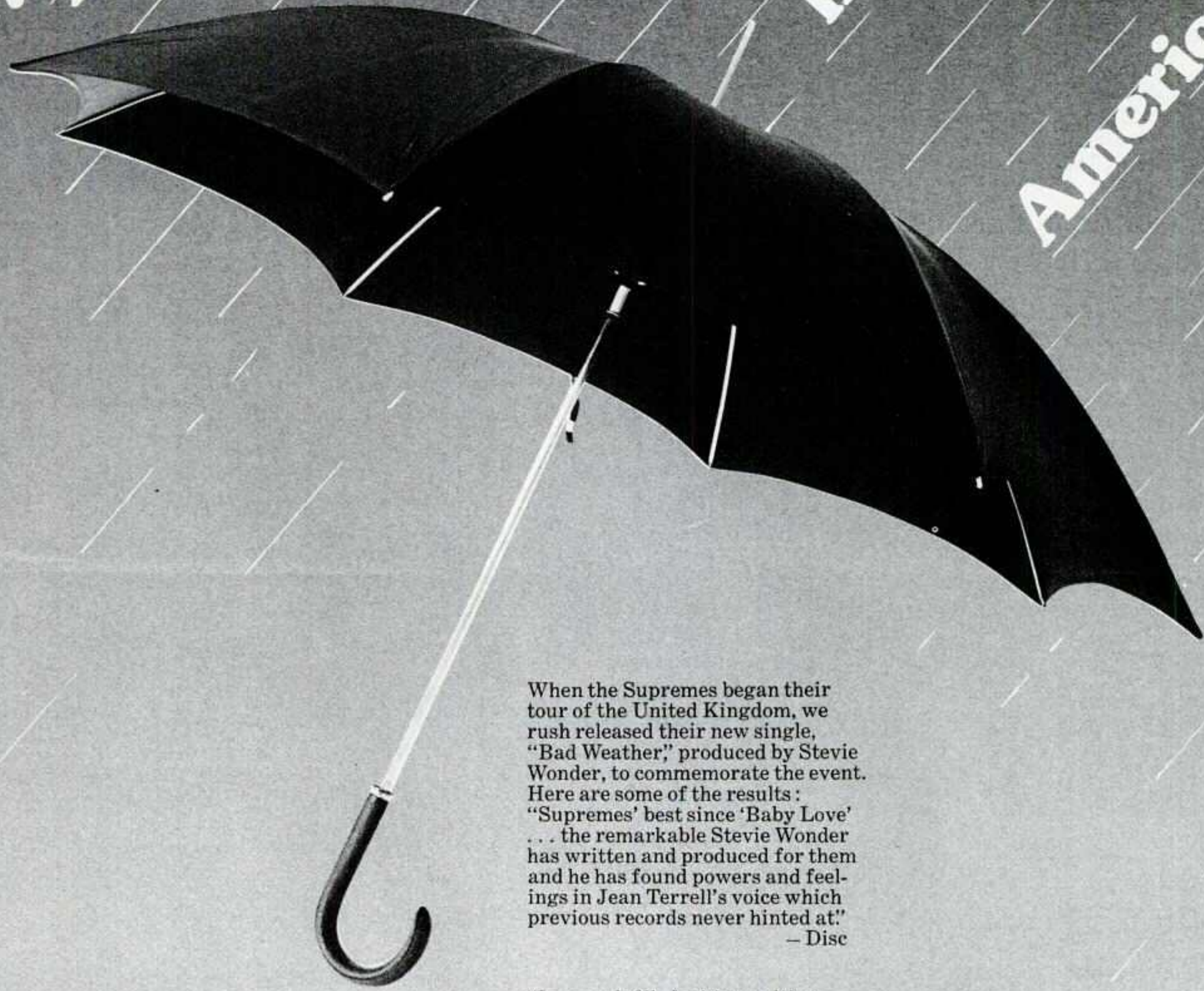
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"Bad Weather,"

hits England,

heading for

America.



When the Supremes began their tour of the United Kingdom, we rush released their new single, "Bad Weather," produced by Stevie Wonder, to commemorate the event. Here are some of the results:
"Supremes' best since 'Baby Love' . . . the remarkable Stevie Wonder has written and produced for them and he has found powers and feelings in Jean Terrell's voice which previous records never hinted at!"
— Disc

"In a week filled with revolting dross of all possible description, the arrival of something like this gives me new faith in humanity, and new optimism for the future!"
— New Musical Express

"Excitement. Stevie Wonder wrote and produced this sparkling opus for Jean Terrell, and it's certainly a meeting of the giants . . . Great production!"
— Melody Maker

When it rains it pours. "Bad Weather" was never so good.

The Supremes. "Bad Weather."
Produced by Stevie Wonder.

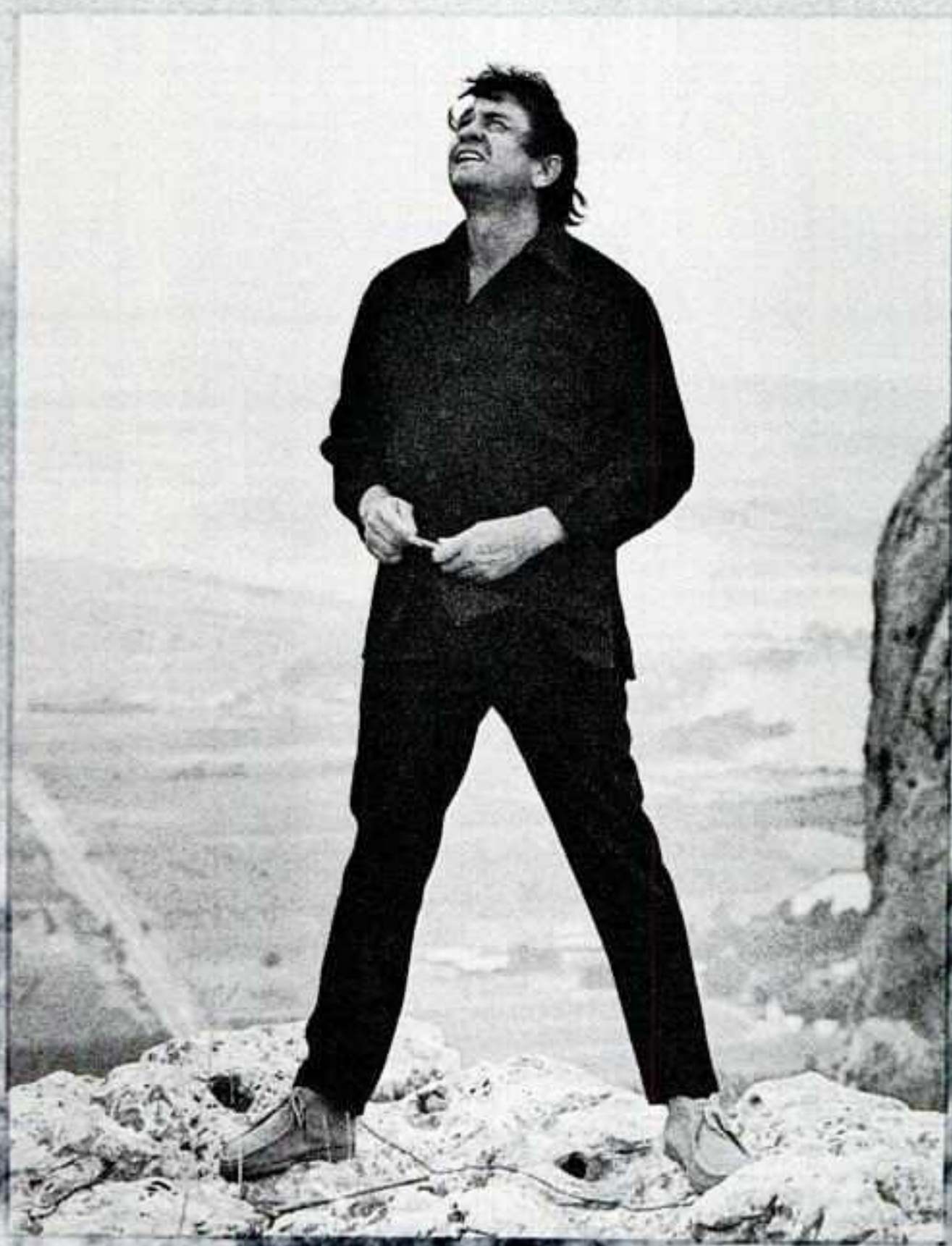
Motown Single #M1225

Listen to what's happening at Motown. You'll hear the times change.



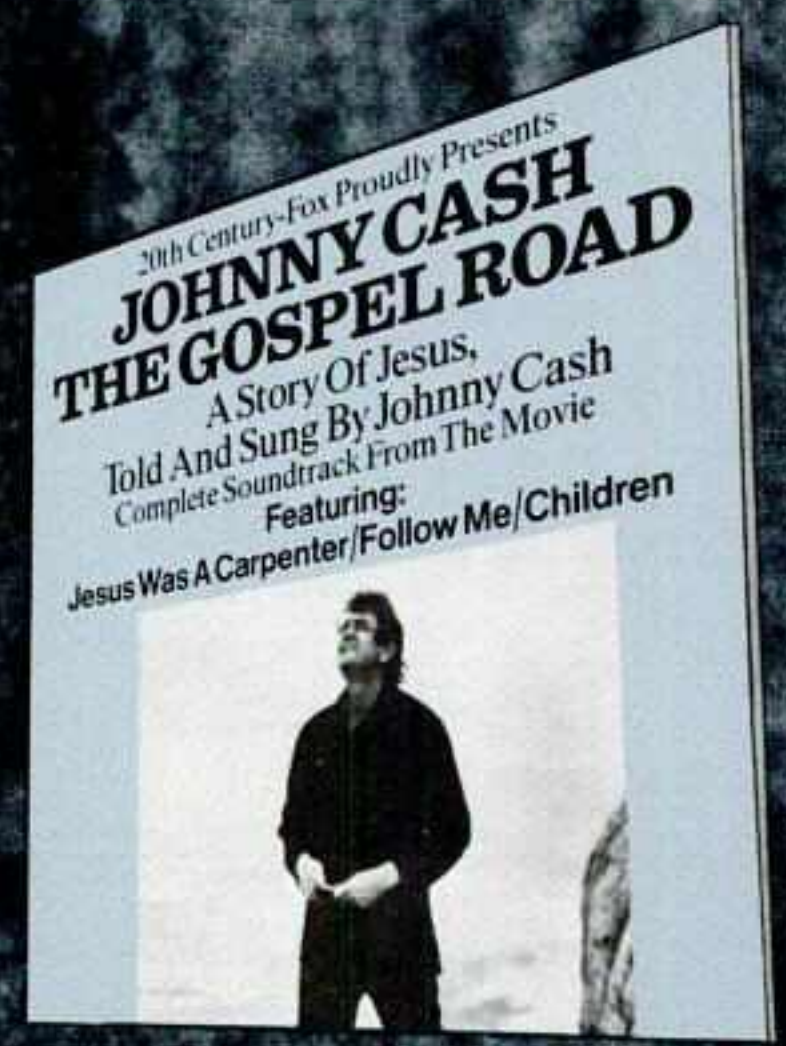
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THE GOSPEL ACCORDING TO JOHNNY CASH.



"The Gospel Road" is an extraordinary film of the life of Jesus which Johnny Cash produced, scored and narrated. He calls it "my life's proudest work" The soundtrack to this critically acclaimed picture is a specially priced 2-record set that includes all the

music, songs and narration. Two of the songs are so inspiring that we're releasing them as singles. June Carter's "Follow Me." And Johnny Cash's own "Children," one of the most beautiful songs he has ever recorded.



FOLLOW JOHNNY CASH ON "THE GOSPEL ROAD" ON COLUMBIA RECORDS

When you've written and produced
over 20 million selling records
for other people...
what's left to do?

You record your own album.



V6 5091

“Let It Be Written, Let It Be Sung”
by
ELLIE GREENWICH



Major Force Built

• Continued from page 1

tic's Ahmet and Nesuhi Ertegun, Jerry Wexler and, in its earlier period Herb Abramson; and such trail blazers as Sam Phillips of Sun Records in Memphis, Leonard and Phil Chess of Chess-Checker, Lou Chudd of Imperial, Art Rupe of Specialty and the Messner brothers, Leo and Eddie of Aladdin all had one thing in common—love for the product.

And from the fact of love flowed all else which ultimately brought success to many indies and catapulted Atlantic into its present status.

All Record Buffs

So love came before financial success. The original key Atlantic executives were all record buffs—collectors to whom a rare Gemnet 78 meant more than money. Out of this devotion to the product came knowledge—knowledge of the market, and of the song material, and of production values and distribution techniques. And that is how there developed within a company like Atlantic the type of operation where in every key executive was a total record man. Each man knew how to make a record; how to deal with music contractors, with disk jockeys, publishers, with distributors and with retailers.

The relationship, let us say, existing in the 1950's between an Ahmet Ertegun on the one hand and an indie distributor such as the late great Harry Schwartz and a retailer such as Washington's Waxy Maxy Silverman, was virtually a family affair. It was very close; and they all dug the artists and the distributors and retailers like Silverman even played a part in bringing local artists like Ruth Brown to the attention of the label.

Thus was built gradually the Atlantic catalog, rich in root music, rich in jazz, with material and artists ranging from the cotton fields to the sophisticated stylings of a Mabel Mercer and Bobby Short—and tapping the musical riches of Memphis, Muscle Shoals, New York, Chicago, Texas—indeed wherever valid music existed. So it is especially gratifying today to see Atlantic's activity in country music which, with blues, is so meaningful to American and world music.

Knew Artists

Even Atlantic sales executives knew artists and understood the idiom. Lew Krefetz, now a successful retailer and one time Atlantic sales executive, found the group, which ultimately became known as the Clovers, on a Baltimore street corner, singing for coins. He taught them their act and became their manager. Sitting in on Billboard record sessions in the 1950's, Krefetz used to say "I love this music."

During the peak years of the indie record business the phenomenon of owner management by a small knowledgeable group—those individuals understood virtually every facet of the record business—proved stiff competition for the then majors. The latter, with their giant departments and deadwood, found it difficult to compete with

such lean, efficient operations—operations of such manifold talent that if they faced a shortage of song material, for instance, they could and would write their own.

Thus Ahmet Ertegun, in those great indie days would take pen in hand when an act needed material and he would turn out pieces which would find their way onto the best seller charts, such as "Chains of Love," done to a soulful turn by Joe Turner, or "The Mess Around," one of Ray Charles' early, exciting recordings displaying not only the artists vocal capacity but also his grand pianistic ability. In fact it was often said with sadness as well as admiration, that it was unfortunate that a writer of the talents of Nugetre (Ertegun spelled backwards as on his songs) did not have the time to devote himself more to writing.

But as Joe Turner says in another of his earlier Kansas City styled disks, wherein he meets up with a chick whose books he used to carry to school: "Jump into My Cadillac . . . We'll Talk About the Future and Forget About the Past . . ." That is, we'll forget just momentarily realizing that the present greatness of the Atlantic label mirrors the achievement of the heyday of the indie record business. Let us hope that that period and its basic essentials, survives.

Theater Chain To Rock Shows

• Continued from page 1

The clubs will be open seven days a week and Handler said he will be looking at all types of acts "but they must be oriented for both listening and dancing. We may sometimes have a superstar act, but we will be looking primarily at up and coming performers who are known nationally but still charge in the \$1,000 to \$5,000 range. These acts would probably perform on the weekends and we can book well-known local talent or national acts who have a day off and are in the area during the week."

The first club will open in Texas and bookings will be set by May 15. Handler said he has spoken to a number of bookers and managers and most seem receptive to the idea. "Because of the areas I'll be covering," Handler said, "I'll have to deal with bookers all over the country and we may be able to put together some package tours for our clubs."

Low Admission

Admission price to the clubs will probably stay between \$1 and \$3, with the high end coming on the weekends. Budget for converting and opening the first club is set at around \$100,000.

Handler said he first came up with the idea for the clubs when traveling throughout the south and southwest on business. "I noticed there was a lack of clubs offering rock entertainment and priced in an area young people could afford," he said. "I'm talking about cities like Wichita Falls, Kan., Austin, Tex., where the state university is, Memphis, Houston, Dallas and places like that. We hope to keep our admission prices down by doing things on almost a wholesale level, such as buying large quantities of beer and having one waiter wheel a cart of pitchers through the aisles rather than a large number of waiters."

Within 30 days after the opening of the initial club, Handler hopes to open the next several and will have training programs in the field. Advertising will be done locally.

Handler is working with four "silent partners," including one involved in an advertising agency, two in engineering and construction to help convert the theaters and one involved in promotion. Bookings will be done out of Spokane, in cooperation with local promoters.

Merchandising: The Elvis Presley "Aloha From Hawaii" had as executive producers Elvis Presley and RCA Record Tours, which probably accounted for all the scenic shots of Hawaii that lasted around 30 minutes. . . . Wee-wee British: Stuart and Bradley James, aged 10 and 12, signed to Penny Farthing Records, distributed in the U.K. by Bell Records, will be the subject of a major promotion here. They will be promoted as a British reply to the Osmonds, Jacksons, etc. . . . Sire Records' "Focus 3" album was released ahead of schedule because of the amount of import recordings of the Dutch group flooding the U.S. market. Future copies of Focus albums will get simultaneous U.K. and U.S. release to prevent this. . . . Atlantic Records' Ahmet Ertegun conferring in Jamaica with Mick Jagger during the week. . . . Weekly product meet by Paramount Records, New York, picketed by firm's secretaries when executives sent out for meat sandwiches.

Neil Diamond's "Hot August Night" double MCA album is his biggest LP hit with the company already claiming 1.5 million sales. . . . A&M's Renee Armand sang the Oscar-winning song, "The Morning After" in the film, "The Poseidon Adventure." . . . David Clayton Thomas will film three 30-minute Canadian television shows. . . . Johnny Mathis to narrate "Peter and the Wolf" with the San Francisco Symphony. . . . Perry Como's new single is "And I Love You (Not Her) So." . . . Bo Donaldson and the Heywoods, who toured with the Osmonds on concert dates over the last two years, begin taping their own ABC-TV special, "Rockin' at the Palace" for Dick Clark Teleshows, with the first airing set for June 2. . . . Charlie McCoy, Grammy award harmonica player, is heard on the nationwide television commercial for Gillette Platinum Plus, "Father-Son." . . . Burt Bacharach, currently at Harrah's Tahoe, will soon be involved in the production of another album. . . . Riviera Hotel, Las Vegas, president Ed Torrez said last week: "We've hit the jackpot with our bookings. There's a new name to the game in Las Vegas—it's called contemporary talent." His reference was to the fact that he has Oscar award winners booked in the hotel—Joel Gray on April 25 and Liza Minnelli on Aug. 8. Following the award night the marquee outside the hotel read "Bravo Joel and Liza."

Dennis Lambert and Brian Potter to write "Shaft in Africa" title song with the Four Tops singing. . . . Dr. James A. Wheeler of University of California, San Diego, teaching two adult courses on rock culture. . . . U.K. label, Revelation Records printed on cover of Chilli Willi album: "All rights reserved. Unauthorized copying, public performance and broadcast of this record forbidden, otherwise we'll be after you with a big stick!" . . . Four hundred guests, including diplomats and press attended Washington reception for the Fifth Dimension in honor of their eastern Europe tour. Assistant Secretary of State for Educational and Cultural Affairs, John Richardson Jr. called the trip "a special occasion for all of us in the cultural relations field." . . . ATI's executive vice president Ira Blacker will be in the U.K. April 12-16 to meet with managers Billy Gaff, Gerry Bron and John Caletta. ATI currently represents their acts in the U.S. . . . Now that Fantasy-Prestige have pulled their lines from RCA's Music West to Record Merchandising, San Francisco independent, the switch reunited Jack Lewerke, RM executive vice president, with his former partner Ralph Kaffel, now with Fantasy.

Did War spend \$250,000 for a custom recording truck which will tape a live album from their May national tour? . . . Melissa Manchester, former Bette Midler Harlette, and now a Bell artist, signed a total exposure contract for ABC-TV talk shows and musical variety hours. . . . Isaac Hayes will play an ex-cop in "Two Tough Guys"—his acting debut. . . . Theme from "Brother Sun, Sister Moon" written by Donovan will be rush released, produced, arranged and performed by Arif Mardin on Atlantic. . . . June 1 is the cutoff date for submission of entries for the annual ASCAP-Deems Taylor Awards.

Fashion note: Randy Weidner, singer on Bob Braun's "50-50 Club" on WLW-TV, Cincinnati, sustained a broken jaw when he tripped on his bell bottom slacks and fell. He will be off the show for a month. . . . VMI, Las Vegas executives, Bill Porter and Irving Deutch have left the company. Porter is now concentrating on working with individual artists such as Elvis Presley. . . . Chelsea Records setting a Los Angeles telephone press conference for Australian artists Brian Cadd. . . . Steve Binder's pioneering TAMI rock film of a few years back to air of public television networks. . . . B.B. King and Fayett, Miss., mayor Charles Evers will co-host an all day "Mississippi Homecoming" June 12 as a tribute to slain civil rights leader Medgar Evers with Elvis Presley among artists invited to participate. Others include Jerry Butler, Ray Charles, Chambers Brothers, Arthur Crudup, Bo Diddley, Bobbie Gentry, Albert King, Fry Lewis, Leontyne Price, Charlie Pride, Rev. Cleophus Robinson, Staples Singers, Johnny Taylor, Muddy Waters and Tammy Wynette.

"Lost Horizon" soundtrack album has apparently sold over 150,000—it was released well in advance of the film, which did not receive the kindest of reviews. . . . Remarks out of context accounted for rumors that the Osmonds were moving to the U.K. for good. This is denied by the group. . . . Alice Cooper wore \$1 million in jewelry, supplied by Harry Winston Jewelers when he posed for the Salvador Dali chronograph. . . . One hundred eight

Inside Track

page souvenir folio featuring music from "Lady Sings the Blues" published by West Coast Publications Inc., Los Angeles. It contains 20 pages of still life of Diana Ross from the film and had to have the cooperation of 10 different music publishers who hold copyright on the various titles. . . . Daniel Ben Ay has set the Little Angels of Korea for their U.S. debut with Andy Williams at both Lake Tahoe and Las Vegas in August and September. . . . Kenny Rogers and the First Edition have signed a 16-week, two-year pact for the same money as they were getting in the main room of the Riviera, Las Vegas, to appear in the lounge of the Flamingo, Las Vegas. . . . New pairing for the Hilton, Las Vegas—Shirley Bassey and Liberace.

The Public Relations Association of Las Vegas are looking for "the official song of Las Vegas" and are asking for recorded compositions from musicians throughout the U.S. Song chairman is Marci Petersen at the Desert Inn Hotel—tapes please.

Bill and Taffy Danoff, formerly known as Fat City will guest star on all six of singer John Denver's BBC television specials from London. . . . Program director and disk jockey at Cincinnati's WEBN-FM, Dave Howe, played the part of a drug pusher in "The Crime," part of Avco Broadcasting Young Peoples series. The documentary was narrated by criminal attorney F. Lee Bailey. . . . Cochairmen of the Bedside Network of the Veterans Hospital Radio and Television Guilds charity ball at the New York Hilton, April 27, include Stanley Adams, ASCAP president, Bing Crosby, writer Dorothy Fields, and Ed Sullivan. . . . Fraternity Records boss Harry Carlson appeared in a two-hour guest shot on Jack Reno's Sunday show on Cincinnati's country music station WUBE, discussing the music business. . . . Alice Cooper with Flo and Eddie drew 12,000 to the 11,500-seat Cincinnati Gardens for their April 1 show.

All that glittered was in tribute to gold, that being recent disks by Procol Harum, mordant English rockers who have finally scored heavily with recent releases. With "Grand Hotel" the theme of the new LP, it seemed appropriate to celebrate. Thus, hand-calligraphed, very posh invitations, white tie and a genuine gala at the Terrace Room of New York's Plaza Hotel. The party of the year for many guests. Procol Harum's fete brought together industry, artists and various spicy interlopers; James Taylor and Carly Simon attended; Todd Rundgren sat at the feet of Alice Cooper, with the Runt wearing lame formal wear and vari-colored hair while Alice was conservative in flaming tartan. Buzzy Linhart, now free from Buddah and scouting for new territory, zoomed through the hall with Claudia Lennear and Alice Playton, Lemmings' answer to Mick Jagger. Bette Midler grinned perpetually while guitarist Sandy Bull danced with Sandy Denny who also wanted to dance with Mo Ostin and James led Carly through some turns.

Equally regal, drinking in the elegance of the surroundings, were industry heads: Warner Bros. chairman Mo Ostin was among the guests, as was Chrysalis' first half, Chris Wright. WEA folk from both coasts and the U.K. flew in, matched in spirit by the legions of writers, musicians and others who rose to the occasion in formal wear, 19 century naval uniforms and fur (Bugs Bunny also made an appearance). Most were on their best behavior, despite the rich temptations of the buffet table, four bars and the entertainment: dancing cossacks, sabres flashing, can-can girls and a society orchestra. Even Andy Warhol seemed impressed.

Press report: Mick Jagger and Andy Warhol planning a musical to feature Jagger's wife, Bianca. Warhol also stated to be interested in a Mr. and Mrs. Jagger film where they would play brother and sister. . . . Ringo Starr denied Beatles get together stories in London. "We are doing quite well on our own," he said. . . . The Buck Ram Platters will participate in the 25th anniversary celebrations of the formation of the state of Israel. . . . American Airlines commercial, "The Good Life" now released as a single-song (as in the commercial which features the bikini-clad girl coming out of the ocean) by Julius LaRosa.

Sir Edward Lewis, British-Decca chief, and Lady Lewis were guests of honor at a New York reception held to announce the U.S. distribution, by London Records of Jonathan Kink's U.K. Records. . . . Jazz pianist Mary Lou Williams will perform Mary Lou's Mass on Palm Sunday, April 15. . . . David Gordon and Arnold Maxin are releasing a "Sexual IQ Test" album based on the best selling Dell paperback.

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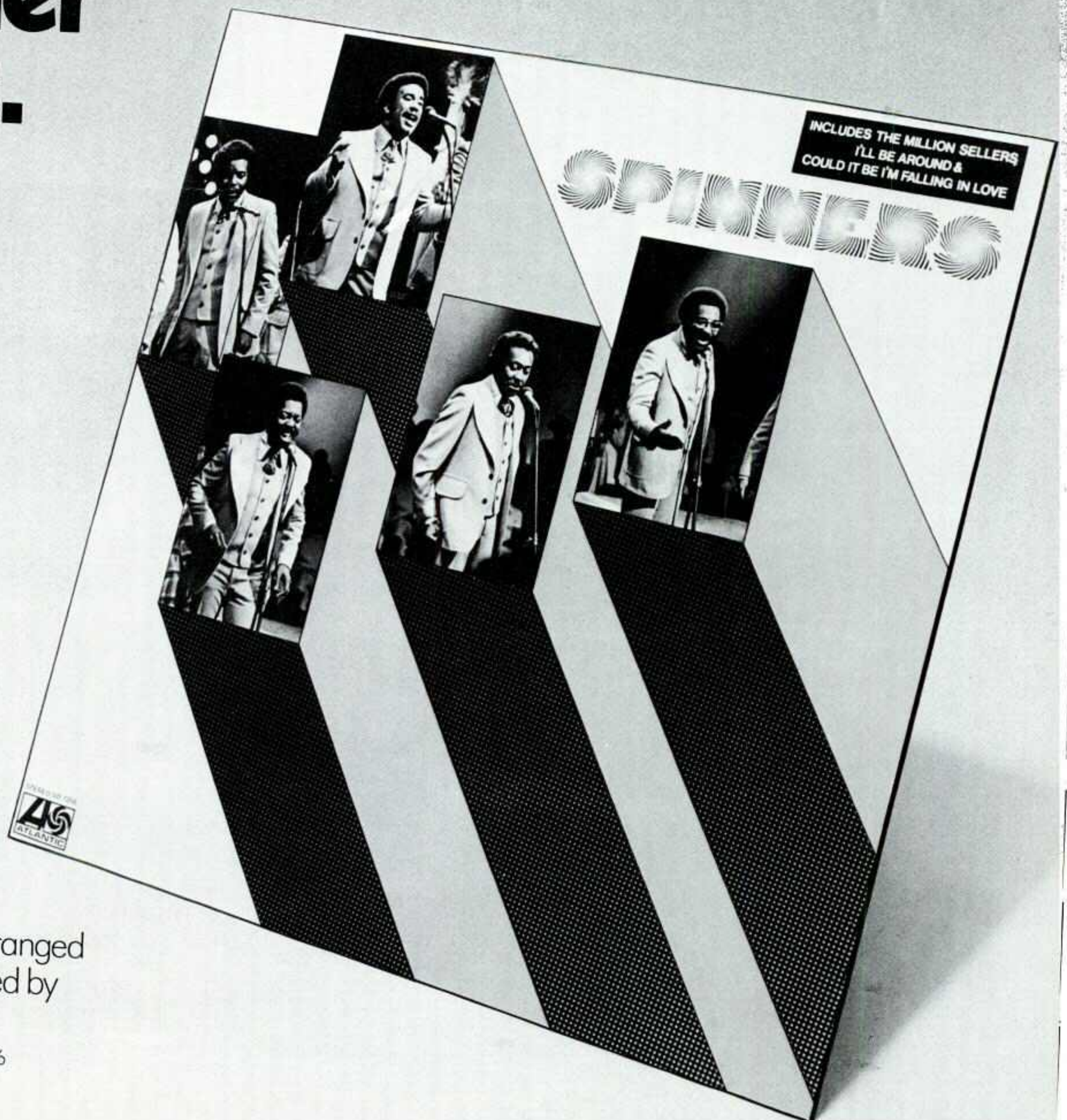
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