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Newsweekly

CARTRIDGE TV PAGE 24

HOT 100 PAGE 52

TOP LP'S PAGES 54, 56

Polygram in Bid To Acquire MGM

By PHILIP PALMER

Staff Member, Record & Tape Retailer

LONDON—After over one year of negotiations, the Polygram group has reached agreement in principle to buy MGM Records.

The deal has been formulated between MGM president James Aubrey with Joop Van Der Velden and Kurt Kinkele of Polygram.

No details of the planned acquisition have been announced and the deal still has to meet with the approval of Polygram and MGM stockholders. The deal concerns only records, and Van Der Velden, an executive vice president of Poly-

gram, said that the company was not interested in acquiring the MGM music publishing group, Robbins, Feist and Miller.

MGM will still be run as an independent company in America under president Mike Curb although there might be some liaison on the creative side between MGM and Polydor Inc. in the future.

It would appear that MGM now seems to be concerned with the continuing profitability of its music publishing activities.

For the past year, particularly since EMI stopped its talks with the U.K. music publisher Francis Day and Hunter, MGM has been

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Dealers Claim Price Freezeout

By DAN BOTTSTEIN

NEW YORK—"We are dissatisfied with manufacturers, distributors and one-stops who open retail stores in unfair competition with small retailers." That was the keynote sounded at the meeting of the Association of Record Dealers held here Feb. 23, at the Sheraton Inn.

The dissatisfaction expressed by Herman Goldfine, owner of the Rivoli Music Shop, New Brunswick, N.J., was also voiced by the entire gathering. Norm Seeman, owner of Gemini Records in Long Island City deplored what he called "vertical integration" by record manufacturers. By going into the retail business, he asserted, these giant companies are, in effect,

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Pepper Stores Open Club Spiced With Jam Sessions

By BILL WILLIAMS

NASHVILLE—The Sgt. Pepper retail store here, which recently formed a buying co-op with the Muntz Cartridge City outlets, now will open a night club in the Hillsboro Village area.

Ken Schneider, who bought out the Sgt. Pepper complex, said the new club would use live acoustic acts, and would feature such things as a pre-dawn buffet for musicians coming off sessions. Additionally, special meals and beverages would be provided for artists in sessions, to be delivered directly to the studios, courtesy of the club.

The new club will have jam sessions each Friday afternoon, and a "happy hour" every evening at which time drinks will be sold by the pitcher.

Special artists who are in town recording will be allowed to exhibit their tapes and LP's at the club.

The club will be managed by Ed White, who formerly operated entertainment centers in New York and other cities.

The next move on the part of the Peppers group is to acquire a full-line record store, with no tapes. "It will be strictly records," Schneider said, "of every sort imaginable." Tapes will be available at all of the other Pepper and Muntz outlets, along with clothing and other items which appeal to the young.

Even here there will be more diversification. The aim is toward the total youth market.

Deal-Making Set for Study

NEW YORK—The art of deal-making at all levels of the music-record industry is becoming increasingly complex. The intricacies of negotiations are even more involved in the global arena.

Trends are ever-changing and techniques are being honed to a finer edge as worldwide experts drive to best their competitors. Today's negotiator, for example, splits the world, and by devising a different deal for each country, often times is able to come up with a far more attractive total than by setting one worldwide deal.

The factors involved affect all negotiations, whether they be between artist, manager, agent, independent record producer, label, accountant, publisher, writer, attorney, film company, Broadway, TV,

(Continued on page 8)

Hawaii Makes Waves to Set Up Music Industry

By ELIOT TIEGEL

HONOLULU—A large scale attempt at creating a music industry in Hawaii with the emphasis on contemporary styles, not hula sounds, is in its initial stages.

The new Assn. For Hawaiian Music has 150 paying members, according to Bud Dant, its executive director. The goal is 300 this year.

The organization is being patterned conceptually after the Country Music Assn., Dant, a 14-year veteran with MCA said. He has

been living here since last summer, helping to start the organization and doing freelance producing for several local record companies.

There is a large contingent of members who live on the mainland, and Dant hopes to have them participate in the creation and recording of material by Hawaiian musicians.

If a song is written by someone on the mainland and cut by a Hawaiian act, that's music from Hawaii. If a local group records something by a local composer, that's music from Hawaii. These are the standards to be followed.

Dant believes a contemporary hit by a Hawaiian act can bring focus on the state as a virgin area for recordings.

Dant has spoken with this city's

(Continued on page 58)

'Love Story' Looks Lovelier

By CLAUDE HALL

LOS ANGELES—The music rights alone to the movie "Love Story" may be worth more than \$10,000,000, according to Howard Minsky, the man who produced the movie and will soon release his new film "Jory." Al De Lory, an independent record producer and recording artist, has been signed to write the music score for "Jory." De Lory produces Glen Campbell and Gary Puckett, among others.

"I think the music of 'Love Story' was responsible for a great

RCA Distrib Aim: Service & Speed

By PAUL ACKERMAN

NEW YORK—Speed of delivery and service, together with product awareness and a sense of urgency, are goals of RCA Records' distribution philosophy; and all necessary steps to achieve such an operation are being pursued, according to Eugene Settler, division vice president, marketing, RCA Records. A prime example of this is the scheduling of a new distribution point—a stocking satellite—situated in Atlanta and designed to cover all customers in the Southeast, the area ranging from Florida northward to Virginia and westward to Louisiana.

Settler noted that the creation of this stocking unit, scheduled for mid-March, will save one week's time in fulfilling orders. In addition to the stocking unit, additional salesmen will be located in the Atlanta market.

Heretofore, Settler pointed out, it has taken seven to nine days to fulfill orders from Indianapolis for the areas mentioned above.

'Our Aim'

"Our aim," Settler said, "is to have all orders delivered no later

Court Reviews Drug Lyrics

By MILDRED HALL

WASHINGTON—The FCC's controversial drug lyric policy against the airing of any records that "tend to promote or glorify the use of illegal drugs" is again facing court review. Also at issue will be the commission's refusal to rule on whether the uncensored musical programming of Yale Broadcasting station WYBC-FM would pass muster at the commission.

The petitioners, who include the

(Continued on page 4)

than the second morning following placing of the order. Ultimately, we hope to have next-day delivery in 80 percent of the country. That is the big thrust now."

Settler added that in the event examination indicates the need of additional stocking units similar to what is planned for the Southeast area, such units will be added.

Settler reviewed developments of the past year in the distribution of

(Continued on page 4)

Survey Out on Pop Audiences

By EARL PAIGE

CHICAGO — A comprehensive survey of pop concert audiences has revealed that rock fans switch stations frequently, are knowledgeable about closed circuit television, and use copious amounts of blank tape.

Triangle Productions, which conducted the survey, described the project as the first of its kind. Word of the poll has elicited interest from record labels, radio stations, tape recorder manufacturers, and other business segments.

A total of 54,000 patrons attending 24 principally rock concerts were solicited by questionnaires over a two and a half month period, according to Dennis B.

(Continued on page 4)

Pro-Eire Disk Draws BBC Ban

by PAUL PHILLIPS

Staff Member, Record & Tape Retailer

LONDON—Latest victim of the BBC's policy not to play records that take a political standpoint is McGuinness Flint's Blue Mountain single "Let the People Go," described as "a song about Ireland 1972."

The ban, also imposed by Radio Luxembourg, is like the one imposed on the Wings single "Give Ireland Back To The Irish," which according to the BBC takes a definite political standpoint on the Irish situation.

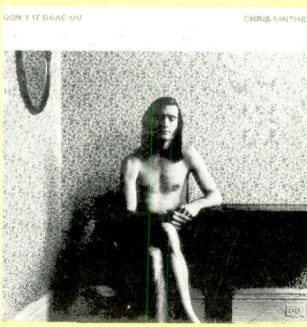
However, the "Miners' Song," by John and the City Lights, which describes the toughness of a miner's work and life, has, at a time when the miners have been involved in a strike for more pay, managed to escape the ban.

John, formerly "Man From Naz-

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Poppy: A Growing Concern

CHRIS SMITHER



DOC WATSON



Although Papa John Creach has become something of a legend, to hard rock fans of Jefferson Airplane and Hot Tuna performing with these bands for the past one and a half years, this 54 year old funky fiddler has played classical, jazz, and Rhythm and Blues for more than thirty years.

He has performed in the past with some of the finest black performers in the world including Big Joe Turner, Jimmy Witherspoon, T-Bone Walker, Jimmy Rushing, and Roy Milton, to name a few.

"The Janitor Drives a Cadillac" and "Over the Rainbow" are the sides to John's first Single (#65-0501) from his very successful LP "Papa John Creach" (FTR-1003; P8FT-1003; PQFT-1003; PKFT-1003).

GRUNGE

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EDITORIAL

Youth Must Be Heard

The music industry has a unique social responsibility to help bring to the polls the greatest possible number of new 18-20-year-old voters.

Rock music is the art form that today clearly has the strongest empathy with young Americans. And the recently franchised 18-year-old voters can best be informed of their great new opportunity to have a voice in the government of the U.S. via the media of popular music.

Bringing out the 18-year-old vote should not be considered a controversial or partisan issue. It is a plain patriotic duty to help any American understand and use the power of his responsible balloting choice.

As detailed on page one of Billboard last week, a number of major record companies and artists have already taken an active role in communicating with first-time youth voters. More and more, our industry is recognizing its responsibility to take steps like inserting registration information in all record albums, print advertising, billboards and radio commercials, or for artists to make onstage appeals at their concerts.

But we need much more of this, and quickly. Getting out the 18-year-old vote should be a united industry-wide project. All the major record companies should bring their participation up to the level of pioneers like Warner Bros., A&M and Ode. Far more artists should follow the example of involvement set by the likes of Chicago and the Beach Boys. Although in most states, eligibility to register in time for the 1972 presidential primaries ends in April, 18-year-olds can register to vote for president right up until the November elections.

Large-scale polls have shown that the advent of some 25 million new young voters does not automatically mean revolutionary changes in the nation's laws. Although 18-year-olds are generally less conservative than their elders on issues like peace or ecology, the overwhelming majority of young Americans are well within the mainstream of U.S. political opinion and can by no means be described as extremists of either the left or the right.

The sad truth which has emerged from early efforts at 18-year-old registration is that millions of young potential voters are even more apathetic about this nation's electoral system than their elders. The reasons for this are certainly not mysterious. These are young people who have grown up with the shattering experience of assassinations of leaders like the Kennedy brothers, Martin Luther King Jr. and Malcolm X. And today's young men are continually under the real risk of being sent to face death in a war which recent polls show is now disagreed with by a majority of Americans.

The young must be "sold" on the concept that necessary progress in America can best be made by voting power. Though this is not cheerful news, it is a fact we must accept. And this brings us right back to the unique power and responsibility of the music industry to bring out the 18-year-old vote.

Billboard is more than willing to do its share in this drive. We at Billboard feel that our most useful function is to serve as a communications center, helping to coordinate a united industry-wide effort.

Can-Base Sets Up Los Angeles Office

LOS ANGELES—Can-Base Records, newly formed in Vancouver, has opened its sales, promotion and administrative office here headed by Billy Sherman.

The company is a subsidiary of Can-Base Industries, a copper mining operation, traded on the Vancouver exchange.

The Vancouver office is staffed by a number of Americans who have moved to Canada. There's former Los Angeles personal manager Jack Herschorn, who is a vice president of Herschorn Productions, a second music subsidiary of the parent company; Steve Douglas, former producer for such acts as Glen Campbell, Wayne Newton and the Lettermen, and Paul Horn, a jazz flutist.

Douglas and Horn will produce pop acts, using the company's 16-track facility in Vancouver, the former Aragon Studios by another ownership. Douglas and Horn are on the record company's board of directors.

Sherman, as president, plans hiring a small staff for the local office and will be commuting to Vancouver. The first act on the

Jewel/Paula Deal

SHREVEPORT — Jewel/Paula Records has lined up two new distributors, according to label president Stan Lewis. New distributors are Hotline Distributors in Memphis and Sam & Dave, Los Angeles.

label is a Canadian rock band, Christian, produced by engineer Mike Flicker.

The label hopes to sign American acts in addition to developing Canadian talent.

Sherman has contacted 20 U.S. independent distributors about handling the label. He plans having 28 to cover the U.S. Foreign distribution and tape rights have not yet been assigned.

The Christian LP should be released within the next five weeks.

The label will control a number of existing publishing firms including Sherman Music, Sue-Rik Music, How About Music, and Jack Herschorn Music.

'Shaft' and 'Broomsticks' Riding in the Oscar Race

LOS ANGELES—"Shaft" and Walt Disney Studio's "Bedknobs and Broomsticks" each won song and score nominations in the annual Oscar race.

Other song nominations were: "All His Children," sung by Charley Pride in "Sometimes a Great Notion," by Henry Mancini with Alan and Marilyn Bergman lyrics; "Bless the Beasts and Children," by Barry DeVorzon and Perry Botkin Jr.; and "Life Is What You Make It" from "Kotch," by Johnny Mercer and Marvin Hamlisch.

Isaac Hayes' "Shaft" competitors

Starr Seeking Buy of Le-Bo

NEW YORK—The Starr Broadcasting Group, New Orleans, is negotiating to acquire Le Bo Products Co., New York, for an undisclosed amount of cash.

If the acquisition is consummated, Le Bo will continue in the tape accessory field under present management, according to Leslie Bokor, president.

A spokesman for Starr Broadcasting said negotiations are continuing in New York. Peter H. Starr, president, was unavailable for comment.

Col Signs New SQ Licensee

NEW YORK — Columbia Records has added another licensee for its SQ disk system, Instruteck, a Norwich, Conn., company founded in 1969, which specializes in developing private label products for the home entertainment field. Instruteck is already manufacturing SQ equipment under private label contracts.

The Norwich firm is headed by Isaac Sommers and Morris Esformes. Both men have extensive backgrounds in the design, manufacture and marketing of electronic equipment. Besides its SQ products, Instruteck has developed a full line of receivers for audio distributors and retailers.

Top Disk Execs on Platt Fete Committee

LOS ANGELES—Major executives in the record industry head the dinner committee for the Herman Platt testimonial April 16 at the Beverly Hilton Hotel.

They include: Mike Maitland, president, MCA Records; Joel Friedman, president, WEA Distributing Corp.; Art Grobart, president, Disco Distributing; Jay Lasker, president, ABC/Dunhill Records; Nate Duroff, president, Monarch Records; Sam Ricklin, president, California Music; Hal Cook, vice president, Billboard Publications; Clyde Wallich, president, Wallich Music City; Bob Fead, sales vice president, A&M Records; Brown Meggs, Marketing vice president, Capitol Records, and Mrs. Jeanne Hansen, buyer with Platt Music.

An attendance of upwards of 500 persons is expected for the \$150 a couple event from Platt's friends and associates in record, home appliance and TV fields. Platt's firm, Platt Music Corp., operates the music departments in the 18 May Co. stores in Southern California.

Proceeds from the dinner will establish a research fellowship at the City of Hope Medical Center. It will be known as the Music, TV

ASCAP's U.S. Take In '71 Was 59.5 Mil

LOS ANGELES—ASCAP's domestic revenue in 1971 totalled \$59,521,000. Coast members were told last week at the society's membership meeting at the Beverly Hilton.

Licenses plus symphonic works and concerts drew \$57,703,000; interest on investments earned \$1,592,000 and dues brought in \$226,000.

The balance available for distribution after deducting salaries and overhead expenses was \$45,930,000, president Stanley Adams reported.

Monies from foreign distribution totalled \$8,201,000. Last November \$11,082,000 was distributed from funds collected from CBS, ABC and NBC covering prior years, Adams pointed out.

Adams again attacked the current situation in which users of Muzak systems—"pay a small percentage of their income for the right to perform such works, and legal history records that they only pay that because ASCAP has waged long and expensive courtroom struggles."

Adams cited several points which have to be included in any new copyright legislation: the term should be life plus 50 years with existing works extended from the present maximum of 56 years to 75 years; the exemption for jukeboxes should be removed; the "for profit" limitation should be elim-

inated for musical works and the right of public performance recognized for musical works, there can be payment exemptions for charitable and educational performances; cable TV should pay royalties, and the compulsory license for mechanical recordings should be eliminated. "Writers and publishers should not be deprived of their right to bargain freely for record royalties."

In bringing members up to date on the matter of secondary lyric payment—in which royalties are paid to someone who writes for foreign works which are played

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RIAA Drive Vs. Piracy Is Stepped Up

NEW YORK—The Recording Industry Association of America (RIAA) has allocated a 1972 budget in excess of \$1 million to combat the spread of piracy and counterfeiting of sound recordings.

The expanded and intensified program involves the systematic shopping by RIAA staff, of retail shops and other vendors of phonograph records and prerecorded tapes, for illegal product.

According to Jules Yarnell, the RIAA's special counsel on anti-piracy activities, prompt reports will be made to the authorities and to RIAA member companies whose

(Continued on page 46)

Motown Inks J. Ross Firm

NEW YORK—Motown Records has signed Jerry Ross, president of Jerry Ross Productions, to the label to beef up its activities in the New York area.

Ross will sign writers and producers and will also produce records with artists that he will bring to Motown for distribution.

Already lined up are Crystal Mansion, Wolfe, the Mob, the Festivals and the Courtships.

Additionally Ross will produce for established Motown artists. His organization, which includes Art Ross, operations director, and Gus Arons, office manager will be based at 1855 Broadway.

Hanson Deal Daybreak

LOS ANGELES—Print rights to the catalog of Daybreak Records publishing division have been obtained by Hansen Publications. Hansen will distribute songbooks and sheet music of Daybreak material in the U.S., Canada, United Kingdom and Eire. Included in the deal are writers Frank Sinatra Jr., Les Brown, Sonny Burke, Larry Groce, Paul Francis Webster and Denny Guy.

In another Daybreak move, the label has obtained world distribution for a recent Australian gold album, "Rollin' Free," by actor-singer John Laws.

Broadcaster Sues Rudman

NASHVILLE—WKDA program director Ron Huntsman has filed a \$50,000 damage suit in Circuit Court here against Kal Rudman claiming he was libeled in a publication called "The Friday Morning Quarterback." He has demanded a jury trial.

The suit contends the publication carried a report called "Transcript of a Telephone Call" in its Jan. 28 issue, purportedly carrying an account of a phone conversation between Rudman and Mega Records secretary Allison Mutch.

Huntsman contends that, as a result of the published article, he has been held up to ridicule and that his job at WKDA is in jeopardy. Plaintiff charges that "his reputation for credibility in the radio industry has been damaged."

Huntsman is represented in the case by attorney Stanley Chernau.

Polydor Bows Brown Series

NEW YORK—Polydor Inc. is launching the James Brown Soul Classics series, starting immediately with the release of 20 back-to-back single hits by Brown on 10 singles.

The advertising and promotion campaign complementing the series includes a special 3x4 foot poster to be sent to all dealers and one stops and special divider cards for the set. The singles will have a special label and be packaged in special sleeves.

The singles can be purchased separately.

RCA Distribution Goal: Service, Fast Delivery

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RCA product. He pointed out that Music Two was formed to be the sales arm of RCA Records nationally, and of any independent lines. This was organized after RCA bought Music West on the West Coast in 1971, at which time Music West became the distributor of RCA Records in Los Angeles and San Francisco. "We did not take out any distributors, we just added more salesmen. We were after product awareness. In Philadelphia, Schwartz is giving us that.

"In the Cleveland-Pittsburgh market we had no distributor, so Music Two opened there about July 1971. St. Louis was opened in September. Our chief forte is product awareness. . . . I want the customer, wherever he is, to be cognizant of RCA product," Settler said.

Indie Distributions

In answer to a query about indie distributors, Settler affirmed that RCA wanted them to grow with the company and no product would be pulled where a competent job continues to be done.

Settler, speaking of the company's policy of distributing independent labels locally (such as Mu-

Cassidy Forms Co.

LOS ANGELES—Ru-Da Music has been formed by David Cassidy and Aarons Management. The firm will publish material by Cassidy, co-star of the Partridge Family as well as signing outside songwriters. His first song, "Ricky's Tune," appears on his first solo LP, "Cherish," released on Bell.

Survey on Pop Audience

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Mayoff, who works at the firm headed by Frank Fried. The questionnaires contained 13 questions requiring 75 different responses although 55 were check-off type responses.

Mayoff was involved in research at CBS for five years and holder of a marketing and behavioral sciences degree.

Wide Age Group

A striking response to the survey was that the audiences attending "Jesus Christ Superstar" ranged in age from 9 to 67. "We found much common ground, however," Mayoff said. "For example, audiences of 'Jesus Christ Superstar' indicated a preference for acts such as Crosby, Stills, Nash & Young, just as much as audiences at Quicksilver Messenger Service.

Another factor was the common demographics showing up from people attending seven performances of "Jesus Christ Superstar" and performances of other acts, mostly rock. The questionnaires were passed out at performances of Donovan, Isaac Hayes & War, Quicksilver Messenger Service, Faces, Grass Roots, Deep Purple and Buddy Miles, Delaney & Bonnie & Friends, Sha Na Na, The Beach Boys and "Jesus Christ Superstar."

There was a difference though in the responses from Chicago audiences and from audiences in Minneapolis (the Deep Purple and to get into the questionnaire. Secondly, Andy Frain ushers were aggressive in urging people to fill them out and in collecting them.

The radio dial switching was pointed up by the indecision of people to list the station most consistently listened to. For example, questionnaires were found where WDAI (the ABC progressive rock station here) and WGLD (the local progressive Sonderling station) were both listed.

"This section of the survey tells us some things we might not learn from radio ratings," Mayoff said. He added that radio stations were

sic Two's handling of the ABC-Dunhill group, Fantasy/Prestige and the Buddah group at its Cleveland operation, and Music West's distribution of the Fantasy/Prestige product, stated that selectivity is a key. "In any one market we will distribute no more than four other groups of labels in addition to the RCA labels," he said.

Drug Lyrics Review

• Continued from page 1

members of the National Coordinating Council on Drug Abuse and others, have submitted their case in a new brief to the U. S. Court of Appeals here. They are represented, as in previous anti drug-lyric petitions at the Federal Communications Commission, by Tracy Westen of the Stern Community Law firm here, and Washington attorney Eric H. Smith.

The current brief for the petitioners attacks all of the FCC's drug-policy statements as "vague," "overly broad" and unconstitutional promotional of self-censorship among broadcasters. The FCC is charged with censoring by implied threat that licensees' failure to interpret the drug lyric orders properly can jeopardize the license.

The appeals court is asked to order the Commission to rule on the Yale Broadcasting record programming policy, or in the alternative kill the FCC's drug-lyric policy statements as contrary to the First Amendment. A third alternative would be to order the FCC to conduct regular rule-making proceedings on its unclear drug lyric policy.

The 70-page brief goes back

over all of the ironies and confusions arising from the FCC's March 5 call for a "before-broadcast" screening of all records played over the air, to check language for lyrics that might "tend" to promote drug use. As frightened broadcasters began wholesale censoring of young rock music, petitioners requested clarification—and got further confusion.

The FCC, in May of 1971, said it had not meant that licensees had to check each and every record to be aired. They could designate this job to deejays or programmers. But in the case of a doubtful lyric, the management was to be consulted and render the final judgment—assuming the deejay understood frequently unintelligible lyrics, and could rightly interpret the new and esoteric uses of individual words in young rock music. Nor did the FCC state exactly how much responsibility rested with management.

Also, in the allegedly "clarifying" statement, the FCC said it would not review any licensee's judgment to play a specific record—apparently leaving it up to him to decide whether a lyric was pro or anti-drug use. The important thing was for the licensee to "know" when the forbidden lyrics were being aired over his station, and to make a "judgment" about playing such a record "repeatedly."

The brief notes a resulting irony: "A licensee, therefore, could not lose its license for consciously playing pro-drug songs. But it might lose its license for unknowingly doing so." The licensee did not have to review each record, FCC said, but was to decide things in a "reasonable," "responsible" and "good faith" manner. Unless, FCC added, there was a "clear and present danger" in the lyric—and the court brief says that whatever this meant was never made clear.

In affidavits submitted with the brief, the appeals court is told that licensees queried came up with entirely different interpretations of both the FCC policy and the meaning of songs like "One Tote Over the Line." Many frankly chose to play safe and censor record play, rather than risk trouble.

The final petition sent to the FCC, which asked about pre-screening of records, and included the Yale Broadcast request for review of its proposed uncensored radio play, was rejected by the FCC—a denial that prompted the first court appeal by Westen (Billboard, Oct. 16, 1971).

The current brief points out that to play it safe, rock stations, some with over 7,000 albums would have to screen them all—each requiring 30 to 40 minutes of play. The Yale Broadcasting station's 5,000 recordings would need 2,500 hours for listening just once to each record. Add to this the job of ascertaining the lyrics and the meaning of each word, as the FCC requires, and the task would be hopeless. Smaller stations would simply founder, the brief notes.

All of this situation promotes a broadcast paranoia—that is contrary to the First Amendment, and is deadly and inhibiting to all spontaneity in broadcast music programming over the air, the petition concludes. In addition to violating the American right of freedom of speech, the FCC policy violates the Communication Act, which bans any regulation that could result in "interfering" with that freedom, the brief holds.

Jay-Walking Is Chess Distrib

NEW YORK—Chess/Janus Records has reached a distribution agreement with Jay-Walking Records, headed by Clarence Lawton.

Jay-Walking was formed 18 months ago by Lawton and Bobby Martin, who produces and manages Jay-Walking artists The Continental Four. Recent releases on the label by these artists will be joined by a single by Ray Gant.

BUDDAH, RCA MUSIC 2 TIE

NEW YORK — The Buddah Group of labels will be distributed in the Cleveland and Pittsburgh areas by RCA Records' Music Two, Inc.

The announcement was made by Neil Bogart and Art Kaas, co-presidents of the Buddah Group, and Eugene Settler, vice president of Music Two.



DISCUSSING plans for the first release on the new Chelsea Records for which product will be created and produced by the Wes Farrell Organization and manufactured and marketed by RCA Records, are, left to right, Fred Haber, RCA Records' counsel; Richard Roemer, counsel for Farrell; Wes Farrell; Mort Hoffman, RCA Records' division vice president; and Mel Ilberman, RCA Records' director of business and talent affairs. (The story was reported exclusively in Billboard, Feb. 26.)

Nashville Paladium Will Open April 3, Top Acts Set

NASHVILLE — The Nashville Paladium, a massive building which will include a main ballroom for 1,400, a piano lounge for 150, and a VIP lounge to handle another 250 guests, will open April 3. Already booked into the club are Wayne Cochran and C.C. Riders, Stan Kenton, Frank Sinatra Jr., the Platters, Lionel Hampton, Johnnie Ray, Danny Davis and the Nashville Brass, Fats Domino, and Charlie Rich.

"It will be basically a pop and pop-rock club with some uptown country as well," said Lola Wager, an official of the club. It is owned by Robert and Edward Todd, who also own several small clubs in the area, and is managed by John Wallace.

Miss Wager said some of the country acts to play will be Judy Lynn, Jerry Lee Lewis, Hank Thompson, Hank Williams Jr., and Mel Tillis.

The Todd brothers have spent \$350,000 remodeling the existing structure which originally was a massive laundry, directly across from the Country Music Hall of Fame and Museum on 16th Avenue. After that it was used by Certron during its brief stay here.

The piano lounge will feature Barbara Perry, a black jazz pianist

who will be brought in from Memphis. The VIP lounge will have its own private entrance and exit, with mirrored walls so that its patrons may see the show and the downstairs customers, but cannot be seen themselves.

Each scheduled act will play a five-day stint. This is the first time this city has gone this route with a full-sized club.

NARAS Sets Nashville Acts

NASHVILLE — Entertainers from virtually every field of recording, but all living in this area, will be featured at the annual NARAS banquet here March 7.

Ray Stevens, Mickey Newberry, Conway Twitty, Loretta Lynn, Freddie North, The Statesmen, and Clarence Carter and Candi Staton will perform to honor this chapter's nominees for Grammy Awards. The performance here will precede the televised network show by a week.

Stevens will double as master of ceremonies for the formal affair.

Hank Levine and his orchestra will provide the music.

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"Spinning Wheel"
"You've Made Me
So Very Happy"
"Sometimes in Winter"
"And When I Die"
"God Bless the Child"



"Lisa, Listen to Me"
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"I Can't Quit Her"
"Hi-De-Ho"
"Go Down Gamblin'"

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LONDON: 7 Carnaby St., London W.1., Phone: 437-8090
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Vol. 84 No. 10

General News

Executive Turntable

Stuart Rowlands has resigned as Playboy Records public relations director to return to independent public relations. He was formerly vice president at Crean Films and at Sheldon Saltman Public Relations. Playboy Records has not yet announced a successor to Rowlands.

★ ★ ★

James E. Balitsos appointed director of marketing, RCA Music Services. He was formerly in charge of marketing for the Music Clubs, joining RCA as advertising and promotion manager of the record club. . . . Jim Frey, general manager of Ampex Records, has left the company. He was formerly director of DGG and national sales manager, Verve Folkways. . . . Ron Piccolo named branch sales manager, New York branch and Robert Jamieson named Minneapolis branch sales manager, Columbia Records. . . . Ron Finkelstein, formerly with Polydor and editor of Circus, has joined Gibson and Stromberg as a New York account executive for the public relations firm. . . . Daniel Rosen named vice president, production sales, Teletronics International Inc.



BALITSOS



MARIN



ROSEN



FINKELSTEIN

Joe Petrone has been appointed district sales manager in New York succeeding Howard Aronson, who has joined Audio Devices in a regional sales position. . . . Lloyd Burke is manager/record division of Wallich's Music City, Los Angeles, not president of chain as was reported last week. . . . William L. Slover, recently named general manager of Ampex's music division, has been appointed a vice president of Ampex Corp. . . . Steve Solot, sales manager of Sanyo Electric's consumer electronics division, has resigned. . . . Ted Inahara, national sales manager of Audio Mag-netics, has left.

★ ★ ★

Hal Rothberg, creative services director of Akai America, has left to form his own creative services group. . . . William Dawson has been appointed general marketing manager of Audio Devices. He succeeds W.L. Goldstein, who has resigned. . . . David B. Earley has been named district manager for Bell & Howell's consumer electronics products in Michigan, northern Indiana and northern Ohio. . . . Guido Francolucci has been named regional sales manager to cover the Southeast, Northwest, Midwest, Rocky Mountains, Texas and Oklahoma.

★ ★ ★

Billy Sherman named president of newly formed Can-Base Records in Los Angeles. The company is owned by a publicly held Canadian firm. Sherman was previously with Warner Bros. Music for four years as West Coast professional manager and had been one of the owners of Valiant Records, which was sold to WB in 1967.

★ ★ ★

Bobby Marin has joined UA Latino Records as producer and promotion man. A former composer and vocalist with the Tito Puente band and other Latin groups, Marin was general manager of Mary Lou Records for the past four years. . . . Joe Triscari has joined Consumer Awareness. . . . Cyrus Faryar is now president of Increase Records, the label of Watermark Productions. The guitarist-singer, whose records are released by Elektra, replaced Ron Jacobs, who will continue with Watermark as a consultant. . . . David N. Fitch has been named A&M's Florida promotion chief. He was previously a buyer for Campus Distributing in Miami.

Beach Boys Disk-Tour Tie

NEW YORK—In conjunction with the Beach Boys' upcoming national tour, Brother/Reprise will issue a new Beach Boys' album "Carl and the Passions—So Tuff" along with a reissue of an out-of-print Capitol album recently acquired by Brother for distribution via Warner/Reprise. "So Tuff" and the reissue album will constitute a two LP set which will sell for a special low price. Brother/Reprise has acquired a total of five Beach Boys albums from Capitol for eventual reissue. Titles of the specific albums involved will be announced at a later date.

land State Prison in the afternoon, with a performance at the University of Maryland scheduled for that evening. On April 15, the group will begin a two-week tour of the Midwest, and about May 10 the group will leave for three weeks of performances in Europe.

Betty Finkel Dies at 46

NEW YORK—Betty Finkel died on Feb. 22 at the age of 46 at the Booth Memorial Hospital in Flushing. She was the wife of Coleman Finkel, a member of James O. Rice Associates, a firm that arranges business conferences for its clients, which include various music organizations.

The funeral was held on Feb. 24 at Riverside Chapel.

MARCH 4, 1972, BILLBOARD

London's Push: The British Are Coming

NEW YORK—London Records is preparing its national promotion staff for an extensive period of activity, coinciding with touring activities by several of the label's English artists.

First artist to be involved is Savoy Brown, whose tour began Friday (25) in Detroit. The latest Savoy Brown LP on Parrot has been rushed to stores to tie in with the tour promotion.

The Moody Blues, on Threshold Records, distributed by London, are next in line for promotional activity. The group will make a brief tour of major arenas in the Midwest, East and the Southwest. Their current gold record, "Every Good Boy Deserves Favour," has been on the charts since last fall.

London artists Tom Jones and Engelbert Humperdinck, both recording for the Parrot label, will begin extensive tours in March and April respectively. New LP's by both artists will be released during the tours, and London plans heavy promotions in all markets to be visited by the artists.

Churches Use 'Your Man'

NEW YORK—Two churches have found the lyrics of Tammy Wynette and Billy Sherrill's "Stand by Your Man" so powerful, that they have obtained permission from Al Gallico Music Corp. to reprint them in their official publications.

The United Methodist Church in Nashville will reprint the lyrics to the hit song, which was recorded as well as co-written by Tammy Wynette, in its quarterly magazine, "Cross-Talk." Recently, the tune was unanimously voted into the Country Music Hall of Fame.

The Lutheran Church in America, located in Philadelphia, has already reprinted the words to "Stand by Your Man" in a previous issue of "Ministers Information Service."

Al Gallico, president of Al Gallico Music, expressed gratification at the numerous church organizations that have requested permission to use the lyrics of the composition in their publications.

ASCAP Gives \$720,250 to 2,134 Members

NEW YORK—ASCAP cash awards to standard and pop writers for 1971-72 amounted to \$720,250, which was distributed among 2,134 members.

Special supplementary awards went out last week to Frank Zappa, Stevie Wonder, Jonathan Edwards, Pete Ham, Larry Wade, John Dawson, Paul Williams, Eliot Willemsky, Fred Werner, Lee Michaels, Paul Stookey and Carly Simon, among others in the pop field.

Cited in the musical theater field were "Godspell" by Stephen Schwartz; "Wanted" by Al Carmine; Peter Link's "Iphigenia"; "One for the Money" by Morgan Lewis and Nancy Hamilton; "Two Gentlemen of Verona" by John Guare and Galt MacDermot, and "Ain't Supposed to Die a Natural Death" by Melvin Van Peebles.

Receiving cash awards in the standard field were Lee Hoiby, William Albright, Gerhard Samuel, and James Reichert.

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(SUN-118)

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Gershman Merges Three Interests With Karmic

NEW YORK — Publicist-manager Mike Gershman, founder and former head of the Gershman, Gibson & Stromberg public relations firm, has merged his publishing, production and management

interest with Len Kaufman and Fran Fava, owners of Karmic Guardians Studios, Saugerties, N.Y.

The principals will operate within the framework of a holding company to be named later. Wholly-owned subsidiaries of the holding company include Balloon Management, a personal management firm; Blue Mountain Music, a production company; Evis Music, a publishing firm (ASCAP); and Karmic Guardians Studios, a talent development complex. Looking Glass, a rock quartet signed to Epic Records last fall, is represented by Balloon, Blue Mountain and Evis.

Gershman resigned from his publicity firm last July to manage Looking Glass, whose first single, "Don't It Make You Feel Good," was recently released. The first Looking Glass album is due in March.

Construction is now under way at Saugerties on a new 16-track master recording studio. Facilities are expected to be completed this summer.

Songbook Is Out By Sainte-Marie

NEW YORK — "The Buffy Sainte-Marie Songbook," published by Grosset & Dunlap and scheduled for release this month, will have an initial printing of 20,000.

Containing words and music to 61 songs by Buffy Sainte-Marie, the songbook also contains her original illustrations. Music for the book was edited and arranged by Peter Greenwood, with piano arrangements by John Marino.

Chaplin Theme LP

NEW YORK — Koppelman-Rubin Productions is tying in with the forthcoming Charlie Chaplin Film Festival by producing an album, "Chaplin's Back"—a contemporary treatment of Chaplin's film themes by Darius Brubeck, son of jazz artist Dave Brubeck.

Paramount Records will release the album.

James Joins SG-Col Music -Tyrell Tie

NEW YORK — Screen Gems-Columbia Music, Inc., has signed composer-lyricist Mark Jones to a long-term exclusive contract, and, at the same time, reached an agreement with Steve Tyrell, who manages James and B.J. Thomas, whereby Tyrell's company Sweet Glory Music, will jointly own with Screen Gems-Columbia Music all songs written by James and/or Tyrell. Screen Gems-Columbia will retain all administration rights throughout the world.

James has written such songs as "Suspicious Minds," "Hooked on a Feeling" and "Eyes of New York Woman."

Tyrell was formerly vice president of a&r and promotion at Scepter Records. He is president of New Design Records, distributed by CBS. James will be an artist on New Design, and his recordings will be produced by Al Gorgoni and Tyrell.

IMIC: Study Is Set

• Continued from page 1

cartridge TV, and other principals in a transaction.

A thorough analysis of the art of negotiation and its present day status will be the purpose of a special seminar at the International Music Industry Conference to be held April 30-May 5 at the Acapulco Princess Hotel, Acapulco, Mexico.

This seminar will treat such topics as negotiating without alienating, the artist's requirements of the label, talent's promotional needs, how wise management through astute negotiation builds an artist's career and how that career is projected into the international marketplace.

Other in-depth seminars will be devoted to the international piracy problem, the youth market, an analysis of key markets throughout the world and the new thinking each has to offer, as well as new sources of profit. A unique session will be conducted by name

recording artists and producers in the various musical categories who will play recorded samples of the new trends in their respective fields to dramatize their discussions.

These and other issues facing the international music record industry will be fully discussed at the Conference in Acapulco. IMIC is an annual music-record industry conclave sponsored by the Billboard World Group of publications and produced for the publishing firm by James O. Rice Associates Inc., specialists in management training and international conferences.

Registration inquiries should be addressed to IMIC, James O. Rice Associates Inc., 9th Floor, 300 Madison Ave., New York, N.Y. 10017.

Polygram Bids To Buy MGM

• Continued from page 1

talking to FDH regarding the possibility of acquiring the remaining 50 percent take in the U.K. group not held already by MGM.

Bill Singleton, the MGM attorney, has made frequent trips to the U.K. in recent months and is expected back shortly for further talks with the Day family who hold the majority of the FDH shares.

It has previously been reported that, once in possession of the FDH group, MGM will seek a buyer for the entire music publishing complex. However, Singleton is understood to be involved in discussions with a well known British music publisher to head the combined operation so it would seem that MGM will remain in the publishing business at least for the time being.

Phil Kornheiser Is Dead at 88

NEW YORK — Phillip Kornheiser, general professional manager during the heyday of the band era, died here Feb. 24. He was 88 years old. Kornheiser was knowledgeable of that segment of the industry and was instrumental in the development of the big band business.

Surviving are his sons, Sidney, an independent consultant to music publishers, and Robert, a vice president with Atlantic Records.

Studio Track

By SAM SUTHERLAND

Hands Across the Ocean, Revisited: Island Studios, London, has been keeping pace with sessions by both English and American artists. Island's Studios One and Two are both 16-track, with 3M tape machines and Helios Electronics consoles. Dolby system is standard for both studios.

While Island handles a large volume of recording for its own label, many outside artists and producers have been using the facility recently. Island's Suzette Newman, of the New York office, has provided a list of recent projects, and a partial listing should give some idea of what's going on down there.

Wings' new single, "Give Ireland Back to the Irish," produced for Apple, was recorded there with Brian Humphries engineering. Humphries also worked on the current albums by Traffic and Jim Capaldi, recorded there for Island Records. Also on Island, at Island, have been albums for Luther Grosvenor and Mike Harrison; for Island (U.K.) and Atlantic Records, Mott the Hoople; Peter Frampton, formerly with Humple Pie, has been recording with his new band; Shelter Records has brought the Grease Band in; and the Rolling Stones, the Who, and Led Zeppelin have all mixed albums there. Richard Perry has produced albums there for Nilsson on RCA Records, Fanny on Reprise, and Barbra Streisand for Columbia. Still another American heavyweight, Bob Johnston, has worked there with Bell + Arc (Columbia) and Lindisfarne (Elektra), and other American artists who have recorded at Island include Leslie West and his new band; Tim Rose, produced by Gary Wright for Playboy Records; Bobby Whitlock; Boz Scaggs and his band for Columbia; and Bobby Keys. Finally, the soundtrack for the ABKCO film "El Topp" was recorded and mixed there.

Engineering talent at Island's Basing Street complex deserves mention. The boys in the back rooms are Humphries, Richard (Diga) Digby Smith, Frank Owen, Phil Brown, John Burns, and Tony Platt.

Another London studio, Abbey Road, has received a plug from Epic Records artist Colin Blunstone, who recorded his album, "One Year," there over a period of . . . one year?

Colin, previously known for his smoky lead vocals with the Zombies, returned to music after a two-year hiatus that had resulted partially from his production experiences with that band: Colin and his producers, Rod Argent (now leading his own band, Argent) and Chris White, both former Zombies, prefer to labor carefully over their tracks, rather than cut them quickly and follow a simple, stylized formula for all cuts. Colin said his earlier experiences with the "quickie" formula were singularly unpleasant, but his work at Abbey Road has been satisfying and he's looking forward to touring and more recording, especially since his success with the Abbey Road facility and its staff.

The major plus, as far as Blunstone is concerned, is the studio's no-nonsense approach, characterized by an emphasis on its product rather than its image. "If you want to make a record which sounds like the master tape, and not something altogether different, Abbey Road's the place," he said. And, while there are a number of artists and producers who might not go quite that far in praising their studios, at least Abbey Road has made another good friend.

Sound Exchange in New York is working on projects by Keith Sykes, with Dave Woods producing for Free Flow Productions, and Bobby Hebb, with Esmond Ed-

wards producing. Steve Katz is handling the engineering, and he was also excited about the release of the new McKendree Spring album, recently produced there for Decca and now hitting the racks. Steve noted that this is the first album to be mixed using the DBX noise reduction system.

★ ★ ★

Sound 80 in Minneapolis, Minn., is busy with sessions for Sandler & Young, who are producing three albums there with musicians from the Twin Cities. The vocal duo is working with arranger Leo DeLyon, and Sound 80's staff is excited about this step toward establishing a professional music community in that city. . . . Also at Sound 80, independent producer Bob Burns of Winnipeg recently produced a single for A&M Records, "Lost" and "The Theme." Tom Jung mixed the dates for Burns and for Sandler & Young, as well as recent dates for Crow, Wing on Wing, and John Denver.

★ ★ ★

Thunder Sound in Toronto, has managed to work on some projects between sessions for commercial jingles, the National Film Board, and the Canadian Broadcasting Company. With CBC, they're working on the first Canadian quadraphonic radio series, underway but as yet untitled. As for record product, Thunder has been busy with albums by Crowbar, produced by Frank Davies of Love Productions and being mixed; Aarons and Ackley, produced by Dennis Murphy for Capitol Records; and Chris Carney, also with Dennis Murphy.

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Earnings Reports

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Ist qtr. to Dec. 31	1971	a1970	Year to Dec. 31	1971	1970
Net sales	\$ 48,713,000	\$ 42,110,000	Sales	\$329,520,000	b\$309,014,000
Net income	473,000	601,000	Income	13,671,000	10,956,000
Per share	.05	.07	Spec items	d220,000	c67,000
a—Restated			e—Net income	13,451,000	11,023,000
			a—Per share	2.50	2.02
			a—Based on income before special items.		
			b—Restated, c—Credit consisting of a gain of \$1,907,000 from change in valuation of certain inventories from last-in, first-out (LIFO) to first-in, first-out (FIFO), gain of \$220,000 on disposal of certain assets, less provision of \$2,060,000 for loss from discontinuance or disposal of certain businesses.		
			d—Debit consisting of net loss of \$317,000 on disposal of Magnetic Tape & Human Development Institute divisions, offset by a net gain of \$97,000 from refinancing a foreign loan.		
			e—Equal to \$2.46 a share in 1971 and \$2.03 a share in 1970.		

MOTOROLA			NIPPON ELECTRIC CO.		
Year to Dec. 31	1971	1970	Year to Sept. 30	1971	c1970
Sales	\$926,592,871	\$796,418,521	Sales	\$1,009,792,000	\$915,201,000
Income	31,749,944	25,662,905	Net income	b24,890,000	40,078,000
Spec charge		d1,422,465	a—Per share	.79	1.35
Net income	31,749,944	c24,240,440	a—Per American Depository share.		
Avg. shares	13,410,794	13,324,759	b—Includes special charge of \$2,928,000 to cover exchange losses resulting from revaluation of the Japanese yen in August.		
Per share	a2.37	bi.93	c—Restated by company.		
a—Includes gain from currency revaluation equal to seven cents a share.					
b—Based on income before special charge.					
c—Equal to \$1.82 a share.					
d—From discontinuance of color TV picture tube manufacturing operation.					

NORTH AMERICAN PHILIPS			LAFAYETTE RADIO & ELECTRONICS		
Year to Dec. 31	1971	1970	6 mo. to Dec. 31	1971	1970
Sales	\$565,231,000	b\$515,664,000	Sales	\$ 38,636,244	\$ 35,802,997
Income	17,127,000	8,790,000	Income	2,000,895	1,701,436
Spec charge	d5,768,000		Per share	.82	.70
Net income	c11,359,000	8,790,000			
Per share	a1.94	1.00			
a—Based on income before special charge.					
b—Restated to exclude sales of discontinued operations.					
c—Equal to \$1.29 a share.					
d—Consists primarily of losses from certain product lines at Digitronics Corp. and Ferroxcube Corp., partially offset by a gain from sale and disposition of several activities in the entertainment area.					

GOLDEN CREST RECORDS		
9 mo. to Dec. 31	1971	1970
Sales	\$ 2,375,000	\$ 2,206,000
Income	216,000	166,000
Per share	.22	.17

WANTED

Individual to organize and run a seminar on the recording industry, for salary.

Call: 994-2529

2 TMI Disks

NEW YORK—TMI Records, which announced its manufacturing and marketing agreement with RCA Records last week, has set its first release dates.

Scheduled for release this week are singles by St. Andrew's Fairway and Watchpocket.

Watchpocket, a three-member group, is produced by Ron Capone and Jerry Williams, TMI producers. Their initial single, "People All Around Us," was written by group members Sid Herring, Don Wood and Danny Jones.

St. Andrew's Fairway debuts with "Pocket Full of Pennies," written by members Tim Goodwin and Carl Marsh. Danny Johnson and Carol Rainey are the remaining musicians in the group, which is produced for TMI by Jim Johnson.

This announcement is not an offer to sell or a solicitation of an offer to buy any of these Securities. The offering is made only by the Prospectus.

NEW ISSUE February 10, 1972

400,000 Shares

ORROX

Orrox Corporation

Common Stock
(Par Value \$ 1.00 per share)

Price \$ 10 per Share

Copies of the Prospectus may be obtained in any State from only such of the several underwriters, including the undersigned, as may lawfully offer these securities in such State.

Kohlmeyer & Co.

Market Quotations

As of Closing, Thursday, February 24, 1972

NAME	1971 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	21 1/2	8	373	21 1/2	19 7/8	21 1/2	+ 1 3/8
A&E Plastic Pak Co.	12 7/8	3 5/8	130	5 1/2	5 1/8	5 1/4	- 1/4
American Auto Vending	14 3/4	6 7/8	318	14 3/4	13 1/8	14 1/2	+ 1 3/8
ABC	63 3/8	25 1/2	598	63 3/8	59 3/4	62 3/4	+ 2 5/8
Ampex	25 1/2	7	2419	9 3/4	8 1/2	9 1/2	+ 7/8
Automatic Radio	14 1/4	5	283	8 1/2	7 1/2	8 3/8	+ 7/8
Avco Corp.	20 7/8	12 1/8	448	18 7/8	17 7/8	18 1/4	+ 1/4
ARA	16 7/8	11 1/2	34	16 3/8	16 1/2	16 2 1/2	+ 2 1/2
Avnet	15 5/8	8 1/4	984	14 3/8	13 1/2	14 1/4	+ 5/8
Bell & Howell	63 3/4	32 1/8	211	63 3/4	60 3/4	61 1/4	+ 1 7/8
Capitol Ind.	21 7/8	8	575	14 3/4	13 1/8	14	+ 3/8
CBS	55 7/8	30 1/8	2799	53 3/8	51 5/8	52 1/4	- 1
Columbia Pictures	17 3/8	6 5/8	336	11 3/4	11 7/8	11 7/8	- 1/2
Craig Corp.	9	2 5/8	326	6 1/8	5	6 1/8	+ 7/8
Creative Management	17 3/4	7 5/8	59	11 1/4	10 5/8	10 7/8	Unch.
Disney, Walt	168	77	533	168	160 1/2	166	+ 2 1/4
EMI	5 3/8	3	372	5 1/8	5 1/8	5 3/8	+ 1/4
General Electric	66 1/2	52 7/8	2828	60 7/8	58 1/4	58 3/4	- 1 3/4
Gulf + Western	36 3/4	19	850	34 7/8	33 3/8	34	- 1/4
Hammond Corp.	13 7/8	8 1/2	208	11 1/8	10 5/8	10 5/8	- 1/2
Handleman	47	31	482	34	31	32 1/2	+ 1 1/2
Harvey Group	8 7/8	3 1/8	32	4 5/8	4 1/2	4 5/8	+ 1/8
Instruments System	12 3/8	4 5/8	529	7 1/4	6 3/4	6 7/8	+ 1/8
ITT	67 3/8	45 7/8	2286	64 3/8	60 3/4	63 3/4	+ 1 7/8
Interstate United	13 1/2	6	156	11 7/8	11 3/4	11 3/4	+ 5/8
Mackie	15 1/4	8 3/8	154	15 1/8	14 3/4	15	+ 1/8
Matsushita Electric	22 3/4	16 1/4	3608	22 3/4	19 1/2	22 3/8	+ 2 3/8
Mattel Inc.	52 1/4	18 5/8	2429	33 1/4	30	30 3/8	- 2
MCA	31 3/4	17 3/4	311	31 3/4	31	31 3/4	+ 1/4
Memorex	79 1/2	19 1/4	1364	34 3/4	31 1/2	31 1/2	- 5/8
MGM	26 7/8	15 1/2	87	21	20	20 7/8	- 7/8
Metromedia	34 3/8	17 3/4	373	34 1/4	32 3/8	34	Unch.
3M	140 1/4	95 1/8	493	140 1/4	137 1/4	140 1/4	+ 1 7/8
Motorola	98 3/8	51 1/2	561	97 1/2	92 1/2	92 7/8	- 4 7/8
No. American Philips	35 1/4	21 7/8	613	35 1/4	34 3/4	34 7/8	+ 1/4
Playboy Enterprises	21 1/4	16 3/4	234	21 1/4	18 3/4	21 1/4	+ 2 1/2
Pickwick International	43 1/2	32	263	42 1/4	41 1/4	41 5/8	- 1/8
RCA	42 3/8	26	1419	42 1/4	40 7/8	41	- 1
Servmat	40 1/4	25 1/2	160	32 3/8	31	31 3/8	- 7/8
Sony Corp.	33 1/8	14 1/4	2796	33 1/8	30 1/8	32 1/2	+ 2 1/2
Superscope	32 3/8	9 1/8	420	17 1/2	15	17	+ 1 1/4
Tandy Corp.	46	30 3/8	1439	45 1/2	43 7/8	44 1/4	- 1 1/8
Telex	22 3/8	7 3/4	893	12 1/2	11 5/8	11 3/4	- 1/4
Tenna Corp.	11 1/2	4 1/4	130	7	6 3/4	6 3/4	- 1/4
Transamerica	20 1/2	14 3/8	1723	20 1/8	19 3/8	19 7/8	+ 1 3/4
Transcontinental	11	36 1/4	1048	7 1/8	6 3/8	6 1/2	- 3/8
Triangle	22 3/4	14 3/8	79	18 1/2	17 1/4	17 1/2	- 1
20th Century-Fox	15 7/8	7 5/8	625	15	14 1/4	14 3/4	Unch.
Vendo	17 1/2	9 7/8	79	14 5/8	14 1/8	14 1/4	Unch.
Viewlex	12 7/8	5 5/8	6310	12 7/8	9 7/8	11 7/8	+ 2
Warner Communications	45 7/8	25 7/8	1976	45 7/8	42 1/2	45 1/2	+ 1 1/2
Wurlitzer	20 1/4	10 1/8	64	19	18 1/4	18 5/8	- 3/8
Zenith	54 7/8	36 3/8	1476	47 7/8	45 3/8	47 3/4	+ 1 1/2

As of Closing, Thursday, February 24, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	7 1/4	6 1/4	5 3/4	Koss Electronics	14 1/2	13 3/4	13 3/4
Alltapes	3 3/8	3	3	Magnetic Tape Eng.	10 3/4	8 1/2	10 3/8
Audiophonics	6	4 1/2	4 1/2	M. Josephson Assoc.	13 1/4	11 1/2	12 5/8
Bally Mfg. Corp.	39 1/2	37 3/4	38 1/2	Mills Music	15	15	15
Cartridge TV	38 1/4	35 1/8	35 1/8	NMC	15	14 3/8	14 5/8
Data Packaging	8 5/8	7 1/2	8 1/4	Perception Ventures	4	2 3/4	3
Gates Learjet	15 1/2	14 3/4	14 3/4	Recoton	5 1/2	4 3/4	4 7/8
Goody, Sam	9	8 1/2	8 1/2	Schwartz Bros.	12 3/4	12 1/4	12 1/4
GRT Corp.	5 1/2	4 1/2	5 1/2	Telecor Inc.	42 3/4	40 1/4	42 3/4
Integrity Entertain.	10	8 1/2	8 1/2	Teletronics Int.	13	11 1/2	12 3/4
Kirshner Entertain.	3 3/4	3	3	United Record & Tape	4	3	3

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

Off the Ticker

Losses at **United Artists Records**, although less than those of the previous year, tempered somewhat **United Artists'** improved theatrical results, said **Transamerica Corp.**, the parent company. **Transamerica's** entertainment division, which includes **UA Records** and **United Artists pictures** and other operations, had net income in 1971 of \$1,005,000, compared with a loss of \$17,980,000 a year earlier. . . . **Warner Communications Inc.** (nee **Kinney Services**) expects 1972 earnings to "significantly increase from the comparable prior periods," said **William V. Frankel**, chairman. **Warner Communications** includes **Warner Bros.**, the film producer, the **Warner record labels**, the **Warner music and book publishing businesses**, several publishing and distribution companies and cable-television properties. . . . **Transcontinental Investing Corp.**'s shareholders will vote March 7 on the previously proposed merger with **Omega-Alpha Inc.**, which would be the surviving company. According to proxy material sent to **Transcontinental** shareholders, **Omega-Alpha**, subsequent to the merger, intends to sell certain **Transcontinental's** assets and its subsidiaries to generate cash proceeds in order to reduce **Transcontinental's** indebtedness. . . . Revenues for **ABKCO Industries Inc.** were down compared with last year for the first quarter ended Dec. 31, 1971. First quarter revenues were \$2,562,000 and earnings \$158,000, or 12 cents a share, compared with revenues of \$3,485,000 and earnings of \$464,000, or 36 cents a share, a year ago. . . . **Certron Corp.**, **Anaheim, Calif.**, blank tape

manufacturer, has sold its plumbing products line to **Hoover Ball and Bearing Co.**, **Ann Arbor, Mich.**, for an undisclosed amount of cash which was in excess of book values of the assets sold. The proceeds from the sale are being used, in part, to reduce **Certron's** short-term bank debt, and the remaining portion of the proceeds will be added to the company's working capital. The plumbing product line represented less than one percent of its gross assets and less than 10 percent of its sales from continuing operations during the fiscal year ended Oct. 31. . . . **Motorola** said an overseas finance unit plans to offer \$25 million of 15-year sinking fund debentures in the European public market. **Motorola International Capital Corp.** will issue the securities, with the proceeds helping finance the foreign operations. . . . **Major Electronics Corp.**, **New York**, approved a two-for-one stock split, payable March 29 to stockholders of record Feb. 29.

WB Music in Tie With Bron

NEW YORK—**Warner Bros. Music** and **Bron Associated Publishers, Ltd.** in **London** have formed **Bron Music Co.**, a U.S.-based **ASCAP** firm. The deal was negotiated by **Ed Silvers**, president of **Warner Bros. Music**, and **Bron**. **Bron Music's** catalog will include material written by two English artists, **Osibisa** on **MCA Records** and **Mercury Records'** **Uriah Heep**.

Stockholders Sue Transcon

NEW YORK—A group of stockholders sued in U.S. District Court here to block a proposed merger between **Transcontinental Investing Corp.** and **Omega-Alpha Inc.**, **Dallas**.

The class action on behalf of 15,000 **TIC** stockholders charged that **TIC** officers had conspired to manipulate stock prices and deceived investors into believing **Transcontinental** was "a strong and properly operated company."

Named as defendants were three

(Continued on page 28)

Curtis-Mathes Gains Capital

DALLAS—**Curtis-Mathes Corp.**, audio equipment manufacturer, said it privately placed \$3 million in 12-year promissory notes with two large unidentified insurance companies.

The company said the financing will be used to increase working capital in the production of home entertainment units.

Astounding Method to beat the dice tables

In all legalized casinos On a Double Your Money Back Guarantee

Las Vegas, Reno, Bahamas, Puerto Rico, London, Monte Carlo

Bet like the professional insiders do.

"ACTION ON EVERY ROLL"

Place only 5 bets covering all the numbers in your favor. . . . INCLUDING THE 7.

PLAN #1—After shooter makes his point and only 5 bets are placed. . . ANY NUMBER THAT COMES COMES OUT

2,3,4,5,6,7,8,9,10,11,12. . . YOU WIN! Only if the shooter's point comes back in 2 rolls. . . you don't win. You play 2 rolls and make \$10 to (approx) \$200 according to the amount bet. WHEN WINNING with all 10 numbers in your favor. . . INCLUDING THE 7, many players continue to play after 2 rolls, so that if the shooter has a long roll hitting lots of numbers, with the 7 in their favor. . . they "CLEAN UP A BUNDLE". . . THEN QUIT! For only \$20 we will send you this fascinating information NEVER BEFORE DISCLOSED.

PLAN #2—As an added introductory "Bonus Special" we will include our \$20 Plan #2. . . for only \$5. . . where you place your bets in only 4 different positions. . . also covering 10 numbers in your favor. . . every roll. YOU CAN WIN BETWEEN \$10 AND OVER \$500 in 2 rolls and use an alternate method of playing with Plan #1 when dice are "Hot or Cold" PUT THIS NEW KNOWLEDGE TO IMMEDIATE USE FOR ASTOUNDING RESULTS. WE GUARANTEE DOUBLE YOUR MONEY BACK if plans #1 or #2 do not prove results as described.

Allow 2 to 3 weeks for Delivery
Murray C. Corbin Co.

OFFER GOOD FOR 10 DAYS THEN PRICE DOUBLES

Please send me PLAN # 1 for \$20 and as an optional introductory "Bonus Special" include Plan #2. I am GUARANTEED DOUBLE MY MONEY BACK- if either plan does not prove results as described.

Enclosed is my check or money order for \$20. For Both Plan #1 and #2 \$25 . Mail to: MGBB-34

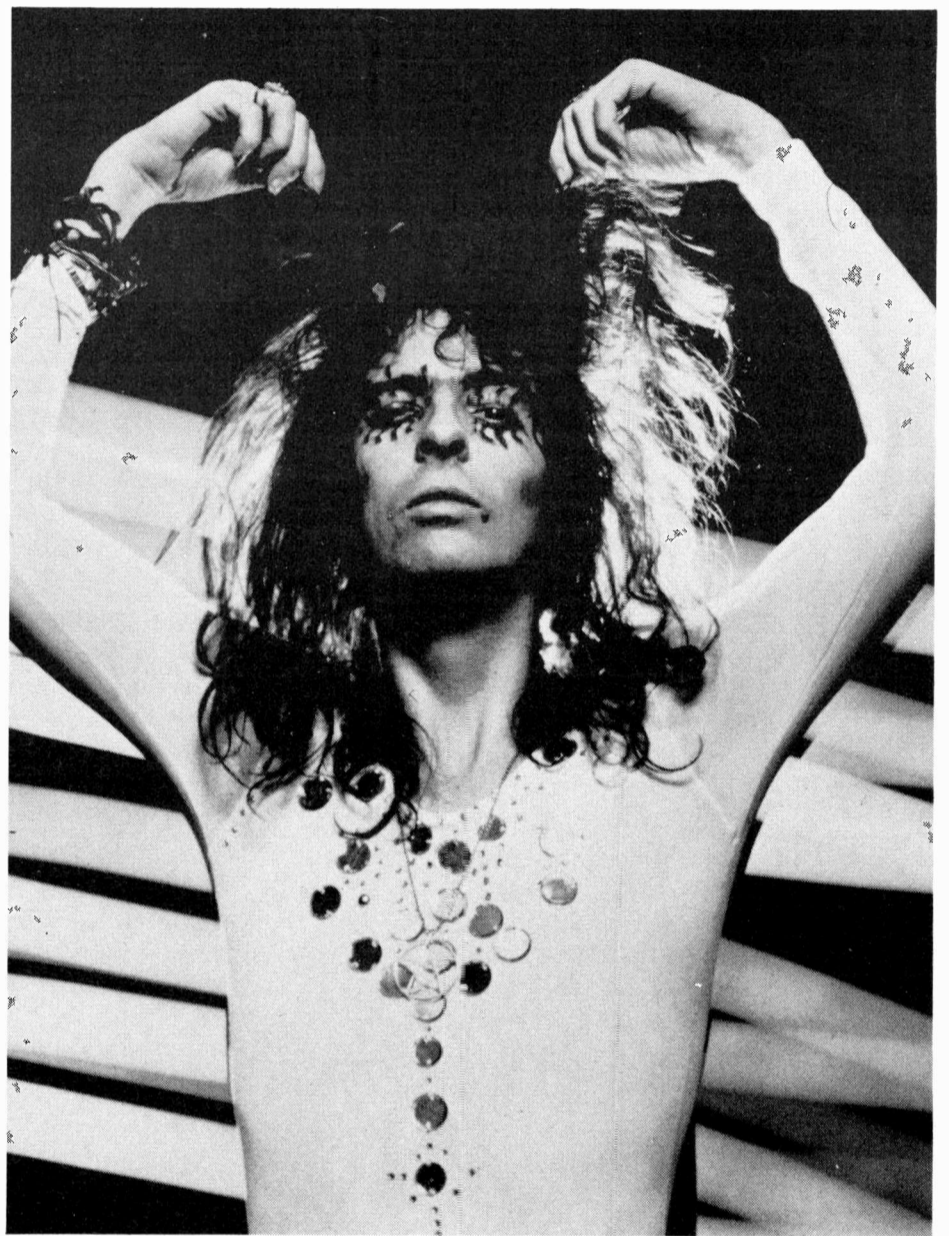
MURRAY C. CORBIN CO.
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NAME
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I'm Alice. Fly me to Fort Knox.

Alice Cooper is stunning North America!

December 27, 1971—Pittsburgh Civic Arena—
Broke house record previously held by Grand Funk Railroad. \$91,000 gross.
December 31, 1971—Toronto Maple Leaf Garden—
Broke house record previously held by the Toronto Maple Leafs. \$125,000 gross.
January 1, 1972—Ottawa Civic Center—
Broke house record previously held by Grand Funk Railroad. \$61,000 gross.



Alice Cooper's Next Big Stunner:

**"Be My
Lover"** —a very gold-sounding single
—just out—on Warner Bros. Records. (WAR7568)

Fly Alice  Fly Warner Bros. Records.

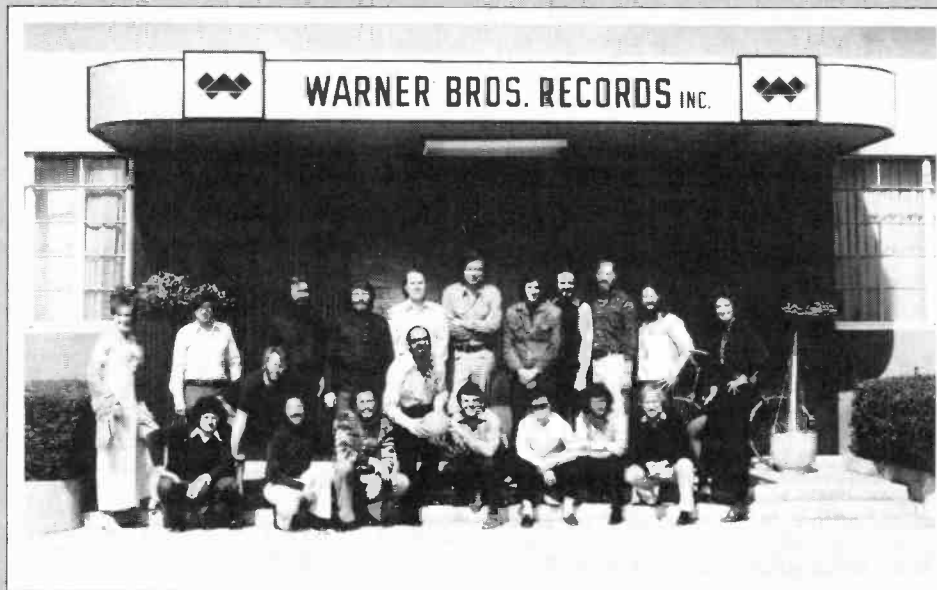
First Came 1972. Our January Release. Warners Exploded 81% of It Onto the Charts!

ARTIST	ALBUM TITLE	CHART ACTION	COMMENTARY
STANLEY KUBRICK- WALTER CARLOS	"A CLOCKWORK ORANGE" (BS 2573)	Billboard 54; Cash Box 60*; Record World 72	Kubrick's last soundtrack was 2001. A smash motion picture for Warners, too.
AMERICA	"AMERICA" (BS 2576)	Billboard 37*; Cash Box 43*; Record World 56* (Single: Billboard 20*; CB 20*; RW 29*)	The explosive <i>A Horse with No Name</i> single (Warners 7555) makes England's #1 group the big sound of '72.
JERRY GARCIA	"GARCIA" (BS 2582)	Billboard 60; Cash Box 35; Record World 25	The only surprise is how fast it happened to The Grateful Dead's lead guitarist. Single: <i>Sugaree</i> (Warners 7569).
MALO	"MALO" (BS 2584)	Billboard 56*; Cash Box 51*; Record World 62* (Single: Billboard 76*; CB 90; RW 99)	Latin rock from Jorge Santana. The lead-the-way single is <i>Suavecito</i> (Warners 7559).
DIONNE WARWICKE	"DIONNE" (BS 2585)	Billboard 58; Cash Box 58*; Record World 34* (Single: Billboard 119; CB 84*)	The queen moves to Warners with her best album yet. Her just-out single: <i>If We Only Have Love</i> (Warners 7560).
PETER YARROW	"PETER" (BS 2599)	Billboard 177*; Cash Box 133	Kal Rudman calls it "album of the year." Watch for Yarrow's single <i>Don't Ever Take Away My Freedom</i> (Warners 7567).
CAPTAIN BEEFHEART	"THE SPOTLIGHT KID" (MS 2050)	Billboard 133	It's with no little pride that Reprise points to "Beefheart On The Charts." And yes, even a single: <i>Click Clack</i> (Reprise 1068).
QUINCY JONES & CO.	"\$" SOUNDTRACK (MS 2051)	Billboard 181	They're calling the emerging <i>Money Runner</i> single (Reprise 1072) "the Shaft of 1972."
RY COODER	"INTO THE PURPLE VALLEY" (MS 2052)	Billboard 114; Cash Box 139; Record World 108	Led by his single <i>Money Honey</i> (Reprise 1071).
DEAN MARTIN	"DINO" (MS 2053)	Billboard 148 (Last Week)	And his single, <i>What's Yesterday</i> (Reprise 1060) is also an underground MOR hit.
CRAZY HORSE	"LOOSE" (MS 2059)	Billboard 172	Another big one from the Reprise rock elite. West Coast breakout.
KENNY ROGERS AND THE FIRST EDITION	"CALICO" (2XS 6476)	Billboard 118	Heavy TV promotion. The single is <i>School Teacher</i> (Reprise 1069).
DOUG KERSHAW	"SWAMP GRASS" (BS 2581)	Billboard 215	Top Cajun artist, and a steady seller for Warners. Breakout potential.
TRACY NELSON	"TRACY NELSON/ MOTHER EARTH" (MS 2054)	Billboard 205 (Last Week)	One of the best voices in rock has gotten great applause. Her solo debut LP.

However, Due to Warner/Reprise's Die Hard Policy of Continued Cranking on Behalf of Good Stuff, the Uncharted 19% Must Be Listed Here as "Strong Contenders"

KENNY YOUNG	"CLEVER DOGS CHASE THE SUN" (BS 2579)		A top writer makes a very auspicious debut album.
FLUDD	"FLUDD" (BS 2578)		Hit Canadian group tries its wings in the U.S.
HALFNELSON	"HALFNELSON" (BV 2048)		From Bearsville, an avant group that looks destined to be an early underground favorite.

How Warners Plans on Beating the Odds Again: The February '72 Release.



<p>JESSE COLIN YOUNG "Together" Lead singer with The Youngbloods, with a new and superb solo album. On his Raccoon label (BS 2588).</p>	<p>TODD RUNDGREN "Something, Anything?" The genius from Bearsville (remember We Gotta Get You a Woman?) in a 2-LPs for \$6.98 s-m-a-s-h! (2BX 2066).</p>
<p>JACKIE LOMAX "Three" Already heavy reaction to the ex-Apple artist's third album, based on "Preview" packets that intro'd the LP (BS 2591).</p>	<p>ALEX TAYLOR "Dinnertime" Kick off for the Warners/Capricorn alliance by the booming, bluesy-voiced Taylor. By far his best album yet (CP 0101).</p>
<p>JIMI HENDRIX "In the West" Advance airplay from import copies proves that this masterful collection shows no slackening in top quality material (MS 2049).</p>	<p>NEIL YOUNG "Harvest" Pure gold already—the long-anticipated masterwork of one of Reprise's most respected artists (MS 2032). Includes <i>Heart of Gold</i>.</p>
<p>GORDON LIGHTFOOT "Don Quixote" The distinctive and attractive voice of North America's best-loved troubadour, in another hit-bound Reprise album (MS 2056).</p>	<p>Pregnancy! Also in Feb., Experience the Earnest Devotion of Warner/Reprise's Kamikazi Merchandisers and Promoters on These Expectant Mothers: Arthur Alexander (BS 2592) an all-time hit writer. Little Feat (BS 2600) probably the best-reviewed group of '71. Brave Belt (MS 2057) the new offshoot from the Guess Who. Wild Turkey (MS 2070) and touring with Black Sabbath.</p>
<p>THE ALLMAN BROTHERS BAND "Eat a Peach" Smash double album by the group that rock lovers are calling "America's greatest new rock group." Gold album going out!</p>	
<p>FANNY "Fanny Hill" The now-internationally-famed quartet that hit the singles charts with <i>Charity Ball</i> break down more barriers. Very good. (MS 2058).</p>	

All These—Treated Lovingly—On
Warner/Reprise
Where They Belong

Talent

Revues Wash Away R 'n' R in Hawaii

By ELLIOT TIEGEL

HONOLULU—Hawaiian and Polynesian musical revues have taken over the hotel scene in Waikiki Beach as a result of tourist complaints about too much rock 'n' roll in "Paradise."

Consequently, the trend which began two years ago to infuse contemporary music into the local nightclub scene, has been halted. Music of Polynesia, reflecting the historical aspects of Hawaii and its many native strains, now dominate the showcase rooms of the major hotels.

Pop music is now to be found on a smaller scale, with established Hawaiian names remaining in their dominant positions. In this state, once you become a name you stay one, seems to be the axiom.

Don Ho, the Society of Seven, the Allis and Carole Kai—all establishment names, represent the cream of contemporary musicianship.

Representing the historical-tourist associated side of Hawaiian music were Ed Kenney (at the Hilton Hawaiian Village's Tapa Room), and Danny Kaleikini (at the Kahala Hilton), plus revues at the Cinerama Reef, Waikiki Resort Hotel, Halekulani Hotel, Ilikai, Hawaiian Hut and the Royal Hawaiian, which has a hybrid type of "new" Hawaiian revue produced by Tommy Sands, and reflecting 1972 dances within a traditional environment of leis and sarongs.

Strongpoint

Selections from "Jesus Christ Superstar" proved to be the emotional strongpoint for both the Society of Seven (SOS) and the Allis. Each group extracted different tunes from the lengthy score and the drama of the story poignantly came through within the driving beat of amplified guitars, brass (in the SOS's situation) and drum crescendos.

The SOS continues to draw locals to the Outrigger's Main Showroom and the group's tight,

Weather Report Marks 1st Year

NEW YORK—Columbia Records group Weather Report marked its first year together with a nine-day tour of Japan, performing in Tokyo, Osaka and Sapporo. The Japanese tour followed two European tours. Columbia plans to include Weather Report's final Japanese date on the act's next album.

While in Japan, the group won Swing Journal's Grand Prix, a gold record awarded for topping the publication's "Album of the Year" critics' and readers' polls. Weather Report was also cited for "Best Selling Jazz Album" of the year and as "Best Band of the Year."

cohesive sound pits in with the Allis for the top band slot. New drummer Alberto Maligmat has a good funky voice which is showcased nicely on his two solos. Roberto Rievera, Bert Sagum and Tony Ruivivar individually are standout vocalists and the band's total ensemble sound is very bright, contemporary and appropriate for recording—with the proper material and charts which take advantage of their instrumental and vocal skills.

The Allis (at Don the Beachcombers) perpetuate the skillful blending of male voices which is a Hawaiian trait. The group works through several medleys and toys with two Bill Dana comedy tunes about the Islands) before crashing through with its "Superstar" presentation.

Ed Kenney's show in the round (five dancers, one girl singer plus the Sonny Kamaka band) is fine entertainment reflecting on the star's love for his homeland and his ability to present musical pictures of old Hawaii, its romantic side and its humor. Kenney bridges the Pacific easily, with a rich voice that shows no strains after six years at the Royal Hawaiian and his new role as producer of other musical packages.

Miss Kai in the Hawaiian Village's Garden Bar, offers a fast-paced mod melange of tunes, assisted by two girl singer/dancers

and a five-piece band. She is a belter with sex appeal who is comfortable with "We've Only Begun" and "Danny Boy."

Ho Show

Don Ho's show encompasses a 14-piece band (barefoot girl violinists) and six dancer/singers, plus vocalists Sam Kapu and Angel Pablo. Ho is on stage all 60 minutes, but he doesn't really get to sing solo much. He duets with Kapu and Pablo, sings "It's Impossible" to a female plant in the audience which has its funny moments and gets the audience into singalongs.

John Todd is the arranger/conductor for the show. Ho maintains his casual pace and is not challenged by the format of the show. Too bad, for his good romantic voice needs to be heard since he's the top attraction. Kapu and Pablo come off as working really hard.

At all these shows, the crowds were there, indicating that tourism still produces audiences. Duke Kahanamoku's, formerly the city's leading club, is changing ownership again and undergoing renovations. It has lost its prestige showcase position. The Cook's Roost in the International Marketplace has been featuring veteran local singer Iva Kinimaka who is a pleasant interpreter of pop songs. There is no new strong pop vocal personality. A lack of recording activity maintains this condition.

Talent In Action

DANNY DAVIS

The Club, Birmingham

When Danny Davis agreed to take his Nashville Brass to The Club in Birmingham, he was aware it would be the first Nashville act ever to be booked at the elite establishment. He was also aware that the patrons of this plush private club rarely packed its sophisticated setting. But he needn't have had concern. His show had been sold out for two weeks in advance.

During his first week there, Davis and his Brass received a standing ovation at the end of each set. It was a formally-dressed audience, but informality quickly took over. Davis began the evening with "Columbus Stöckdale Blues," and the audience was his. He followed with "I'm So Lonesome I could Cry," and then such favorites as "Kawliga" and Wabash Canon Ball." When Davis began to sing his standards such as "Near You" and "Danny Boy," they stood up and cheered. When he closed with "I Saw the Light," they stood again.

For six days, the phone at The Club rang with angry members who couldn't get in the doors. Manager Ernest McClendon solved that. He held Davis and the Brass over for the following week, and signed contracts for two return engagements this year.

BILL WILLIAMS

J. GEILS BAND CAPTAIN BEEFHEART BILLY JOEL

Academy of Music, New York

The J. Geils Band is one of the most seasoned "new" bands currently touring, and Feb. 18 was a bracing demonstration of the band's ability to play brutally efficient rock 'n' roll.

Since this fall, the band has dropped some of its visual grease but, if J. Geils no longer looks like a dispossessed biker, his guitar work remains impeccably greasy, always precise yet dramatic. And he gets to keep the girls. The

(Continued on page 16)

From The Music Capitals of the World

DOMESTIC

NEW YORK

Tim Rice, lyricist for "Jesus Christ Superstar," has produced an album for Yvonne Elliman, the Mary Magdalene of the rock opera. Titled "Yvonne Elliman," the LP is due for April 1 release by Decca. . . . Blues singer B.B. King and criminal lawyer F. Lee Bailey will be co-chairmen of the Foundation for the Advancement of Inmate Rehabilitation and Recreation, which will headquarter in Washington. . . . The Carpenters, A&M artists, will guest-star on "The Special London Bridge Special," on May 7 on NBC-TV. . . . Randy Edelman, Sunflower/MGM Records artist, will score the independent film "Ollie, Ollie in Free," and sing two original tunes in the picture. . . . Richie Havens, Stormy Forest Records, on tour: Boston College, Staturday (Feb. 26); Syria Mosque, Pittsburgh, Friday (10); Rock Valley College, Rockland, Ill., March 17.

NARAS has retained Bernie Ilson to handle public relations for the annual Grammy Awards television special, which airs March 14 over ABC-TV. . . . RCA's Julie Budd will sing the title song on the soundtrack of the Columbia film, "Living Free." . . . Steve Reinhardt, musical director of "Godspell," and cast member Gilmer McCormick were married Feb. 12 at St. George Episcopal Church. . . . Wheel's artist Jimmy Druett is busy at three rooms each week—the Playpen, Sayerville, N.J.; Danny's, Union, N.J.; and the Speakeasy, Bound Brook, N.J. . . . Dunhill artist Richard Harris is on his first concert tour, starting in Detroit, Tuesday (29). Other dates are: Chicago, St. Louis, Minneapolis, Atlanta, Cincinnati, Miami Beach, Buffalo, Columbus (Ohio), Gaithersburg (Md.), New York, Hartford and Philadelphia. . . . V Records has released singer Peter Lemongello's new single, "Contemplation." He will guest on the "Tonight" and Mike Douglas Shows. . . . The Vinny Roma Enterprise label has debuted with the release of "Sunset in Rome," writ-

ten and recorded by Vinny Roma. . . . Metromedia Records' Hillside Singers will headline the 10th anniversary telethon for the benefit of the Childrens Rehabilitation Foundation of the Variety Club of Buffalo. Broadcast originates from WKBW-TV in Buffalo, at 10 p.m. on March 14, ending at 5 p.m., March 15.

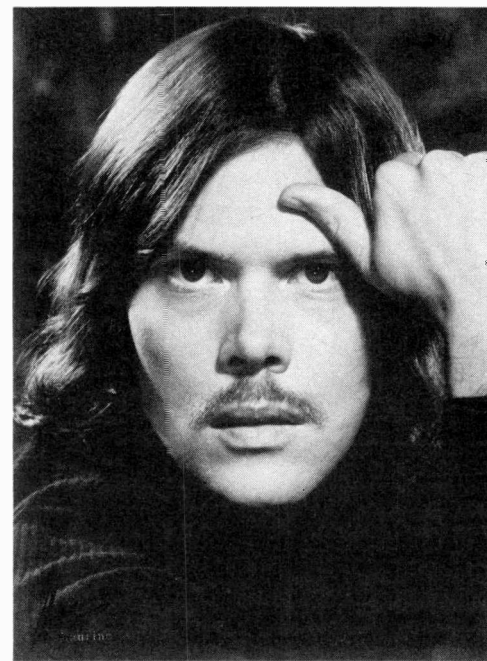
Three Dog Night, Dunhill artists, have four weekend dates in March, at Civic Center, Monroe, La., Saturday (4); Louisiana State University, Baton Rouge, La., Friday (10); Coliseum, Shreveport, La., Saturday (11); Greensboro, N.C., Coliseum, March 12. . . . The Establishment is on a nightclub and concert tour with Robert Goulet. On Wednesday (1), the group begins a 16-week stint in Las Vegas, with appearances at the Sands, Frontier and Desert Inn. Next is three weeks in Reno's Nugget, followed by a five-week U.S. concert tour. . . . Alan Cagan, vice president of Pisces Music, commercial music and sound effects creative service, has designed the corporate logo for the new firm. Printed in brown, the logo consists of the Pisces Zodiac Fish sign incorporated into the first letter of the word Pisces.

DAN BOTTSTEIN

LOS ANGELES

United Artists Records is lining up a super rock star from the early '60s to headline the rerun of its Legendary Sock Hop and Malt Party early in March, at the Whisky a Go Go. A capacity crowd waited cheerfully for two hours in a darkened Whisky when West Sunset Strip was hit by a freak power failure the original night of the legendary Sock Hop. The Paradise Ballroom, a new rock facility being built at the site of the former Factory key-club, is now to include a movie theater, coffee house, restaurant and shopping arcade. . . . Alice Cooper has a first gold album with "Killer." . . . The b-side of the Cowsills'

(Continued on page 17)



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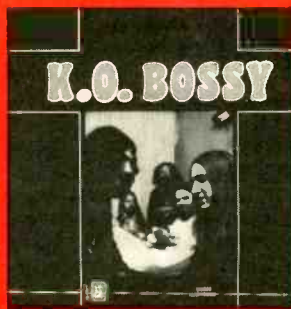
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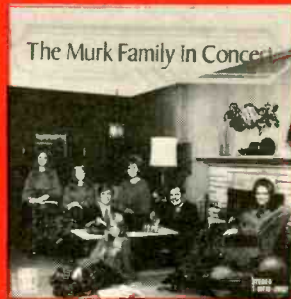
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'Grease' Makes the 1950's Smooth, Smart and Sappy

NEW YORK—Nostalgia plays strange tricks on the mind. The '50's for example, could not have been so crassly charming, so sweetly callow, as represented in "Grease," a rock musical of that era in America. And yet, the show successfully mixes sappiness and sophistication, naivete and hip, to re-create the period with uncanny fidelity.

Even the names of the characters are perfect: Betty Rizzo, Danny Zuko, deejay Vince Fontaine, singer Johnny Casino, and a truly inspired appellation, Cha-Cha Di Gragorio. And the songs are simply too much. They revive the audi-

ence of the '50's in much the same manner as the tunes in "The Boy Friend" recaptured that of the '20's. That is, they seem immediately familiar, but in fact, are completely original. A number that particularly panicked the audience was "Beauty School Dropout," which Teen Angel sings to an unfortunate girl who can't even handle hair dryers after splitting from high school. Another hysteria-maker was "Alone at a Drive-In Movie," in which Danny Zuko sadly avows that "it's no fun watching werewolves without you—oo—oo—oo."

(Continued on page 58)

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Signings

United Artists has signed **Razmataz** and released the group's first album, "Razmataz." A single is also being readied for release shortly, and the label is planning a major promotion and advertising campaign for the act. Group members are **Richard Morton**, keyboard and guitar; **Munc Blackburn**, saxophone and flute; and **Peter Young**, bass. . . . **Bobby Rydell** has signed for management with **Irving Siders**. . . . Following its release of "The World: Original Cast Starring Howdy Doody," Leslee Productions is recording its first music album. Set features songs composed and sung by **Jeff Pennig**, recently signed to the firm. . . . **White Cane**, an eight-man rock group, has signed with MGM. . . . 18-year-old singer/composer **Megan McDonough** has signed with **Wooden Nickel Records**, which has scheduled her debut LP, "In the Megan Manner," for immediate release. The artist has opened her first national tour,

(Continued on page 55)

Bassey Bows In Baltimore

NEW YORK—Shirley Bassey, whose "Diamonds Are Forever" is riding on the charts, makes her concert debut Saturday (4) in Baltimore at the Lyric Theater. The tour covers Philadelphia, Academy of Music, Sunday (5); Chicago, Civic Opera House, Friday (10); Louisville; Toledo; Buffalo; three nights at the O'Keefe Center in Toronto; Houston; and Dallas. Concluding date is the Los Angeles Music Center on April 2.

Miss Bassey will promote the tour by appearing on the "David Frost Show" on Monday (28), co-hosting five programs on the "Mike Douglas Show," and guesting on the "Dick Cavett Show" on March 14.

The Woody Herman band will accompany Miss Bassey, except for the Toronto, Houston, Dallas and Los Angeles stops.

Belkin Staging Akron Concerts

AKRON, Ohio—Mike Belkin, president of Belkin Prodn. & Mgt., Cleveland, has taken over the Akron Rubber Bowl from the University of Akron for what is hoped to be an annual series of summer concerts.

Belkin will work with a variable seating arrangement in the stadium, with capacity from 12,000 to 35,000 depending upon the attraction and where the covered stage is to be placed. Belkin is refurbishing lighting and seating. There will be no reserved seats. Tickets will be sold on an advanced and at-the-door price, as yet not set.

Belkins tees off with Three Dog Night June 16. Chicago works July 9 and Johnny Mathis is already inked for Aug. 5. Other major attractions will be booked, Belkin said.

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Talent In Action

• Continued from page 14

band's stage style remains tight and occasionally athletic, with Magic Dick's harp working beautifully against Geils and Seth Justman's keyboards. Up front, Peter Wolf has lost none of his classic menace as an archetypal vocalist.

Captain Beefhart, a/k/a Dan Van Vliet, was predictably unappreciated by an audience that had come for straightforward rock'n'roll. No, Beefhart cannot move such a crowd, for his act relies upon a sense of theater which escapes younger listeners, but he can definitely "booglerize" the right crowd, as last year's tour with Ry Cooder demonstrated.

Opening the concert was Billy Joel, a pianist, vocalist and writer of some merit. Despite certain obvious comparisons, his act emerges as his own, and his energy and professionalism succeeded in winning over a rude and impatient audience. **SAM SUTHERLAND**

SOD JAKE JONES

Whisky a Go Go, Los Angeles

Indicative of the focus MCA Records has on new talent, plus their alive absorption with new heavy groups, the Sod and Jake Jones were brought into the Whisky here for a showcasing and both acts scored. The Sod, on the MCA Decca label, started their session off Feb. 9 with a song that started "Face the Music, Music Is a Mirror . . . Of Your Mind." Their second tune was a Chuck Berry number, then, later, into "Things I Wanta Say." Their sound hinges on horns and a rock-based excitement that is, perhaps, harder in sound than the Blood, Sweat & Tears and more progressive rock in nature. Yet, the trumpet and the sax in the six-man group really drive home the message.

The group called Jake Jones, touring at the time with the James Gang, came in for a one-night session before a concert in Santa Monica the next night and then a concert in Long Beach the night after. Their show is heavy with blues and a standout of the eve-

Dean Martin In Show Hassle

LAS VEGAS—Dean Martin wants to perform only one show a night. If he gets his way and breaks the traditional pattern of two shows an evening for star and superstar alike, he could start a new policy which would have serious ramifications for the talent booking business here.

Martin's desire to cut back to one show is at the core of his dispute with the Riviera Hotel, which recently bought back the entertainer's 10 percent stock in the hotel.

Martin had been given the stock three years ago when he signed with the hotel as its entertainment consultant and as a star performer.

Martin will no longer perform at the Riviera. When he refused to perform two shows a night several weeks ago, he reportedly tried to persuade executives to allow him to work one show each evening.

Hotel executives fear it would set a bad precedent for the main showroom because other big names would also insist on only one performance nightly.

And this would have a direct effect on the amount of play in the casino. It could also force hotels to book more acts to fill out the space of dinner and midnight shows seven days a week.

Although Martin will no longer play at the Riviera, the hotel's president, Ed Torres, states that Martin has been placed under long-

(Continued on page 45)

ning with a tune keyed by Jay Marshall on slide guitar. Chuck Sabatino, playing bass, is leader of the group. They're on Kapp Records. **CLAUDE HALL**

DON McLEAN

Carnegie Hall, New York

Don McLean has drunk deeply from the wellsprings of the folk music tradition, and has been well-nourished by their waters. And at his Feb. 18 concert, it was obvious that his talent was healthy, indeed.

Accompanying himself on guitar and banjo, McLean sang over a dozen selections from his two United Artists albums, "Tapestry" and "American Pie." His number one chart tune, "American Pie," was served at the end of the program, for dessert. Before concluding with that chronicle of the brief but grim history against which the under 30 generation came of age, McLean sardonically observed that he had been swamped with questions as to the meaning of the song. He was not about to provide an exegesis. Rather, he delivered a wildly surrealistic Lewis Carroll-type number, entitled, for no discernible reason, "On the Amazon." If you think you had trouble decoding "American Pie," your mind would melt wrestling with McLean's put-on tune.

"Magdalen Lane," "Castles in the Air" and a lovely ballad of love lost, "Empty Chairs," were outstanding examples of the artist's ability to create evocative lyrics and melodies. And a dry humor often informs his compositions. The only reservation one would have about McLean is that he is frequently not tough-minded

(Continued on page 44)

Nabors to Cut 15th Col LP

LAS VEGAS—Jim Nabors will record his 15th album for Columbia Records in March. He will use recording facilities in Nashville for the pop album. Nabors said he will have several albums released this year and will undertake an extensive concert tour.

A "Mao of La Mancha" album, already recorded, will be released in conjunction with the United Artists' release of the movie. In addition to Nabors, the album features Marilyn Horne and Richard Pucker.

In addition to heavy emphasis on the recording studio, Nabors will have a television special on CBS and star on a David Frost 90-minute special March 8. Nabors appears in Houston Saturday (26) the day after closing in Las Vegas, for his third appearance at the Astrodome, then heads to Phoenix for a four-day gig. This is followed by an East to Mid-West tour encompassing fairs, concerts, and one-nighters ending with three weeks at Harrah's in Lake Tahoe.

Philly 'Wharf' Gains Steam

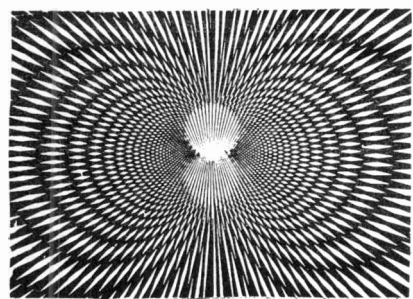
PHILADELPHIA — Brandi's Wharf, which brought to the riverfront restaurant-ballroom big name bands and some musical names on a catch-as-catch-can basis for one-night stands, is gaining steam as a showcase for musical name talent. Owner Holton Brandi, for the first time, is lining up a steady parade of musical names with bookings running thru June.

Brandi has Della Reese (Feb. 26-27), Carmen MacRae (March 2-5), Lionel Hampton (March 10-12), Erroll Garner (March 17-19), Morgana King (March 24-26), Stan Getz (April 7-9), World's Greatest Jazz Band (April 21-23), Charlie Byrd (April 28-30), George Shearing (May 26-28), Jonah Jones (June 2-4) and the Kingston Trio (June 23-25).

SELL JAY JAY AND BE HAPPY EVERY DAY



STORE MANAGER KENNY HAMLIN, Disc Records, Los Angeles, had Mike Settle on hand when the store celebrated Mike Settle Day. Uni Records helped arrange the promotion in honor of the singer's debut album for the label. From left, Manny Chavez, MCA Records salesman; Randy Patrick, Disc Records distribution manager; an unidentified lady, Mike Settle, Hamlin, and Vince Cosgrave, director of field sales and promotion for MCA Records. Settle gave a half-hour concert in the store and signed albums and photos.



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From The Music Capitals of the World

DOMESTIC

• Continued from page 14

new "Working Class People" is aggressively titled "B-Side Bull."

Black Oak Arkansas will judge the annual beauty contest at Arkansas' Tuckerman High School. . . . Disk jockeys were mailed venus flytraps to promote **Leo Kottke's** new "Greenhouse" album. . . . **Joy of Cooking** is considering a live album of their recent Berkeley benefit for the United Farm Workers.

Freddie King is recording at **Leon Russell's** Hollywood Hills studio. . . . The "Grass Roots Songbook" has hit the racks. . . . **Tom Jones** starts his annual U.S. marathon tour in mid-March. He'll be at Caesar's Palace in Vegas April 27-May 17 and Aug. 24-Sept. 6.

Lalo Schifrin to compose the "Rage" soundtrack. . . . **Fred Karlin** scoring "Every Little Crook and Nanny." . . . **The Wackers** on NBC's "Take a Giant Step" Saturday (4).

Sonny Charles tours to Atlanta, Nassau and Dallas. **Billy Preston** hits 17 campuses on his first college tour this month. . . . **Chris Mancini**, Henry's 21-year-old son, opening with his group, **Fly**, at Sun Valley's Alpine Club. . . . The **Steve Miller Band** en route home from a major European tour

NAT FREEDLAND

NASHVILLE

Recording at Quadrafonic Sound Studios this past week has been **Jack Nitzsche** for Warner Brothers, produced and engineered by that man of many talents, **Elliot Mazer**. . . . Also recording has been **Claudia Linnear**, also with Warner Brothers, and also handled by Mazer. . . . The **Addrisi Brothers** return to record more of their new album, produced by **Norbert Putnam** for Columbia.

At Soundshop Studio, **Steve Mitchell** has produced an LP for **Ian Mitchell**, who has done a "Country Mass" for Omega. He used the **Mother Earth** rhythm section, and **Denny Bayliss** on drums. . . . At **Buz Cason's** Creative Workshop, **Bud Reneau** is in to record for **Jack Johnson Productions**, with **Johnson** and **Tom Collins** doing the production. . . . **Ray Griff** is having some re-mixing done, also at Creative Workshop. . . . **Don Light's** group, **Gove**, is just back from the NEC meeting in Kansas City, and made a strong impression there.

A recent demonstration by **Electro-Voice** at Woodland Sound Studios here under the auspices of NARAS was a big success. **Lou Burroughs** gave a three-hour presentation, attended by more than 100 of the industry's best. It was an outstanding performance. . . . Best information now on the completion of the street work on Music Row in Nashville is that it will be just prior to the next convention here, in October. . . . **Ronnie Prophet** did a series of television shows while in the East, and has a busy night-club tour ahead. . . . **Don Tweedy** has a new single on Target. He did two of his sessions on the West Coast, finishing them in Nashville. He's also doing considerable movie work.

THOMAS WILLIAMS

MEMPHIS

Jerry Lee Lewis sparked a Life-A-Thon for St. Jude Children's Hospital, an extravaganza of music at the Vapors Supper Club featuring some of the area's leading musicians and football great **Archie Manning**. The event brought in more than \$50,000, and will be presented twice more on successive Sundays. Among the entertainers were **Charlie Rich**, **Eddie Harris**, **Lou Roberts**, **Vickie LaVonne** and **Berl Olswang**. . . .

Karen Middleton, Memphis soprano and music teacher, won the **Frederick K. Weyerhaeuser Award** of \$300, the **Nelse Thompson Memorial Award**, and a contract from Memphis Opera Theater in the Mid-South Regional Metropolitan Opera Auditions. She will compete in the national semi-finals for the Met in New York in the spring.

Gail Robinson, Memphis soprano who won the Mid-South auditions in 1966 and is now a principal with the Met, sang the lead role in "La Sonnambula," presented by Memphis Opera Theater-Memphis State University Opera. . . . Three singles have been released by Stax: **Albert King's** "Angel of Mercy"; **The Emotions** "With My Honey and Me" on Volt; and **O.B. McClinton's** "Deep In the Heart of Me" on Enterprise. . . . Stax artist **William Bell** will be in Europe April 8-30.

Rick Hall, producer of **Osmonds** and **Bobbie Gentry**, is due in the Sam Phillips Studio to supervise backup voices on **Clarence Carter** and **Candy Staton**. Atlantic's **Tom Dowd** will do overdubs on **Jackie DeShannon** at Phillips. . . . **Knox Phillips** has set up a session with country singer **Charlie Freeman** and another session with **Jerry Dyke**.

Jay Boland, who has been with WHBQ since 1970 in radio news and sports coverage, has joined WREC news staff. . . . The **Jackson Five**, from Gary, Ind., will do their third concert in Memphis April 1. A new R&B group, T-99, is working at Hi Studio, with its first single due out soon. . . .

Tower of Power, an Oakland, Calif. group, is in at Trans-Maximus to cut a single. Also at TMI is **Edgewood**, working on the group's second LP. The English group **If** is also at TMI.

Little Milton is at Stax, **Bobby Foster** at Select-O-Hit, and **Stones Blue** at Block 6 Studio. Ready for release is an album by **Big Sam Clark**, put together at Select-O-Hit. . . . Latest **Bill Black's** Combo album is due for immediate release, along with a single from the album "Harlem Nocturne." . . . **Larry Rogers** is beginning production on an LP by **Jerry Ward** for Mega. . . . At Sounds of Memphis Studio, **The Minutes** are cutting their first album, under producer **Dan Greer**.

JAMES CORTESE

LAS VEGAS

Perry Como returns to the Hilton on July 10. . . . **Liberace** signed a long-term pact with the Hilton at a salary reputed to be between \$75,000 and \$100,000 per week. He opens the first two weeks on the contract June 22. . . . Hilton's **Alex Shoeffey** flew to Hawaii for a week. . . . **Bill Cosby** and **Diahann Carroll** opened Thursday (24) at the Hilton. . . . Also at the Hilton **Kenny Rogers** and the **First Edition** cut a new Warner Bros. Reprise album live in the Casino Theater. Title of the new album is "Live at the Las Vegas Hilton."

Goings on at the other Hilton-owned hotel, the Flamingo include the return of the **Raiders**. After a seven-year absence from Las Vegas the **Raiders** with **Paul Revere** and **Mark Lindsey** opened in the Flamingo lounge. . . . Columbia artist **Billy Joe Royal** returns to the Flamingo for four weeks opening Wednesday (1).

Hugh Lambert appearing in and producing his wife's show at the Riviera which featured **Lee Hazelwood**. . . . **Kathryn Grayson** and **Howard Keel** headlining at the Fremont. . . . **The Detroit Sound** making their Las Vegas debut at the Aladdin. The group features **Vince Scalabrino** on drums; **Ken Ryba** on guitar and **Mike Onolski** on bass. . . . **Sloopy** and her **Red Baron** returned to town for a

limited one week Showboat stand directly from a lengthy Tahoe run at Harvey's Wagon Wheel.

Joan Rivera who opened with **Paul Anka** at Caesars Palace has been signed to host the **Johnny Carson** TV show March 10. Miss Rivers has hosted the Tonight Show over 30 times.

LAURA DENI

ATLANTA

After several previous appearances **Ike** and **Tina Turner** returned to Atlanta's Municipal Auditorium Saturday (19). . . . **Kaye Hart** is currently appearing at the Club Atlantis replacing the **Vagabonds** who had to cancel a three week engagement due to an illness. . . . **Lou Rawls** is now appearing at Scarlett O'Hara's while the **Johnson-Ayers** Pair continue nightly at the Round Table. . . . The **Jerry Farber Trio** is holding forth at The Oaks Club. . . . **Judy Argo** and **Teddy Edwards** can be seen in **Chick Hedrick's** New Year's Eve Club. . . . **Up With The People**, the optimistic music group, have been scheduled for two shows at Symphony Hall in the Memorial Arts Center February 22 and 23. . . . **Bobby Sherman** will be at the City Auditorium March 26.

SHELLY PISANI

MIAMI

Prentice Hinner and Company just concluded their first south Florida appearance in the Diplomat's Tack Room. Hollywood. Previously, the group had worked concerts and the Horsch circuit. . . . **Gamble Rogers**, folksinger, was a guest of the Coffee House series at Broward Community College. The Coffee House is a rather new innovation for colleges in this area, and Rogers was well received by the students. . . . Florida Atlantic University (Boca Baton) offered the first in what might become a series of presentations with folksinger recording artist **Don Crawford**. . . . **David DeWinter**, Chicago musician and entrepreneur, and **Van Smith**, orchestra leader at the Diplomat, have united to provide freelance musical service for the Florida Gold Coast, stretching from Palm Beach to Coral Gables. The alliance means that Van Smith can take care of numerous calls he gets for outside work through DeWinter while retaining his work at the Diplomat.

GWS Recording Corp. of America, an independent record production firm headquartered in North Miami, has opened a field office in Jacksonville.

Melanie, will appear in concert Friday, March 10 at Miami Beach Auditorium. . . . United Artists' A&R man **Larry Maxwell** was in town checking out new talent. . . . **Lionel Hampton** just closed the Seven Seas Lounge at the Newport. Hampton said that his young musicians are all college graduates who have majored in music. **Gary Keller**, flute; **Tom Gambino**, alto sax; **Larry Payette**, trumpet; **Glen Drews**, trumpet; **Kustis Gilmette**, bass; **Roland Kirk**, organ; **Chuck McClendon**, tenor sax and music director, and drummer **Jimmy Griffin** comprise the Hampton band. Kirk who played with **Syndelius Smith**, also has written two off-Broadway musical shows. . . . **The Velasco's** — **Maria** and **Barbara** — and **Company** recently concluded a three-month stint at the Skyways Motel and are now vacationing in New York. Barbara is opening at the Doral Country Club next week.

Orchestra leader **Carmen Dragon** is discussing recording plans with jazz organist **Jackie Davis** to appear with Dragon's 125-piece orchestra. Davis recently signed a new contract with Walt Disney World in Orlando for his Contem-

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Radio-TV programming

INTERVIEW:

Top 40 Giving Reasons Not to Listen

EDITOR'S NOTE: This article, an in-depth interview with veteran broadcaster Gene Taylor, is the latest in a series of nitty gritty examinations of the radio industry and its relation to the music field. Taylor, who worked his way up from air personally to program director and then to general manager of WLS, Chicago, is now general manager of WIXY in Cleveland. This article was prepared by Claude Hall, Radio-TV Editor.

Taylor: The thing I'm finding delightful, after all of the years at WLS, just because of the restrictions that I built and the restrictions that the American Broadcasting Co. had built into it—don't associate with record people, you know, the worry about payola, don't do this, don't go to the Gavin convention, don't go to the Bill-

board meeting . . . now, I'm getting out and . . . 10 years later . . . I'm meeting people that I should have met years ago.

Hall: You did me a favor by speaking at the first Billboard Radio Programming Forum in New York.

Taylor: I got my ass chewed out for that. They asked me what the hell I was doing in town.

Hall: Last year, Hal Neal, president of the ABC owned-and-operated stations, called me . . . I don't know why he bothered . . . to tell me that he was going to hold his own educational meeting of the program directors of the ABC stations instead of sending them to the Billboard Forum. I thought it was his business if he wanted to do so, although I would, without question, have rather had all of his program directors and music directors and general managers, too, on hand to contribute to the

education of others. He did let Mike McCormick, your former program director at WLS, speak at the Billboard Forum. I suppose he basically didn't want his people in the same vicinity as record executives.

Taylor: I went down to Miami recently . . . caught the Orange Bowl game and, for the first time in my life, met Jerry Wexler of Atlantic Records. That's ridiculous, man, when you get around to thinking about it, because we've never lived that far apart.

Hall: I consider Jerry one of the world's greatest geniuses.

Taylor: He seems like a beautiful guy. I wound up getting a chance to know him a little. I went out to his house in Miami and we sat around for a couple of hours talking. I got to meet his wife Shirley and Tim Dowd, Atlantic's engineer-producer, was there. Jerry seems to be a delightful guy.

Hall: He's also a well-read intellectual, which is another facet about him that I admire.

Taylor: What I'm beginning to feel about the whole thing is that I'm sorry I didn't get around to meeting people in the record industry like him, like you, like this guy and that guy, before—five, eight, 10 years ago—when it would have been to my advantage, to ABC's advantage to be able to know

people . . . to get on the phone and call them . . . there's no doubt in my mind but that if you had some kind of personal relationship with a guy like Jerry Wexler and it got down to the point where there was a big question about a record, you could call the guy and ask if it was really making it or was it just a bunch of BS. Not that you'd call him once a week, but if it ever got into a hassle on a record, you could. Because there are a lot of honest people in this business . . . a lot of idiots, too. But you're going to run into them anywhere.

Hall: You're enjoying being free of the corporate restrictions of ABC?

Taylor: Now that I'm able to get out and meet with people, I'm enjoying also the fact that I don't have to worry about not saying this or not saying that . . . I don't have to worry about whatever I say getting back to ABC and somebody getting hacked at me.

Hall: I've always felt that ABC should have made Rick Sklar at WABC in New York a manager of one of the stations when you left the organization.

Taylor: I haven't talked to Rick since I left ABC. And when they were talking about a man to replace me, I kept my nose out of it. I don't know how bad Rick wanted it. If he wanted it, they should have done it. There's something nice about a radio station and the way it's structured . . . ABC let me screw up for a year in running

WLS. When I first took over as manager from Ralph Beaudine, the next year was a disaster year. Billing was off \$700,000 on the year. Ratings were going to hell because WCFL was in against us and Ken Draper had us up against the wall. And ABC hacked through with me on it. And they sure as hell could figure on doing the same kind of thing with a Rick Sklar. Maybe Rick doesn't know everything about being a general manager or sales, but . . .

Hall: But he could learn it. He's the type that studies at night.

Taylor: I get the impression out of Rick, though I don't really know

(Continued on page 19)

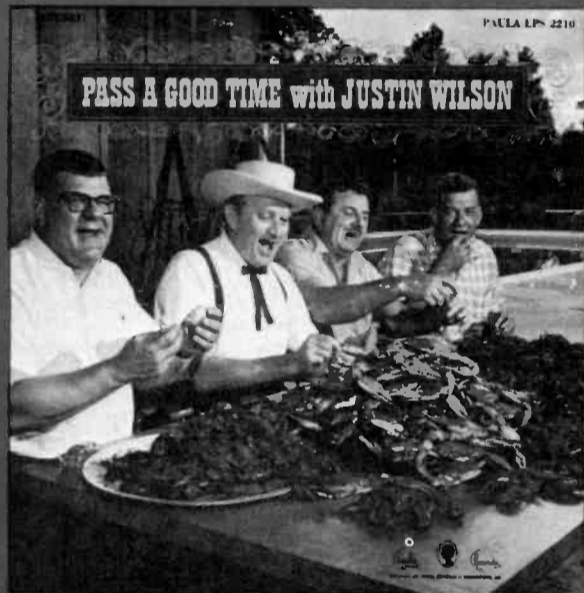
Classical FM-er Going Stereo

NASHVILLE — WPLN-FM, a member of the National Public Radio Network, has boosted its power to 100,000 watts and gone stereo. A major part of the station's 18-hour day is devoted to classical music.

Staff includes station manager Alvin Blot, program manager Susan Manning and announcers Jim Stanford, Chuck Mitchell, Charles Hooper, Dave Spencer, and Joel Sequine. The up-grading of the station's capabilities is the result largely of a \$73,000 grant from the U.S. Office of Education.

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Rock Show Syndicated

SALT LAKE CITY—Executive Radio Research here has launched national syndication of a three-hour weekly program for progressive rock stations titled "Jonathan Field and Friends."

The show presents the best in progressive rock, supplemented with dialog with the top personalities and performers in the progressive rock music scene, according to promotion director Rick Eble. All music is grouped into continuous sweeps, allowing the station about eight minutes per hour for local time sales. The show is distributed free except for handling costs.

Rap sessions conducted by Jonathan Fields, the host, takes up about 40 minutes of the three-hour show. Of the three shows already available, rap sessions include segments about John Lennon, Woodstock, Bangla Desh, and the Humblebugs.

WGMS Beefs Up Listener Lures

WASHINGTON — Gearing for the coming battle with WGMS, which is soon to switch to a Top 40 format, WPGC-FM here will go stereo within 30 days. In addition, Big Wilson, program director of the market's currently leading rocker, will be making alterations in the format approach. Details are being kept quiet, but a programming consultant named Bud Connell has been brought in from Miami to advise the station.

In general, WPGC-FM will become the dominant factor and less and less emphasis will be placed on WPGC, the AM daytime operation. In fact, Wilson said that all mentions on the air will be directed toward the FM operation. "We had a staff meeting 10 days ago and decided to go FM all the way," Wilson said. WGMS, currently a classical music station, is expected to change to a rock format in the near future. It is consulted by Drake-Chenault Enterprises, Los Angeles.



WCMF-FM AIR PERSONALITY Peter Burrell, left, raps with recording artist John Hammond about his career. Hammond spent an afternoon at the Rochester, N.Y., station. He was performing a week at the Nugget, which recently began booking national acts.



FRED GOLDBERG, air personality at WLIR-FM in the suburb of New York, receives a visit from Alex Taylor and his band. Taylor, a Capricorn Records artist, was performing in a live concert in the station's studios. From left: Wayne Brown, road manager for the group; Goldberg; Taylor; band members Lou Mullenix, Charles Hayward, Jimmy Nalls, and Chuck Leavill.

Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

Jim Edwards and his wife came by. He's out at WMEE, Fort Wayne, where he was program director. And looking for work, preferably in Top 40 radio. . . . **George Savage**, who heads up sales for Watermark's "American Top 40" weekend show, says that the three-hour weekly special has added 29 new stations since Jan. 1. "The show is now past 161 stations and has been getting No. 1 ratings in nearly every market. But it's also been a powerful sales tool. **Wayne Blackman** at WIBM in Jackson, Mich., called to report 100 percent success in selling the show to local advertisers. Every pitch was a sale. **Larry Ryan** from KEEL in Shreveport said he signed four sponsors in two and a half hours." Among the new stations carrying the show is KGB, San Diego. . . . And KGB is going through some interesting changes. Like **Rick Leibert III** has been brought in as program manager to assist program director **Ron Jacobs**. Leibert had been at WIND in Chicago. Ron says, "If he doesn't work out, **Robert W. Morgan's** tail is in a sling." And you record promotion men should be aware that **Johnny Mitchell** has changed back to his real name both on the air and as music director of the station. It's **Paul Stelljis**. When he changed his air shift, he changed his name. "All of those fake air names are a bunch of . . ." Jacobs said.

★ ★ ★
Bud Mayes is building a new news department at WKGN in Knoxville and is looking for some good newsmen. He'd been at WDXB, Chattanooga. . . . **Jim White**, who'd last been with WTVR, Richmond, Va., is looking. Three and a half years of experience. Phone is 219-272-4596. . . . **Mark Alan**, former owner of Maverick Management and Gold Rush Music (one of his clients was **Tommy James & the Shondells**), has been named assistant station manager of WBAB and WBAB-FM, Babylon, N.Y.

★ ★ ★
The lineup at KAKE, Wichita, Kan., includes operations manager **Jim Heath** 6-9 a.m., **Gene Rump** until noon, **Tony Creamer** noon-3 p.m., **Scot Michels** 3-6 p.m., **Don Thomas** 6-10 p.m., and **Larry Crockett** until midnight. Seems to be an alive Easy Listening station. . . . Got a call from **Bob Green**, former program director of WKNR, Detroit, and we chatted about how the bulk of the staff at KULF, Houston, were formerly with WKNR—himself, **Jim Tate**, and **Ron Sherwood**. Green is looking for a young personality to add to his staff. Format is Easy Listening. . . . **J.J. Jordan**, program director of KISN, Portland, Ore., writes: "Thanks for the mention while I was looking for a night jock. I just hired by old buddy **Chuck Martin** who I worked with in New Haven about two years ago. He just hit the air and the entire station is truckin'. But I'm still looking for a first ticket all-night man."

★ ★ ★
Bob Miles, 714-894-3409, is looking for work. Five years experience. Has first ticket. Also has engineering degree. . . . **Kent Thurston**, operations manager of WBEC, Pittsfield, Mass., wants all deejays, etc., who worked at the station in the past to call him collect to tape an announcement. He's building a show of such announcements to be broadcast March 24 when the station celebrates 25 years on the air. His number is 413-443-9595.

★ ★ ★
Bob Benson, music director of WMAL, Washington, sent me the Oct./Nov. ARB. Average quarter-hour 6 a.m.-midnight, WMAL is a solid No. 1 with 14.4. WOL, soul station, is second with 6.6. WGAY and WQMR-FM have 6.4

combined. WTOP has 5.6. WPGC and WPGC-FM have 5.4 combined. WOOK leads in men 18-24 with 12.6, followed by WHFS-FM with 11.5 and WOL with 10. WMAL is far out front in men 25-34 with 12.1. In women 18-24, WMAL leads with 15.7, followed by WPGC and WPGC-FM combined with 13.5, and WOL and WASH-FM with 11.5. Benson writes "I've heard a rumor that **Tommy Edwards**, formerly of WEAM, now working at WOR-FM, New York, and **Billy Campbell**, also formerly with WEAM, now at WHBQ, Memphis, will be coming back to Washington and joining WGMS. By the way, Claude, I think you may have the idea that we are just an 'old folks' station. On the contrary, look closely at the ratings and you'll see that we have good numbers in almost all demographics. We are an MOR station that programs for people of all ages and has been successful at it." After seeing those ratings, I agree, Bob.

★ ★ ★
The day for record promotion men to telephone **J.J. Jordan**, program director, or music director **Bobby Noonan**, KISN, Portland, is Monday of each week. But Jordan goes on the air noon-3 p.m. and Noonan does a 3-7 p.m. show and, while you can call them on the air, try to arrange important calls in non-air periods. . . . Line-up at WMFJ, Daytona Beach, Fla., including **Mike Jay** 6-10 p.m., **Doug James** until 2 p.m., operation manager **Gerry Peterson** 2-6 p.m., **Kris Phillips** 6-10 p.m., and **Bobby Holiday** midnight-6 a.m. Would you believe that WMFJ has a 59.9 share 7-midnight? The station is a solid No. 1 throughout the day. . . . Just talked to an old friend—**Ed Wright**—who operates a public relations firm here in Los Angeles and does an extremely good job at it. He's teamed up with **Clarence Avant** and **Del Shields** and they're buying KTYM-FM in Los Angeles. Shields is a veteran radio personality from Philadelphia and New York, now with the **Bill Cosby** organization. Avant, of course, has a record company and is involved in a myriad of business ventures. You couldn't ask for a better ownership-management team. . . . March 15 is the date now set for KFOX-FM to start programming country music in stereo; it's now simulcasting the AM country format, but Los Angeles deserves a stereo country station and it looks like it's going to get one. It's a pity that New York is without a country music station at all. It would be an easy way to put an FM in the profit picture, but most of the AM-FM combinations there are shucking off on FM and the FCC doesn't bother to do anything about it.

★ ★ ★
Jim Reeves, 631 N. Mechanic, Macomb, Ill. 61455, is seeking a progressive rock job. Knows the music. Winner of a Billboard award in the annual deejay competition. . . . **Frank Absher**, KALG music coordinator, Alamogordo, N.M., recommends both **Bud Pratt**, general manager of KFAL, Fulton, Mo., and **Dr. Harvey Jacobs**, head of the journalism department at New Mexico State University, Las Cruces, N.M., as speakers for the Billboard annual Radio Programming Forum. "In about four years, Dr. Jacobs has built a fantastic radio-TV department and I'm currently doing graduate work under him at the university. Both of these men are worth investigating. I realize they aren't the big names in broadcasting, but they know the ropes and they both have impressive performance records in their fields. Finally, keep me posted in the column on the Forum. I'm working on the Military to try to get them to pay my way to it."

Giving Reasons Not to Listen

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him that well, that he would be more than able to handle it from the standpoint of management paperwork, that kind of thing.

Hall: How has Top 40 changed since you were a program director?

Taylor: I think Top 40 in big markets . . . I hear it in Los Angeles, definitely in Chicago . . . in New York, in those areas, is a hell of a lot less exciting than it used to be for the listener. It's all music oriented. Everything is "more music." Everything is slanted toward the music and there's nothing else going on at the station.

Hall: But you always had some exciting air personalities on WLS.

Taylor: Right. And it was a "running" kind of an operation. It was trying to make it in the market. And so you do a lot of exciting things when you're trying to make it. Lots of contests, lots of promotions . . . the jocks were out nearly every night making appearances . . . they were doing record hops.

Hall: Well, ABC stopped the hops, didn't they?

Taylor: I see a little of that enthusiasm we had then now in Cleveland . . . the enthusiasm the kids have in working in a market like Cleveland, because most of them are coming out of places like Roanoke, Va.; Cedar Rapids. We're paying \$250 a week as starting salary and some of them were only making \$135 a week, so they're happy . . . and they'll stay. I sit and look at the personnel records and I wonder, who in hell were all these names, for God's sake? Been a lot of bodies go through the station. We've stabilized that.

Hall: And some of them were pretty good, too.

Taylor: And WIXY lost them over a thousand or a couple of thousand bucks a year. It was false economy. Lose a good jock, for Christ's sake, and you spend a month or more trying to find somebody to replace him. If you lost a few jocks over a couple of thousand dollars in salary during the year, you're actually costing yourself \$50,000 in rating.

Hall: I think all radio needs desperately to stabilize the air personality job situation.

Taylor: It was the first thing I wanted to do at WIXY. And we've got it nailed down pretty damned good at the moment. The morning guy is Mike Reneiri who has been there quite a while, the midday man is Larry Morrow who has been there like five or six years, then comes Steve Hunter, next Jeff Mickey, Mike Kelly does all-night stints. Program director Chuck Dunaway does a two-hour afternoon show. Steve is assistant program director and helps out in production. He'd been on CKLW, whose signal comes into the market. So, he was already known somewhat in Cleveland.

Hall: It's true about that CKLW signal. How are you going to fight something like that?

Taylor: In looking back over the ratings, I've noticed that the CKLW influence has been lessening. It's only about two-thirds of what it was a year ago.

Hall: Is that because Bill Drake is no longer connected with it? Or . . .

Taylor: Yeah, that probably has something to do with it. Also, they have to play more Canadian records now than they did. I do know that kids don't pay that much attention to news . . . they could care less that it's coming out of Canada.

Hall: And a Drake-type station doesn't have that much news anyway.

Taylor: I think the weakening of CKLW in Cleveland is a combination of things. I get the impression that they might have cut back a little—the money that they're paying people—so that they get a little less quality jock than they

did before. I don't know the kid's name, but I was listening on a Thursday night one time and the kid they had on, I wouldn't have hired him.

Hall: I think that Drake, who has a pretty strong loyalty factor going for him with the air personalities who work at the stations he consults, hired away the old staff there.

Taylor: What do you think about what Drake is doing with his music? I don't like it. I think he's making a big mistake.

Hall: A lot of people tell me that too. But then another program director will turn around and say that Drake had to do it . . . and that he's really smart to do it.

Taylor: I've gotten into some discussions lately with several other radio people . . . about music . . . and the consensus of the conversation was that success lay not in spreading out the music to improve your demographics and combat the growing influence of FM . . . all that bullshit . . . it was in going back to being Top 40 radio stations. Going back to doing some of the funky old stuff that people used to do in Top 40 radio . . . back when people listened to you because it was fun . . . when radio wasn't all so damned serious. The music is serious enough these days, you know. So, it's what happens in between that has to be fun for people. And it seems to me this theory makes a hell of a lot more sense than what Drake is doing.

Hall: You're fortunate in your market that no MOR station . . . or station calling itself an adult station . . . is playing your music. In Baltimore, it's an MOR station that is giving the Top 40 station fits.

Taylor: We've got that, too.

WKYC. And there's WGAR. And other people are playing a lot of oldies. Maybe staying away from hard stuff . . . like they won't play an Alice Cooper. But they're playing everything else. But, you know something? I find it more and more that the more people I meet, the less I'm impressed with them . . . you know, the people running gangbuster radio stations in their markets. You sit down and talk to them for a while and you wonder to yourself: How in hell did he get to run this radio station? Or, how in the world did he manage to make this radio station successful? And the secret must be that everybody else in the market is one step below him. It means that they're really bad. Really bad. I guess that's why I'm finding it delightful in radio now . . . maybe

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Giving Reasons Not to Listen

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that I've got some confidence in what I'm doing. But it scares me when I see some of the people in radio today.

Hall: Top 40 has become different from what it used to be, though . . .

Taylor: You can do a lot of things within the format of Top 40 to show how hip you are and how concerned you are with what's going on in the world. You can do it with the music you play . . . you can do it with editorial or you can have jocks who're pretty intelligent and have something to say in between records. But I really do think that radio should start being fun again and I wish we'd quit psyching ourselves out . . . quit trying to imagine what's going round in the heads of all the freaks who *might* listen to us if we play one record . . . that *might* get them to listen to us instead of an FM station. If they dig FM music, they're going to be into FM and you're not going to get them.

Hall: But would you still play those kinds of records . . . like that Alice Cooper record?

Taylor: Sure. We're playing the hell out of it.

Hall: You fit it into the evening?

Taylor: Well, it's a little bit different in Cleveland. Half of the schools are on staggered shifts and so many students are getting out at 12:30 p.m. So, we start wailing with the young-oriented music, which includes the Alice Cooper thing in my estimation, at that time of day. Where other stations day-part from 6 a.m. until 3 p.m., we only day-part from 6 a.m. until noon.

Hall: The thing that bothers me about the system of day-parting is that a station is thus schizophrenic.

Taylor: Not too much though.

Hall: It's not?

Taylor: No. We got too much that way at WLS. We got so schizophrenic . . . like there were 22 music lists. One for each hour of the day, practically. I don't think you have to carry it that far. All you have to do, if you decide you don't want to offend a guy driving to work who might be listening to you, or a housewife who might be listening, if you have a top 40 list, then pull seven or eight of those records. That still leaves a lot of good music that can be played and music that the listener will recognize as Top 40. If you pull a record by the Rolling Stones during the period, you can always get back to it very quickly in the evening. The people won't notice the music change, because they'll figure it's all been the same anyway.

Hall: But how are you going to fight this new breed of MOR stations coming on the scene; they're playing your music, running the same kind of promotions, using the same personality approach much as a Top 40 station, and they're usually paying a better salary for their personalities and thus able to get the best ones?

Taylor: I think the guys on the MOR station have adjusted their approaches . . . mentally, they think they don't have to push as hard. They think they don't have to fight that hard for audience. Most good MOR personalities these days are ex-Top 40 jocks. Now they're 42 years old and they don't want to go to record hops and be

involved with teenybopper things . . . go to a Rolling Stones concert . . . fly a banner out of a helicopter or whatever. The young guys coming up are still eager to do that sort of thing, so they end up in Top 40 radio.

Hall: Have you ever personally thought about working in another format in radio?

Taylor: I think I could do the greatest son-of-a-bitching MOR station in the world, man! Because I'd go out and get old ex-Top 40 jocks and I'd tell them to forget about slowing your pace down and easing off and living up to your family responsibilities man, and go do everything you were doing in Top 40 radio except you're 10 years or more older now and doing it.

Hall: That sounds like it'd be fun.

Taylor: It really would. Chicago has a total void in MOR. The two stations that you can say are MOR, if you want to call them that, are WMAQ and WIND. WIND is deep into the oldies thing and dropping in an MOR record now and then. WMAQ doesn't know which way to turn next. Every rating book, they do a turn-around.

Hall: They won't get the chance to do much, will they, because they're NBC-owned?

Taylor: My hottest rumor out of Chicago a while back was that WMAQ was going to hire Howard Miller and put him on the air in place of Clark Weber. How dumb can you be, man? That would be strictly a dollar move. All you're doing is looking for the billings that a guy can bring in . . . maybe you'll get some ratings, but for sure you'll get billings. But somebody should throw Howard Miller off the air and keep him off. He's a guy that will have worked every station in Chicago . . . and done good for them, brought them ratings and dollars. But I wouldn't have him on the air.

Hall: At one time, he was a big cat in Chicago.

Taylor: And still is. But, a station should go ahead and build somebody new—*build a format* instead of a guy.

Hall: That's what happens at many stations—they build a man rather than a format.

Taylor: I haven't heard a good on-air personality in the morning in Los Angeles either, you know, a guy who's running tight and running good. Their music, the men I've listened to, doesn't sound quite right, somehow. I scared the devil out of my morning man the other day. I came into the station early to put everything together. My morning man wasn't *used* to having anybody around at 7 a.m. He did the greatest closing two-hours I've ever heard him do . . . just because he knew the boss was in the station. All of a sudden he was "up" and perking. Rest of the time, he often sounds down. There's a gimmick I'm going to have to use, I guess—give him a call around 6 a.m. and ask: "How're you doing . . . you want me to bring in some coffee when I come in?"

Hall: Use psychology on him? A lot of general managers don't even converse with their air personalities.

Taylor: A general manager *has* to know his men. And they've got to know you. I went in to WIXY as the "new" manager—and I had seen what the people in Chicago were going through waiting for the new manager there to come in cause I was still physically in the station . . . they were all wondering if they were still going to have their jobs, "is my contract really solid?" . . . "what's he like?" So the first thing I did at WIXY was grab Dunaway . . . and he grabbed me, too, because he wanted to find out about me . . . and in the first week the two of

(Continued on page 21)

Letters To The Editor

Dear Editor,

Writing in regard to your column in the January 15th issue. You mentioned that Jim Carter of KNIT in Abilene made up a documentary tribute to the late Buddy Holly and was wondering how many Holly freaks are still around. . . . I testify to the fact that there must be quite a few. . . . I've yet to put an oldie of his on a turntable that the phone doesn't light up like a Xmas tree. Wouldn't mind having a copy myself.

Bob Grenman
KSSS Radio
Colorado Springs, Colo.

Dear Editor:

I have a few thoughts concerning stereo records that I want to pass along. Maybe some of them will warrant publication and reach the eyes of a record company executive who will see fit to act on them.

About a year ago WBBQ-FM (which duplicates AM 100 percent) began stereo broadcasting. At that time we were only able to achieve about 60 percent stereo in our playlist because so much of the product was available only in monaural.

Due to the diligent efforts of our music director Mike Randell and the splendid cooperation of the record companies, we now average 90 to 95 percent stereo. A tremendous improvement, but still short of the goal of 100 percent.

Mike's efforts probably had a good deal to do with the decision by several major companies to put monaural and stereo versions of a new release on flip sides of a single record. Columbia has done this on a reasonable scale for some time and now Atlantic has gotten in to it in a big way. This is great and we sincerely appreciate it.

But this isn't enough. Ten years after stereo broadcasting was authorized by the FCC we still can't get Elvis Presley in stereo on a 45. That same company may send us their new groups in stereo, but Henry Mancini and Elvis may have to stick to the single loudspeaker. And what formula is used to determine that we get every third Osmond release in stereo and the rest in monaural? Where do you get a stereo Supremes single?

In short, we need to get some definite plan to get stereo records to stereo stations every time a new release comes out.

The promotion men have knocked themselves out helping us achieve the high stereo percentage we have now. They deserve a lot of credit. They see that we get a stereo LP when their single is not available in stereo. Many will have a special acetate cut for us in stereo. A few even get a store copy of a new 45 and bring it to us when all the promo 45's and LP's are monaural. But should they have to go to all this extra trouble?

Some of the folks who do have stereo singles could stand a few lessons in how to record a master for best stereo effect. Warner Brothers, Atlantic, United Artists and Columbia all do a pretty

WYXE Will Air New Rock Format

MADISON, Wis.—WYXE is going on the air here with a rock format by March 1. General manager is Perry Murphy, formerly program director of KCBS-FM, San Francisco. Bob Beck is program director of the new operation. The station will use a playlist of 30 singles, adding four or five new singles each week. Beck said that he was in the process of putting the format together so he wasn't able yet to detail other facets of the format. Staff for the new operation had not been completed as of press time.

good job, but many stereo 45's are real losers when they come out of those radios. Whoever engineered the Buddah "Late Night" series of LP's should teach the course. These are great!

We've come a long way, but we still have too many loose ends. We need to get them taken care of before the battle to get a new release in 4-channel comes along and really gives up gray hairs!

Harley R. Drew
Program Director, WBBQ
Augusta, Ga.

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Giving Reasons Not to Listen

• Continued from page 20

us got to know each other. We found out there was an awful lot of stuff we agreed on and not much that we disagreed on and that we really could work together. Then, the next thing you do is grab the jocks and get them calmed down so that they know they aren't going to get fired and you get them cooking and the sound of the station good. Only then, do you get involved in sales and start worrying about that end of the station. And it's so easy to do it this way and most managers stay completely away from programming . . . they don't like freaks . . . they can't stand disk jockeys with long hair.

Hall: Most managers came up through sales . . . they don't know programming.

Taylor: They don't have to get associated with programming . . . it's a matter of getting to know their people.

Hall: Some good managers came up through sales, but they're the ones who got involved in programming and knowing their product.

Taylor: Sure.

Hall: George Duncan made a success out of WNEW-FM in New York because he got to know programming and the music. While I'm thinking about New York, did you see the latest ratings for Dan Ingram at WABC? He just creamed the market . . . wiped out everybody.

Taylor: He's good. I guess he'll go on being a legend as a Top 40 jock. I suppose he doesn't care, considering how much money he makes outside the station in commercials and such.

Hall: I think he's the highest paid man on the station, too.

Taylor: I think he is.

Hall: The publicized figures of Cousin Brucie's salary on WABC were always quite a bit more than what he was actually getting.

Taylor: It's a sad thing to see what they're doing to him . . . a sad thing to hear, I guess I should say. If they don't want the Cousin Brucie on the air, they should take him off the air. Cause I think they're making a real mistake. *Don't change him.* Last time I was in New York and heard him, he was super low key, nothing going on between records.

Hall: I think they should let him go back to being himself.

Taylor: Yet, how can you argue with Sklar, cause Brucie's ratings are holding.

Hall: Yes, WOR-FM dropped back a little in the last ratings. But in general FM is coming on like gangbusters everywhere.

Taylor: WBBM-FM in Chicago did quite well in the last ratings. But I think AM is still good for several years yet. I'd still rather have a 50,000-watt station sitting in a market than any FM.

Hall: Well, FM signals get caught short in cars. But this can be solved, I think. As for AM Top 40 stations, they've been losing ratings in general. There's been a lot of fractionalization. Do you think this trend is going to continue?

Taylor: Yeah, if AM rock stations keep screwing around with their music. And with what they're doing on the air. I was in two "panic" situations in Chicago—once as program director and once as manager. When you see yourself starting to fall in ratings because the other stations are getting to you . . . or when you become very strong in a market and your first thought is to broaden your audience base because,

for example, you're doing well in teens and people 18-34 but a salesman complains that he lost an account because his client wanted some people above 34 years old and so you broaden your audience base or play games with music . . . start spreading out and spreading out . . . you start losing ratings. The audience doesn't come because you spread out your music . . . they go to other radio stations because everybody is playing about the same music anyway. I think you've got to attack a market demographically—if you want young numbers, then be a young radio station. Narrow it back down. Pull your horns in. Because if you go after 18-24, you'll get 18-34. The station in Cleveland is dynamite in teens. And 18-34. And they're worried because in the last ratings some stations grabbed their 35-pluses. You can still make a hell of a lot of money in radio with 18-34 age listeners. As long as stations keep screwing around with their music, they're going to keep losing audience. Because you can tune across the band in a lot of markets and you have trouble telling who is the Top 40 station . . . because of all the different types of music they're playing . . . they're playing Andy Williams and Steve and Eydie Gorme and the Rolling Stones. I think the people out there listening have a tough time telling which is their Top 40 station. I think that the audience should be able to know that if they want some exciting music—music that is going to perk them up with the time and the temperature—then they should be able to know which button to push. If they're driving home at 3 in the morning and want to unwind, they should know which other station to listen to. I think it's just a matter of radio stations identifying themselves to people. Being something for damned sure.

Hall: Do you think MOR stations are making a mistake by playing some Top 40 records?

Taylor: Yes. I think people sometimes tune away from a Top 40 station because the music is, at that particular time, offensive to them. It doesn't suit their mood. They would much prefer to hear a Sinatra or a Peggy Lee or whoever the hell happens to be around these days doing MOR.

Hall: You could put together an MOR station with the MOR music around today?

Taylor: As much as Top 40 stations should watch out to not play too much MOR records, MOR stations should be careful not to play too much Top 40 tunes. Sure, there are things today both stations can play. But you actually offend your listener and drive him away more often than not. Radio stations today are giving people good reasons not to listen to them.

Hall: A lot of people are complaining to me about the lack of qualified air personalities today. Do you find that so?

Taylor: A lot of people have said that to me, too. All I can relate is that when I needed two young, swinging disk jockeys and said we'd pay them two grand more a year, we found them. Didn't have to keep on looking. Somebody like a Larry Lujack—there aren't many people around like that. But there never were many people around like a Larry Lujack. When you get a guy like that, you hang on to them no matter what it costs you. Go back 10-15 years ago and count the major air personalities. There were only six or 10. Today, you can find six or 10. I don't think things have changed too much. The biggest hangup, I suppose, is that there are people, like a Bill Drake, who need

to tap a lot of talent. He'll go out and hire good people and pay them good money. This has made it more difficult for managers and program directors in the smaller markets to hire good people without paying them better. But I think there's still a lot of good young talent out there.

Hall: Do you think that the smaller markets could pay their men more?

Taylor: They're usually handicapped by budgets.

Hall: But I've felt for a long time that program directors are not being paid what they should be paid.

Taylor: I couldn't agree with you more. I fought for five years with ABC to get them to pay my program director more in Chicago. When I was program director, I was making good money for a program director. \$25,000 to \$27,000. That's what program directors were making then. But the program directors in Chicago are still making \$25-to-\$27,000. And, like with Rick Sklar, that guy is worth 60 grand a year for WABC. I've always felt that John Rook would have stayed as program director of WLS that time if I could have gotten another \$5,000 a year for him. But ABC wouldn't let me.

Hall: When did you start in radio?

Taylor: Two thousand years ago. 1946-7. In Wisconsin Rapids, Wis. WFHR. I remember because the first time I said those call letters on the air, I screwed them up and the manager called me.

Hall: When did you go to WLS?

Taylor: 1960. Went in first as a jock. And when Sam Holman went into WABC in New York, I became program director and I was program director until 1965. I became station manager for a year and a half, then became general manager in the fall of 1966.

Hall: Do you think there is a growth factor in Top 40?

Taylor: Yes. There's bound to be. The only problem is that people are messing up the format and screwing up their ratings themselves. Letting the audience deteriorate on them. There's more people around today . . . there should be bigger Top 40 audiences. Maybe in four or five years, going to more album cuts will be the answer. But not right now. I think we are too inbred in the radio industry. We don't talk to the people, we talk to ourselves. So, we're way ahead of where the audience is in music.

Hall: But with singles declining in sales, how is the Top 40 station to form a valid playlist today based on albums?

Taylor: We pick cuts from albums—things we think are going to be future singles. But I don't think a Top 40 station has to worry about where its music is from, meaning a single or an album. When people buy an album, they usually buy it because there are a couple of good cuts in it. Most of the rest of the album cuts are crap. So, stations have to sit down and decide why people are buying records. Price might have a lot to do with it. Or promotion. I don't listen to records at home. It's too much trouble—to take down a whole stack of albums for just a few songs. Because when you go to someone else's house and they put on some albums, what do they do? They listen to one song, maybe, then reject the album and get you to listen to another song on another album. They're being selective. You tell me, because I don't really know . . . I'm just getting back into the music side of the business. But, isn't that what record companies are doing with singles today . . . releasing most the best cuts from albums?

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(Continued on page 45)

Campus News

Students Keep the Peace at Alabama U.

KANSAS CITY, MO.—Staffed with a security force of only 26 officers, the University of Alabama gets a high grade for controlling crowds at entertainment events at a coliseum seating 18,000 persons. The secret? Student involvement which includes the use of badge-wearing student marshals at entertainment events.

This was disclosed by Lt. James R. Junkin, Campus Security Investigator at Alabama U., a panelist at a seminar titled "Keeping the Lid on (Pop Concerts)" at the

National Entertainment Conference in Kansas City, Missouri.

Other members of the panel: Barbara Hurwack, Civil Division, U.S. Department of Justice; Ed Rubin; and Roger Conway, Director of Student Activities at the University of Rhode Island and panel moderator.

"Our campus security force stays in the background at student events," says Junkin, "as student officers move conspicuously through crowds. We also have 50 law students to draw on as ob-

servers in cases where trouble is foreseen.

"With this plan, appearances of entertainers such as Elvis Presley, Janis Joplin, and Jimi Hendrix ran smoothly," Junkin said.

Crowd Control

Crowd control has two aspects. First, problems inside the facility. Second, problems outside, where a subculture may be involved and have a come-in-free-under-the-door attitude. Ed Rubin feels that explosiveness exists in outside crowds and "the longer they hang on, the bigger the chance of disaster."

There was a surprisingly heavy show of hands by students signaling major disorders on their campuses during the past year, but it was underlined that problems today are radically different than four years ago and demand different treatment. On some campuses, drugs aren't as strong a factor in disturbances. Instead, increased numbers of students carrying pints of whiskey cause more disturbances.

Legal standards for handling entertainment problems are outlined in the First Amendment, according to Barbara Hurwack, but she stressed that the amendment does not give the right to stage any kind of entertainment at any time. She suggested reference to the amendment in cases where permits or licenses for entertainment are denied.

Roger Conway, moderator, finds no hard and fast guidelines for officers in handling crowd situations. "The standard has to be drawn from the situation," he said. "We're fishing for answers to riot and demonstration prevention, but I do feel institutions must play a more viable role in establishing standards."

Does a municipality have the right to select the kind of entertainment held in its facility? Legally, no, said the panelist from the Justice Department, but she stressed that a municipality has no bona fide responsibility to furnish a facility for student entertainment programming.

Fire Marshals

Use of student fire marshals for enforcing the rule against smoking at student entertainment events was recommended, and the practice of turning flashlights on violators was suggested. A student speaking from the floor said this strategy worked well the first night of a major performance, but on the second

night some 5,000 matches were ignited simultaneously at the first flashlight confrontation.

Can city councils pass ordinances ruling out rock concerts? Barbara Hurwack answered, "No, this can be challenged."

The use of canine corps in policing entertainment events was discouraged. Ed Rubin recalled, "Great vibrations: 25 dogs snarling up the aisles."

A single officer who is uptight on long hair can ignite a situation, a panelist said. Get him out of the picture, it was suggested.

Panel members suggested more preliminary security planning for entertainment events. Roger Conway suggested that campus entertainment directors schedule regular meetings with local authorities and fully discuss problems. A better P.R. job on local police, prosecuting attorneys, etc., can ease the security dilemma.

From the floor came the suggestion that the N.E.C. set up security guidelines that can be followed in shaping a more effective program at campus entertainment events.

Ticket Handling Is Called Crucial

KANSAS CITY, Mo.—Campus talent promoters must strive more than ever to build credibility because many acts that fit college entertainment budgets often have a big record of hits. Promotion and ticket handling are therefore crucial.

Campus promoters and experts exchanged views on the broad topic "Production, Presentation, and Evaluation" during the National Entertainment Conference here recently.

One delegate stressed the importance of building the image of the concert committee so that students have confidence in the acts brought to the campus. While the talent must merit this confidence, delegates offered many nuts and

bolts type promotion suggestions. These ranged from promotion tapes prepared by the student union group in one case to one concert promoted by dropping 30,000 ping pong balls from an airplane.

Posters

Posters are a problem because they are constantly stolen. One delegate said his group deliberately tears posters down the middle before mounting them around campus. Another said 8x10 glossies are also sliced diagonally to discourage collectors. Still another said posters and hand bills with very ugly lettering effectively get the message across.

One school uses fluorescent

(Continued on page 29)

What's Happening

By SAM SUTHERLAND

CAMPUS DATES: Embryo Records artist **Herbie Mann** at the Festival of the Arts, Kansas University, Lawrence, Kansas, on Wednesday (8). Also in the Festival, **Gordon Lightfoot**, Reprise artist, on Saturday (11). . . . **Billy Preston**, A&M Records artist appears at State College in Fitchburg, Mass. on Thursday (2); Salem State College, Salem, Mass. on Friday (3); and State Univ. of New York at Stony Brook on Sunday (5). . . . **Tim Weisberg**, also on A&M, will be at San Fernando Valley State, Calif., on Friday (3). . . . A&M's **Rita Coolidge** at Michigan State University, East Lansing, on Wednesday (1); and at Drew University, Madison, N.J., on Saturday (4). . . . Capitol Records artists, Seatrain, will perform at the University of Scranton, Scranton, Pa., on Friday (3). . . . Finally, high school madness for **Tom Rush**, Columbia Records artist, who will perform at the Groton School in Groton, Mass. on Wednesday (1). He's an alumnus.

In case you're wondering, the by-line is different. **Bob Glassenberg** may now be reached at Warner Bros. Records in Burbank, where he'll be channeling those remarkable energies of his into some new areas. Friends can reach him there, but, if you need help here, feel free to call or write and we'll try to keep things rolling.

Women involved in the broadcasting industry have recently begun to raise some very real questions about their professional status, and, while evidence of some change may be cited, many women still feel that no real progress is being made. For these women, there is still plenty of room for discussion.

On March 7, just such a discussion will form the basis of the first of three seminars on the experiences of women in broadcasting. Sponsored by the New York chapter of American Women in Radio & Television, the seminars will be "shirt-sleeve" workshops designed to articulate the problems and possible answers confronting women today.

"New Developments—New Jobs" will be the title of the first seminar, and the AWRH members and panelists will be meeting at the Studio Club in New York to tackle these problems in depth. For women involved in campus broadcasting, the value of such a program is obviously manifold: June is not far off, and, for those graduating, the warm weather will be offset by the bleak reality of pounding the pavement.

If you'd like to attend, or simply need more information on the

(Continued on page 46)

Points Offered On Concert Planning

KANSAS CITY, Mo.—Campus entertainment people need to introduce more preparation and planning into programming. They should give special attention to the matter of sound, lighting, seating, staging and ticket planning.

These were points brought out at the National Entertainment Conference in a seminar entitled "Production, Presentation, Evaluation of Pop Concert Programs." The seminar was moderated by Mary Jo Martens, Program Director, University of Kentucky, Lexington, Kentucky.

Chuck Cubek, Program Director at Robert Morris College, Pittsburgh, took up the matter of lighting, citing that there is often power inadequacy in school auditoriums. He also pointed out that because school people don't read the contract riders, they don't discover stipulations for curtains or for four spotlights and a stage four feet high.

Adequate ticket planning was also touched upon by this panelist, who pointed out that school people know their ticket situation, know what the traffic will bear, and should plan accordingly. They should know how many GA tickets to print and the allocation of reserved seats. "But these items

should be well thought out," Cubek stated.

Another panelist, Mike Martineau, of Premier Talent Associates in New York, discussed sound and proper amplification, pointing out that local inadequacies of schools forced more acts to carry their own equipment. speakers and locals may complain about the cost of an additional speaker," he said. "But I ask them, 'A rider may call for two Leslie 'What happens if one speaker blows?'"

School people demonstrate their lack of professional knowledge of entertainment in a number of ways, believes Mike Belkin, Manager-Promoter, Belkin Productions, Cleveland. He explains this is often shown in the failure to study stipulations made in contract riders. "If the rider calls for a certain number of tables to hold the PA system, they should be on hand," he said, "and the detail of adequate electrical power to drive the PA and amplifiers should be thoroughly researched."

"These items can and should be worked out with agency road managers," he added. "Our road manager gets paid a lot of money to do advance work with schools."

Belkin also believes school en-

tertainment people should steer clear of acts with a record of unreliability. Unfortunately, he said, some acts are unable to make a distinction between eight o'clock and ten o'clock. "These the schools don't need," he said.

Sound was a key subject with all panel members and all agreed that the reason more acts were carrying their own systems is due to (1) Inadequacy of local sound equipment, and (2) Incompetence of local sound personnel. Professional sound people use checklists and schools can take a leaf from their book. It was suggested that schools have someone around to help unload equipment arriving with acts.

Renting versus owning sound equipment for schools was discussed. It was agreed that schools shouldn't own sound equipment; it's getting to be too sophisticated and obsolescence must be dealt with.

In a question and answer period: Q. Is there any way schools can protect themselves when the sound a group brings along is atrocious?

A. Not really. The sound of some groups may be overpowering, but they feel that is a factor in their success. Groups insist on

(Continued on page 29)

Rod Stewart
and
Rufus Thomas
to
ASCAP
See page 28

Tape Cartridge

Discrete Q Supporters Rally Behind Concept

LOS ANGELES—Enthusiasts of the "discrete only" quadrasonic concept have been looking for a thoroughly respectable figure to influence industry decision-makers of its position.

They have found one.

Oscar Kusisto, president of Motorola Automotive Products, first carried the discrete 4-channel cartridge banner and is now the unofficial message-shouter of discrete quadrasonic disks.

"A discrete disk system will definitely become the standard of the record industry," he said, "but the standard will probably not be established until later this year or in 1973.

"The system that is victorious must provide compatibility, long life and true discrete performance."

Kusisto's commitment and confidence in the discrete concept is total, both in tape and disk. "Only a discrete system will give the maximum separation and balanced listening area that is so essential for optimum stereo impact," he said.

Discrete records are under de-

velopment. RCA Records, Panasonic and JVC (Victor Co. of Japan) stated recently they expected a discrete disk system sometime this year. Japan Victor has introduced a compatible discrete disk system in Japan which uses a combination of multiplexing and matrixing to achieve the four channels.

When the discrete disk system arrives in the U.S., many believe, it will be a player developed by JVC, officially labeled the CD-4 discrete quadrasonic disk system. (Billboard, Nov. 27, 1971.)

In turn, JVC is marketing CD-4 disks only in Japan, but RCA, without a total commitment—yet—and Panasonic are stating that the full channel separation of the CD-4 disks makes them intrinsically preferable to the necessarily compromised separation of the various matrixed quadrasonic disks (using Electro-Voice, Sansui or CBS SQ processing equipment.)

RCA's position is clear; it, in fact, supports Kusisto's opinion on compatibility. RCA will market discrete disks only when they become "fully compatible." (i.e. when nonquadrasonic equipment won't compromise subsequent quadrasonic playback.)

At a JVC-RCA-Panasonic conference late last year, executives at the three companies claimed "equal capacity with no compromise in signal-to-noise performance with respect to conventional stereo disks."

In the early pioneering stages, CD-4 disks had been limited to about 20 minutes of music per side. The CD-4 product is said to be compatible with stereo equipment, even inexpensive stereo players will reproduce all the music in the recording, whether the sound derives from the front channels or the back.

"The JVC-Panasonic-RCA 4-channel disk quest is excellent," Kusisto said, "but there is great confusion in the marketplace regarding the various techniques be-

ing used to produce quadrasonic sound."

Retailers, buyers, consumers and even industry leaders have been deluged with information and misinformation about discrete tapes, discrete broadcast, discrete records, various matrix or coding systems, synthesizers, derived 4-channel systems and others.

"It's difficult for consumers to unravel the basic differences in the systems," Kusisto said. "How many, for example, know there is no obsolescence of existing software when they purchase 4-channel 8-track."

Kusisto feels that the matrix concepts are, at best, only interim systems. "The proliferation of matrix systems available testifies that no solid, long-term benefits exist for any single matrix system," he said. "The discrete concept, on the other hand, is a natural evolution of earlier recording techniques, which allows the industry great flexibility of recording and provides maximum ambience."

Technological evolution must continue to advance, the executive believes, but it is up to the industry to inform consumers of differences in various 4-channel configurations, the compatibility factors, the probabilities of long life for the system and the availability of software.

In short, Kusisto feels the "industry badly needs 4-channel standards and better education to halt the wave of confusion that exists in the 4-channel marketplace."

How to Avoid Confusion Is Goal of Q Industry

LOS ANGELES—In layman's terms, there are two basic 4-channel concepts—discrete and matrix—that apply to all transmission or storage mediums: tape, disk, radio broadcast.

In simplified language, Oscar Kusisto explains the differences this way:

DISCRETE—Four independent and distinct channels of information are maintained from initial recording or broadcast through the final playback of the information.

The best known discrete system is the 4-channel 8-track compatible technique in which two 4-channel programs can be recorded on an 8-track tape. The playback machine requires a 4-gap head, four amplifiers and four speakers. This system also plays conventional 8-track cartridges in 2-channel stereo.

Discrete cassette systems have been demonstrated experimentally, but there are numerous technical and production problems in trying to achieve compatibility with existing cassettes.

Discrete broadcasting systems have been tested in various cities. Basically, the systems use multiplexing or an electronic signal combination technique which still permits a discrete signal component to be present for each channel. The Federal Communications Commission must authorize any change in the regular use of the broadcast spectrum.

Discrete reel-to-reel systems are available in small quantities.

MATRIX/DERIVED SYSTEMS—Most matrix systems process or encode four input signals electroni-

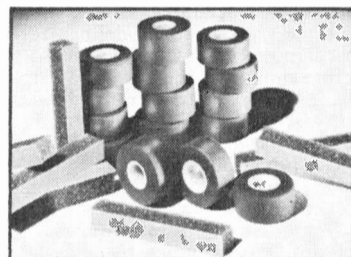
cally to produce two composite output signals. These two signals are reprocessed or decoded through a playback network to restore an approximation of the original four signals. Matrixing forms a composite signal by linear addition or subtraction of signals and does not require frequency detection as in multiplex techniques.

Most matrix systems require a decoder (de-matrixer) and two additional amplifiers to adapt a conventional stereo set to 4-channel. To obtain optimum stereo effect, the matrix decoder must receive matrixed or pre-encoded signals such as obtained from matrix records.

There are perhaps a dozen different matrix or coding systems in the world. Most of these systems have incompatibility in various degrees with the other systems.

One system does not require more than two stereo amplifiers; it uses a phase cancellation principle to derive "hidden sound" signals for two rear speakers to provide better ambience. Also on the market are quasi 4-channel systems which derive special sound effects through complex phase shifting, reverberation, frequency synthesis and other techniques which rely on psychoacoustics or illusory sound principles.

Some compatible matrix broadcasting is under way in the U.S. It does not require FCC approval. For optimum effect, pre-matrixed material must be broadcast and only matrix decoder equipped receivers with four speakers will receive a simulated 4-channel effect.



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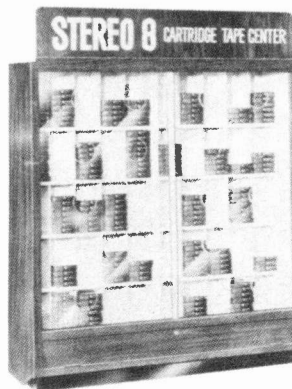
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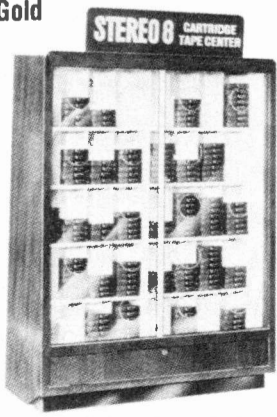
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Plan Push In Tape Service Area

LOS ANGELES—Home electronics manufacturers are going to give tape/audio service training a stronger push this year.

Manufacturers are stepping up training programs to keep service on a par with increasingly sophisticated products and to keep technicians informed about the large amounts of new tape/audio products.

Most companies say they want the same men who service color tv—the area where service has been concentrated—to work with tape and audio.

To insure the strength of tape/audio servicing, producers are also devoting extra time to these products in their service meetings and holding programs on national, distributor and independent dealer levels. In turn, manufacturers are updating manuals and courses and making sure service personnel have units to work with when in training.

New equipment for servicing is another important part of many campaigns, with most companies feeling that new products require new tools.

Consumers are also playing an important role in the demand for improved tape and audio servicing. As more consumers become interested in sophisticated products, manufacturers agree that they become more discriminating about repairs.

Here's what some leading home electronics producers are doing to bolster service programs:

MAGNAVOX: "We're becoming more involved in audio servicing," said Ray Guichard, manager of educational services. "We're planning a fall program to concentrate on amplifiers and tuners. We also want to put new equipment into use as well as new methods. This new equipment will be an important phase. For example, many repair shops now don't have equipment such as distortion checkers. We will, of course, continue with

our staff of field engineers that visit dealers on a regular basis."

MOTOROLA: "We're going to put more emphasis on audio in several areas," said Garth Heisig, director of consumer affairs. "We will be offering more concentration on amplifiers and tuners. In addition, there are a myriad of derived and discrete 4-channel systems, and the entire industry will have to step up training in audio and tape as new technology arrives."

"More intense audio training is definitely needed. We train our service people through manuals and a field service force. I also think it's important to upgrade

the image of the service technician."

ZENITH: "We're trying to make the tv dealer a better audio dealer," said Bob McCarthy, audio products manager. "We're increasing training programs, offering more instruction pamphlets, devoting more time to audio in our training sessions and generally trying to upgrade the tape and audio information level."

"As audio becomes more sophisticated, more knowledgeable technicians are needed. But I think if instruction and repair manuals are informative, a qualified repairman can work on almost any piece of" (Continued on page 28)

Toyo, Micotron Add Player Equipment

LOS ANGELES—New tape player equipment was introduced by two companies—Micotron division of Midland International Corp. and Toyo.

TOYO—Model 730 4-channel/2-channel tape player at \$279.95 features an AM-FM stereo tuner, four separate amps, inputs for all stereo sources and automatic and manual program selection with indicator lights. A cassette adaptor, model 580, which can be used with the 730, lists at \$29.95. Model 740 4-channel/2-channel receiver at \$349.95 provides four discrete channels when a 4-channel cartridge is inserted and standard stereo when a standard cartridge is used. It also converts all stereo material into derived quadrasonic and decodes matrix into 4-channel.

Model QC-002 is a 4-channel decoder designed to fit into any 4-channel amplifier or any part of stereo amplifiers at \$69.95.

Two 8-track recorder/players

feature fast forward control switch, operate on flashlight batteries and have built-in cords for standard AC outlets. Model 404 at \$169.95 includes two mikes with stands and two auxiliary cords for recording from FM tuners or any other stereo source. Model 403 lists at \$129.95.

MICOTRON—Avalon features an AM-FM stereo receiver with built-in 8-track player, stereo mini changer and a 4-way speaker system at \$179.95. Also included in the system is a headset, 8-track tape and stereo record.

Highland features an AM-FM stereo receiver with built-in 8-track player/recorder and dual microphones. Other features include a stereo headset, prerecorded and blank 8-track tape and a stereo record at \$339.95.

Model 12-144 4-band portable cassette/radio combination at \$89.95, with batteries, remote microphone, earphone and a blank 30-minute cassette.

MARCH 4, 1972, BILLBOARD

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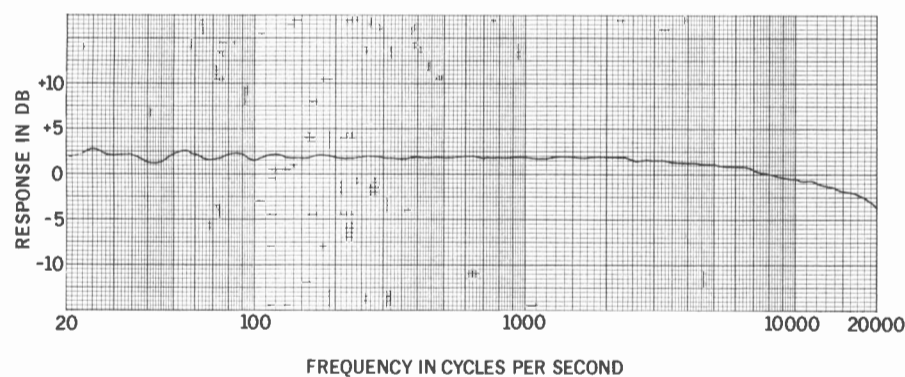
It creates, in one stroke, the cassette of the future.

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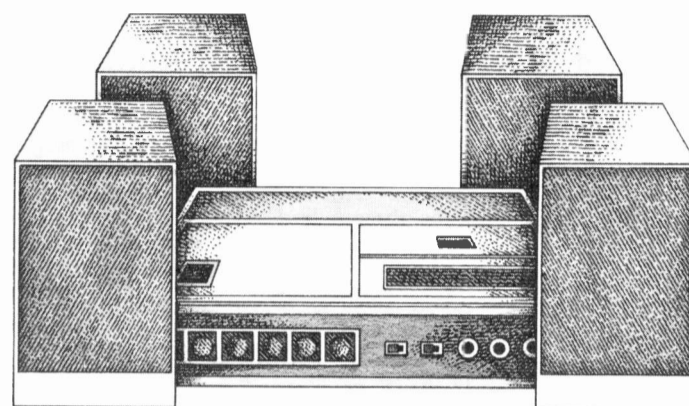
Professional Duratape's cobalt energizing concentrates magnetic particles in the tape to an almost incredible density, allowing a greater signal-to-noise ratio, and producing a fully-extended frequency range: 35 to 18,000 Hertz, plus or minus 2.5 decibels.

Different tape decks give different response curves. But our cobalt-energized cassette, played on optimum equipment, would give your customers one that looks like this:

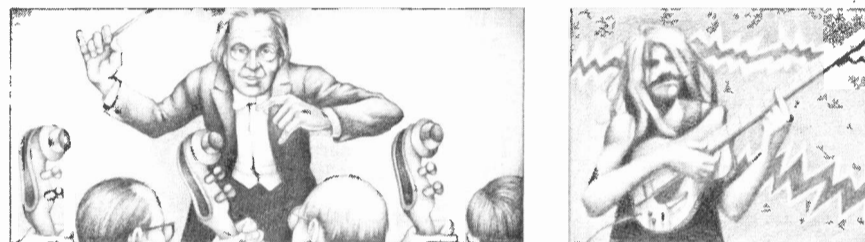


Before, they had to use chromium dioxide tape and a deck with a special chromium dioxide switch to get maximum frequency range. Now cobalt energizing does it without any special switching or circuitry.

Professional Duratape is a cassette so advanced, it's capable of future recording and playback in discrete 4-channel stereo—two front speaker channels and two rear speaker channels.



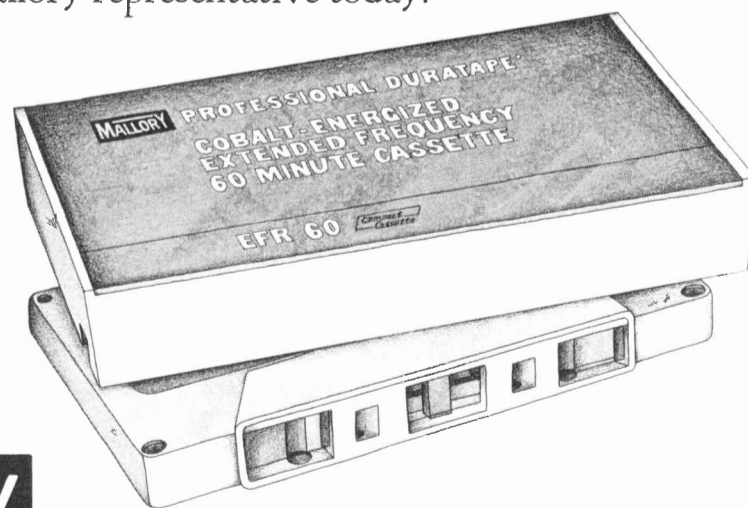
It's a cassette so complete in its capabilities, it can replace your customers' other playback media: reel-to-reel tape, cartridges, records, the works.



It even permits editing, a great advantage to professional audio people as well as advanced amateur enthusiasts.

What it all adds up to is this: The difference in new cobalt-energized Professional Duratape is so striking, you've got the best in-store demonstration you've ever had. For the toughest, most demanding customers you've ever had.

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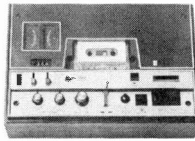
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LONDON—3M is introducing its high energy cassettes in England in two time lengths: C-60 at \$3.60 and C-90 at \$4.60. . . . **Phonogram** is introducing a monaural cassette auto player. . . . **TDK Electronics** is distributing blank cassette and open-reel lines via **Peter Bowthorpe and Associates**. The Japanese company is offering a low-noise series in 30, 60, 90 and 120 minutes and a professional SD series in four time lengths. . . . **Sony** has introduced several models to its line, including models HP 239 record deck/amplifier/tuner/cassette; TC 85 portable cassette replacing TC 12 portable; 610 and 620, both with stereo amplifier/tuner/cassette deck; TC 160 stereo cassette deck; and TC 165 stereo cassette playback/record deck with automatic reverse. . . . **Nivico** has introduced an 8-track deck through **Denham and Morley**, UK distributors of the line. . . . **Golding Audio** is distributing the **Arrowsound** and **International Artists** lines of prerecorded budget tapes to automotive outlets. . . . **Precision Tape** is releasing around 40 prerecorded tape titles from **Atlantic Records**. The issue includes two samplers, "The Age of Atlantic" and "It All Starts Here," and a two-tape pack of the three-record "Woodstock" set. . . . **IMA Distributors** has introduced a cassette and cartridge storage case, model ET PortaCase holds 10 tapes. . . . **MTA Training Center** is holding four seminars on tape retailing.

EIA Reports Tape Imports Among Leaders in '71 Gains

WASHINGTON—Year-end figures released by the Electronic Industries Assn. show the biggest gains in factory sales of home electronics products were in domestic-label imports of all types, including tape players.

The largest decreases were in domestically manufactured tape recorders and AM radios.

In tape recorders, the total U.S. market in 1971 reached 8,747,407, an increase of 3.5 percent. Domestically manufactured units numbered 573,000, down 4.6 percent. Domestic-labeled imports in tape recorders were 1,739,949, up 35.1 percent, and foreign-label imports

took the overwhelmingly majority of the market, numbering 6,650,378, 2.1 percent fewer than last year.

Tape player factory sales in 1971 were 5,294,540, not counting automobile units. (Only figures on foreign-label imports were released by the EIA and it numbered 2,738,892, down 1.5 percent.) Domestic production of home tape players stood at 136,752, up 111.5 percent. Domestic-label imports in tape players numbered 333,761, up 74.6 percent. Foreign-label imports rose to 5,157,788, up 39.9 percent.

Producers Try to Stamp Out Irregular Cassettes

LOS ANGELES—It isn't a secret that many major blank tape manufacturers are quietly working to achieve cassette standards.

Some problems have been solved with **BASF-Norelco's** "Special Mechanism"/"Perma-Guide" anti-jamming feature, but there are other problems still to be ironed out (Billboard, Feb. 19).

While individual companies are working to achieve their own standards, the International Tape Association has formed a **Plastics, Raw Tape, Hardware and Duplicating** committee to investigate the headaches of irregular software product.

Gene Barker, quality control director of **Audio Magnetics Corp.** and on the advisory board of **ITA**, outlined a plan the organization is undertaking to insure cassette quality.

"We want to write performance standards for the industry," he said. "These new standards will assure consumers that the blank cassette will operate for an acceptable length of time under all normal operating conditions. Product meeting the **ITA** standards will display a seal of approval."

Barker feels that all manufacturers can submit product to a private laboratory for testing. "If the product passes the test," he said, "it will receive an **ITA** approval sticker. Periodically, lab personnel will go into the marketplace for additional testing."

The test specifications being devised by the **ITA** committee representatives will conform to the appropriate parts of the documents of the International Electrotechnical Commission.

"Among the many physical and performance tests to be applied to

cassettes are those covering extended temperature, humidity, life testing, drop testing, wow and flutter, label design and placement, shielding and playing time," Barker said. For purposes of measuring electrical performance, the **DIN Reference Tape** **BASF PES 12**, Batch 0521V, or equivalent, has been adopted as the **ITA** reference standard.

An independent laboratory will be selected for product testing. "In order to evaluate the proposed test parameters, **Ampex's** music division has offered facilities to apply the tests using a semi-automated test fixture, taking 12 samples each from **BASF**, **Afga**, **Audio Magnetics**, **GRT**, **Maxell/Hitachi**, **TDK**, **3M**, **Ampex**, **Memorex**, **Irish Magnetic Tape** and **Superscope**," Barker stated. "Test data will be presented to **ITA** members for further evaluation."

John Jackson of **BASF** said that many of the major problems in cassette software, such as jamming and tapes that don't eject, have been solved. He was especially pleased that the National Assn. of Broadcasters is going to issue specifications for cassettes.

BASF's "Special Mechanism" jam-proof feature corrects certain deficiencies in conventional transport systems. It prevents the tape from sticking and precludes wow and flutter that comes from variable tape tension, said the company.

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

Norelco's "Perma-Guide" works the same way as the **BASF** concept.

Sansui Builds Hopes In 4-Channel Market

NEW YORK—There is absolutely no doubt in the mind of **Hiroshi Tada** that 4-channel eventually will be a mass market item.

"Stereo is not dead," admits **Tada**, who directs **Sansui's** operations in the U.S., "it only has become middle-aged. **Quadrasonic**, however, has captured the imagination of young people."

Even consumer-dealer confusion, centered around the discrete-matrix controversy, doesn't alter **Tada's** opinion of the concept.

"It is true that some manufacturers have jumped into 4-channel without sufficient preparation, but in the long run it should straighten itself out. The concept has come a long way from the situation a year or two ago when there were some simple and inexpensive products which tried to introduce a 'reverb' sound that would hopefully give the illusion of a concert hall.

"Today, however, it is not only ambience we are talking about," he said. "It is many other elements that enter into the efforts of our electronics and sound engineers to create a sound that will be more faithful to the original source."

Tada admits discrete 4-channel is ideal, but "knowledgeable professionals are just beginning to realize that this degree of discrete/matrix separation may be unnecessary and superfluous."

Sansui has developed its own encoding/decoding matrix system, including 4-channel receivers ranging from \$239.95 to \$699.95. It also markets converter-type devices, beginning at \$169.95.

Adapters can be added to existing 2-channel stereo systems to convert units to 4-channel operation. They include matrix decoding of encoded broadcasts received by

the standard **FM** tuner and of all encoded disks played through the original system. Adapters will also synthesize the quadrasonic effect for conventional 2-channel material.

What about a standardization of matrixing equipment?

"We realize there are four or five systems competing for universal acceptance," **Tada** said. "The **Sansui** decoder is compatible with the **Electro-Voice**, **Dynaco** and similar systems and also works well with **CBS**-encoded materials."

In the software area, there are about six releases on **Command**, a few classical titles from **Audio Treasury**, eight releases from **Project 3** and one release (**Carol King's** "Music" album) on **Ode Records**, all **Sansui**-encoded.

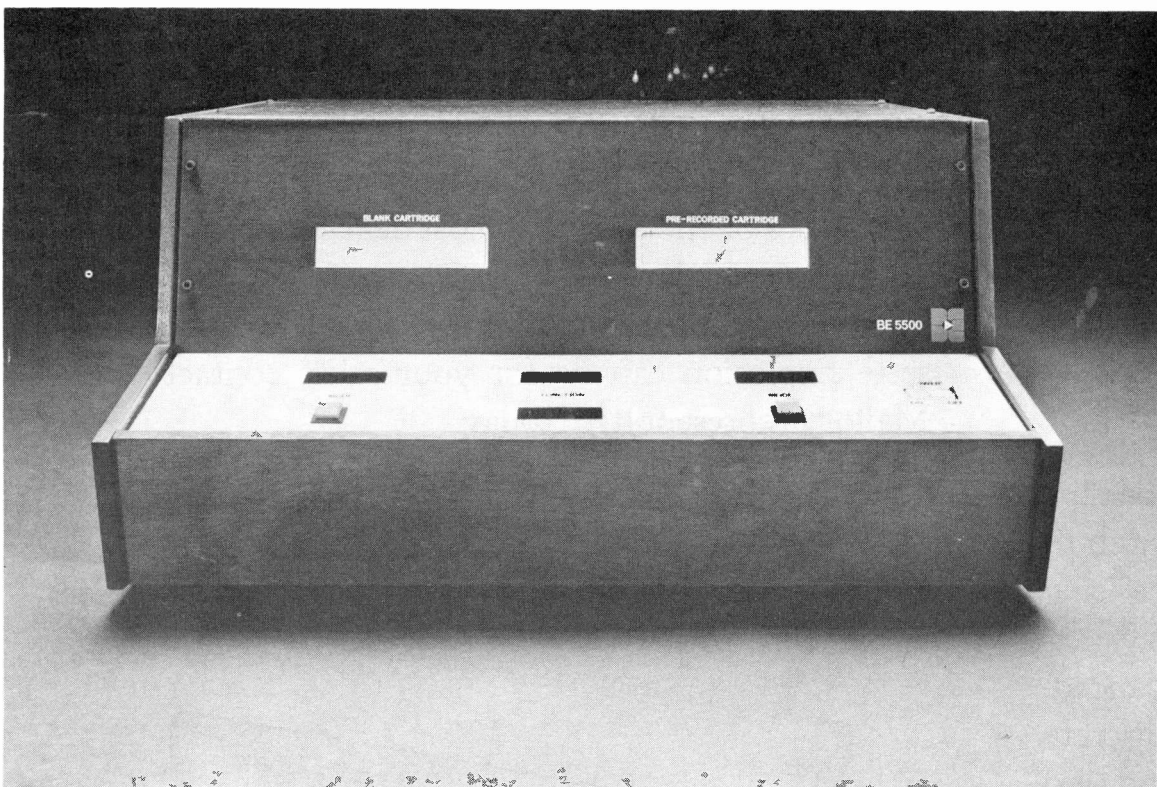
"Because of its great power in the software market, **CBS** has attracted a great degree of attention among record companies and producers," **Tada** said. "I can only say to this, 'May the better system win.'"

AUDIO DEVICES OFFER SPECIAL

GLENBROOK, Conn.—**Audio Devices** is offering a March dealer promotion built around blank cartridges.

The "7/11" promotion introduces a **Capitol** 4-pak, four 40-minute cartridges film-wrapped without slipcase sleeve in a shrink-wrapped configuration, at \$4.98.

Dealers ordering merchandise worth \$700 receive a 7 percent discount, and a \$1,100 order earns a 11 percent discount, said **Cliff Shearer**, merchandising manager.



\$1295.

And as you all know, that's a cut below the prices of most other in-cartridge duplicators.

Our machine will duplicate 25 cartridges per hour. 8-track and/or 4-channel quad.

And its modular construction makes service, if ever necessary, almost as easy as operating the machine.

Its 11-inch by 19-inch size lets you put it about anywhere a typewriter can be put.

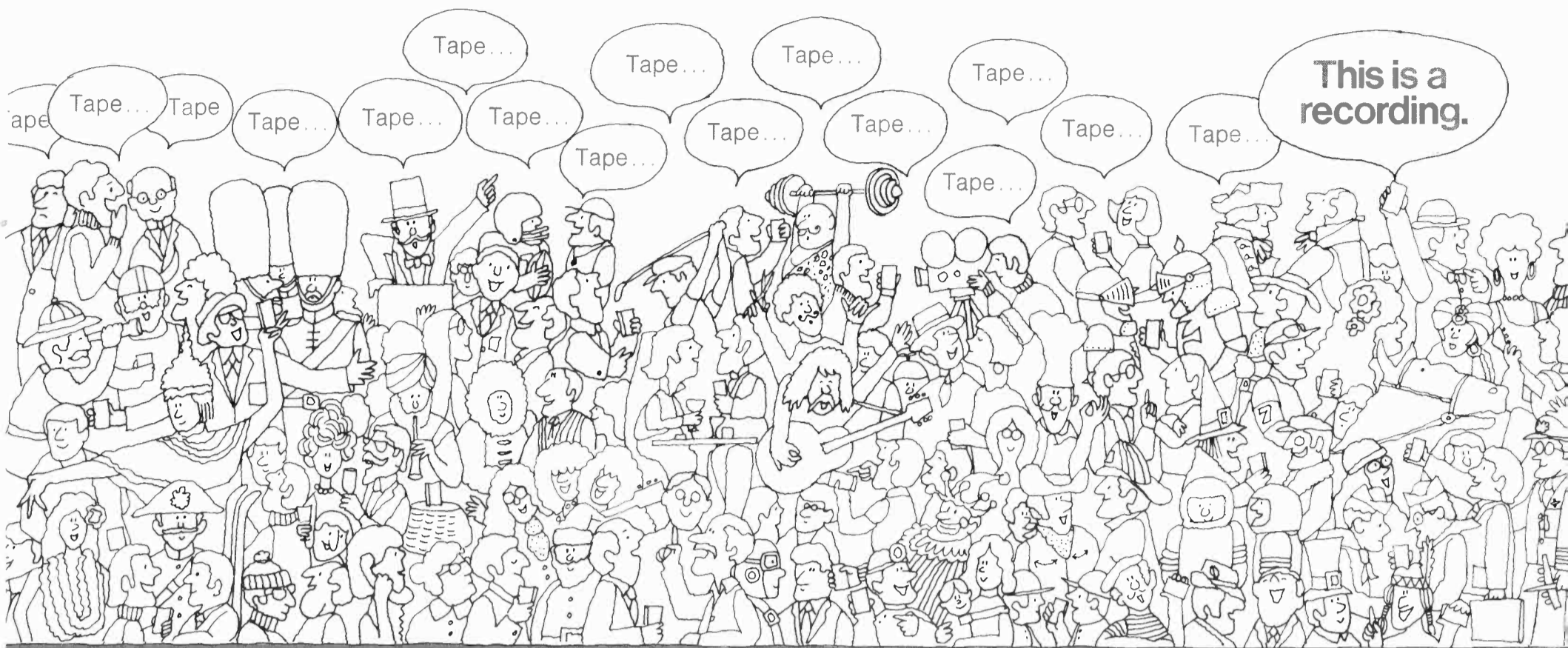
Send for a spec sheet. Better yet, send for a duplicator.

We think ours is the best on the market. Otherwise, how could we justify spending 3 years developing it?

becht
 electronics

3515 BURBANK BLVD. BURBANK, CALIF. 91505 (213) 842-2144

EVERYBODY'S TALKING



When Billboard starts talking tape, everybody listens. Why? Because Billboard has the inside track (4-track, 8-track, 16-track, etc.) on the tape accessories, services and supplies industry. A *track* record unequaled by any other so-called "music" magazine. A tape showcase that reaches the greatest number of retailers dealing in recorded product and playback equipment.

Billboard, the magazine that reported developments in the tape industry from its inception, has compiled names, addresses, and phone numbers of services, suppliers and accessories. And they're all there in Billboard's "Industry Report: Tape Accessories, Services and Supplies". A standard 5-column section coming in the April 1 issue.

A report more than 33,000 professional people will

read. Not including a bonus distribution to tape shows and industry functions.

Billboard's "Industry Report: Tape Accessories, Services and Supplies" is the "reel" thing with a complete section on:

Raw tape manufacturers.

Cartridge parts manufacturers.

Empty cartridge, cassette and reel manufacturers.

Home entertainment equipment & car stereos.

Custom duplication.

Packaging & labeling.

Tape dealers' accessories.

Design & artwork.

Printing & lithographing.

Now, with all of that working for you, don't you think you should contact a Billboard Sales Representative before the ad deadlines?

Four-color advertising deadline: March 10

All other advertising: March 15

Issue Date: April 1, 1972

We're all available for your advertising in the "reel" thing at any of the following offices:

NEW YORK

165 West 46th Street
New York, N. Y. 10036
212/757-2800

CHICAGO

150 North Wacker Drive
Chicago, Ill. 60606
312/CE 6-9818

NASHVILLE

1719 West End Avenue
Nashville, Tenn. 37203
615/329-3925

LOS ANGELES

9000 Sunset Blvd., Suite 415
Los Angeles, Ca. 90069
213/273-7040

TOKYO

Shin-Nichibo Building
2-1, 1-chome, Sarugaku-cho
Chiyoda-ku, Tokyo, Japan
294-76-22

LONDON

7 Carnaby Street
London W.1, England
437-8090

MILAN

Billboard Gruppo sri.
Pizzale Loreto 9, Italy
28-29-158

Gabriel Makes Firm Plans in Blank Tape

NEW YORK—Gabriel Manufacturing Co., Stoney Point, N.Y., which recently acquired the fixed assets of Cassette Corp. of America, Carlstadt, N.J., has taken the first step in building a tape division.

A separate blank tape division is being formed by Jules Sack, sales and marketing director, to concentrate in the mass merchandising market with a proprietary line of cartridges and cassettes and in the private label business.

Blank cassettes will be offered in 30, 60, 90 and 120-minute lengths. Product will be blister-packed, poly-bagged and triple-packed in three molds of boxes: Philips and Ampex-styled and the company's own developed hard plastic configuration, Sack said.

B&H Realigns Sales Forces

CHICAGO — Bell & Howell's consumer products group has realigned its sales force into three organizations to achieve product line specialization.

The consumer electronics sales organization will focus on franchised electronics dealers except for photo specialty stores and dealers served by the consumer photo sales organization.

The consumer photo sales force will work photo dealers and sell electronics products to all photo specialty stores. The third sales force group, Canon, will sell Canon photographic equipment.

Gabriel Manufacturing has molding and tape facilities in Stoney Point and an assembly plant in Haiti.

Sack is setting up a network of manufacturer representatives to sell C-Zeroes, boxes, unassembled parts, cartridge and cassette plastic parts, private label and proprietary tape lines.

"Since buying Cassette Corp. we've been in a holding operation," said Edmond Gabriel, president. "Now we plan to move forward."

Don Sterling, Joe Salyers and Fred Altman, veteran business managers in the music field, have formed a Beverly Hills financial management firm, Sterling, Salyers, Altman Inc.

Len Smith has been appointed controller of Fantasy/Galaxy Records. He was formerly with a national accounting firm.

Tim Lane has been named West Coast operations director of Capricorn Records and has opened a Hollywood office for the Macon, Georgia label.

Bob Klein, international director of MGM Records, has left the company and is to announce future plans shortly.

Joe Ruffino is now production manager of Playboy Records.

John Stanton has moved from Capitol Records national promotion manager to national marketing coordinator.

Leon Danielle has founded Cantaloupe Productions & Music. He was formerly with Bizarre Records.

Tape Happenings

Dubbings Electronics, Copiague, N.Y., has appointed **A-V Tape Sales Corp.**, Fort Lee, N.J., as its sales representative. . . **Irish Tape**, Plainview, N.Y., has appointed three sales representatives for audio and video tape: **Lou Drieborg**, Grand Rapids, Mich., to cover Michigan; **McFerren-Donovan Assoc.**, Englewood, Colo., to cover the Rocky Mountains; and **Professional Representatives**, Opelika, Ala., to cover Alabama and Georgia. . . **Sanyo Electronics**, Compton, Calif., has appointed **Dynasales Corp.** as its sales representative in Florida.

Plan Push In Tape Service

• Continued from page 24

equipment. We will continue our national program."

PANASONIC: "Our service division is really a quality assurance group," said Sol Field, general manager, service division. "We guarantee our sales group the best possible quality and our job is to make sure merchandise does not go bad. We like to start with a preventive rather than a corrective attitude. Both tape and audio products are going to need more intensive training. There is constant new technology and fresh techniques. It's also extremely important that the independent servicer be able to repair units economically in addition to repairing them well."

"We're preparing a new audio training course to keep up with the changing technology and we've had a field-tested course on high-end tape recorders."

RCA: "We try to get the same people who work on color tv to work on tape and audio products," said a spokesman. "We have a formal set-up for training, going from our headquarters to distributors to retailers. Textbooks and manuals are available."

One domestic manufacturer had some harsh words for importers concerning service. "The importers don't support service," he said. "Their main concern seems to be bringing the goods in and depending on the domestics to repair it."

He was answered by an importer who said, "If he's talking about audio products, then he'd better include himself with the 'importers,' since 96 percent of the audio products are made offshore. In short, everybody is basically an importer."

TDK Selling Endless-Loop

NEW YORK—TDK Electronics is marketing endless-loop cassettes in three lengths: EC-1 for one minute of record/play time, EC-3 for three minutes and EC-6 for six minutes.

The units are designed to play or record in the forward direction only. To prevent accidental reversal, an automatic brake is engaged whenever the cassette is out of the recorder, locking the tape supply in position and preventing fouling.

Applications for endless-loop cassettes are in advertising and promotion, background music, telephone answering, educational and industrial.

TDK lists the EC-1 at \$4.75, EC-3 at \$5 and EC-6 at \$5.50.

TIC Stockholders Sue to Block Deal

• Continued from page 10

companies and 12 individuals, including James J. Ling, chairman of Omega-Alpha, and three TIC officers: Robert K. Lifton, chairman, Howard L. Weingrow, president, and Ira J. Hechler, a director.

In addition to challenging the proposed merger with Omega-Alpha, the plaintiffs sought \$5 million in damages from TIC and a return of monies received by the defendants "during the period of their wrongful acts." The time and amount of the latter claim was not specified.

Court records showed that TIC had reported a \$5 million operating loss in fiscal 1970 and had undertaken an acquisition program involving 34 firms in diverse fields.

The suit charged that the three TIC officers made a deal with Omega-Alpha to sell 600,000 shares of TIC common stock to Omega-Alpha for \$3.6 million cash.

Merger terms also called for TIC to swap 69,000 convertible preferred shares for 380,000 common shares of Omega-Alpha, making Omega-Alpha the largest single TIC stockholder, the plaintiffs said.

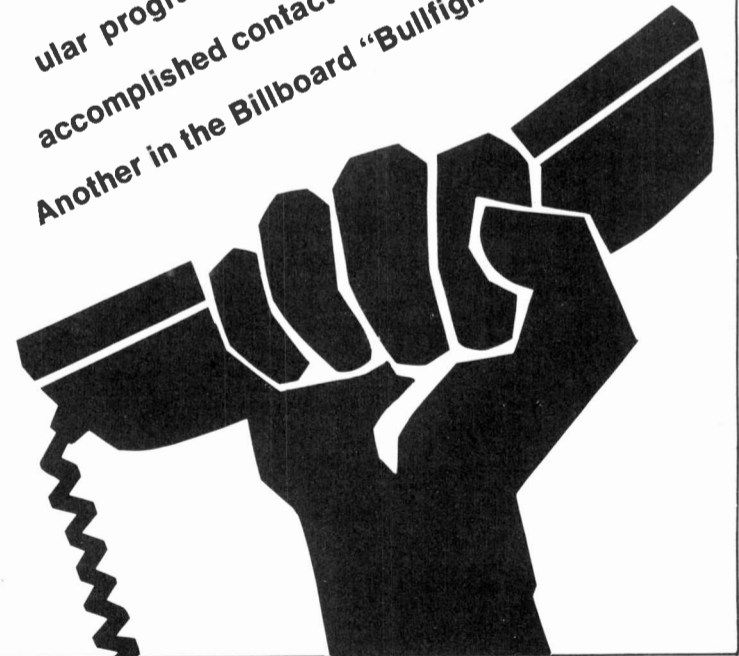
The lawsuit also protested "consulting" agreements that allegedly pay Lifton, Hechler and Weingrow each \$125,000 annually for five years.

The companies named as defendants are Hertz, Herson & Co., a New York accounting firm; Evergood Products Corp., an operating company; and Euclid Services Corp., an insurance business.

Magnesonics Erasette

LOS ANGELES—Magnesonics has begun marketing an erasette for cassettes and cartridges. Model 300-B erases tapes to a minus 65 db and lists at \$9.95, said Don Grosslight, president.

**DRUGS:
OBSCENE AND HEARD**
WABC Radio, under the direction of program director Rick Sklar, set up a separate program so listeners with problems could telephone in and discuss them. Later, the tapes were edited and broadcast in short segments in the regular programming. To find out what the station accomplished contact Rick Sklar at WABC Radio. Another in the Billboard "Bullfighters" series.



WHEN IN MICHIGAN
YOU CAN FIND BILLBOARD
AT THE
THE SOUND ROOM
3635 28th Street
Grand Rapids, Michigan

"We like FIND. It is a quicker and more accurate service. Customers are impressed with the quick service."

**J. Geils Band
War
and
Booker T. Jones
to
ASCAP
See page 30**

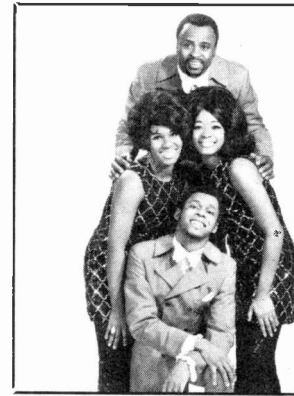
Billboard SPECIAL SURVEY For Week Ending 3/4/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	LET'S STAY TOGETHER Al Green, Hi 2022 (London) (Jec, BMI)	14	26	26	YOU & ME FOREVER Freddie North, Mankind 12009 (Nashboro) (Williams/Jibar, BMI)	5
2	6	TALKING LOUD AND SAYING NOTHING (Part 1) James Brown, Polydor 14109 (Dynatone/Belinda, BMI)	4	27	19	STANDING IN FOR JODY Johnnie Taylor, Stax 0114 (Groovesville, BMI)	8
3	2	FIRE AND WATER Wilson Pickett, Atlantic 2850 (Irving, BMI)	10	28	49	TAURUS Dennis Coffey & the Detroit Guitar Band, Sussex 233 (Buddah) (Interior, BMI)	2
4	4	THAT'S THE WAY I FEEL ABOUT CHA' Bobby Womack, United Artists 40847 (Unart/Tracebob, BMI)	14	29	—	SINCE I FELL FOR YOU Laura Lee, Hot Wax 10602 (Buddah) (Warner Bros., ASCAP)	1
5	5	YOU WANT IT YOU GOT IT Detroit Emeralds, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	10	30	30	MR. PENGUIN Pt. 1 Lunar Funk, Bell 45-172 (Colgems, ASCAP)	4
6	7	DO WHAT YOU SET OUT TO DO Bobby Bland, Duke 472 (Don, BMI)	7	31	33	MISSING YOU Luther Ingram, KoKo 2110 (Stax/Volt) (Klondike, BMI)	4
7	11	NOW RUN AND TELL THAT Denise LaSalle, Westbound 201 (Chess/Janus) (Ordena/Bridgeport, BMI)	5	32	37	WE GOT TO HAVE PEACE Curtis Mayfield, Curtom 1968 (Buddah) (Curtom, BMI)	2
8	9	FLOY JOY Supremes, Motown 1195 (Jobete, BMI)	8	33	34	YOU GOT ME WALKING Jackie Wilson, Brunswick 55467 (Julio/Brian, BMI)	3
9	10	THAT'S WHAT LOVE WILL MAKE Little Milton, Stax 0111 (Trice, BMI)	5	34	8	LOVE GONNA PACK UP Persuaders, Win or Lose 220 (Atco) (Cotillion/Win or Lose, BMI)	12
10	28	THE DAY I FOUND MYSELF Honey Cone, Hot Wax 7113 (Buddah) (Gold Forever, BMI)	3	35	25	TOGETHER LET'S FIND LOVE Fifth Dimension, Bell 45-170 (Fifth Star, BMI)	8
11	13	JUNGLE FEVER Chakachas, Polydor 15030 (Chappell/Intersong/U.S.A., ASCAP)	9	36	45	MAMA'S LITTLE BABY Brotherly Love, Music Merchant 1004 (Capitol) (Gold Forever, BMI)	2
12	12	SLIPPIN' INTO DARKNESS War, United Artists 50867 (United Artists, ASCAP)	8	37	40	LOVE THE LIFE YOU LIVE Kool & the Gang, De-Lite 546 (Stephanie/Delightful, BMI)	3
13	14	I GOTCHA Joe Tex, Dial 1010 (Mercury) (Tree, BMI)	7	38	46	IN THE RAIN Dramatics, Volt 4075 (Groovesville, BMI)	2
14	3	AIN'T UNDERSTANDING MELLOW Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler/Chappell, ASCAP)	13	39	—	WHAT IT IS Undisputed Truth, Gordy 7114 (Motown) (Jobete, BMI)	1
15	18	I CAN'T HELP MYSELF Donnie Elbert, Avco 4587 (Jobete, BMI)	5	40	41	KEEP ON DOIN' WHAT YOU'RE DOIN' Bobby Byrd, Brownstone 4205 (Polydor) (Dynatone/Belinda, BMI)	4
16	17	RUNNIN' AWAY Sly & the Family Stone, Epic 5-10829 (CBS) (Stone Flower, BMI)	3	41	—	I HAD IT ALL THE TIME Tyrone Davis, Dakar 4501 (Brunswick) (Julio/Brian, BMI)	1
17	43	DO YOUR THING Isaac Hayes, Enterprise 9042 (Stax/Volt) (East/Memphis, BMI)	2	42	—	INNER CITY BLUES Grover Washington, Jr., Kudu 902 (CTI) (Jobete, BMI)	1
18	16	MAKE ME THE WOMAN YOU COME HOME TO Gladys Knight & the Pips, Soul 35091 (Motown) (Jobete, BMI)	12	43	—	BETCHA BY GOLLY, WOW Stylistics, Avco 4591 (Bellboy/Assorted, BMI)	1
19	15	CLEAN UP WOMAN Betty Wright, Alston 4601 (Atlantic) (Sherlyn, BMI)	16	44	—	CARRY ON Jean Knight, Stax 0116 (Malaco/Alotta, BMI)	1
20	24	GIMME SOME MORE JB's, People 602 (Polydor) (Dynatone/Belinda/Unichappel, BMI)	6	45	—	HIS SONG SHALL BE SUNG Lou Rawls, MGM 14349 (Beresofsky-Hebb Unlimited, BMI)	1
21	29	YOUR PRECIOUS LOVE Linda Jones, Turbo 021 (All Platinum) (Conrad, BMI)	3	46	—	TAKE A LOOK AROUND Temptations, Gordy 7115 (Motown) (Jobete, BMI)	1
22	22	IN AND OUT OF MY LIFE Martha Reeves & the Vandellas, Gordy 7113 (Motown) (Jobete, BMI)	6	47	47	I THINK ABOUT LOVIN' YOU Earth, Wind & Fire, Warner Bros. 7549 (Hummit, BMI)	2
23	23	IT'S ALL UP TO YOU/OH MY DEAR Dells, Cadet 5689 (Butler, ASCAP/Lasgo Round, BMI)/Chappell/Burler, ASCAP/Lasgo Round, BMI)	4	48	—	KING HEROINE James Brown, Polydor 14116 (Dynatone/Belinda, BMI)	1
24	27	AFRO-STRUT Nite-Liters, RCA 74-0591 (Rutri, BMI)	10	49	—	HEARSAY Soul Children, Stax 0119 (East/Memphis, BMI)	1
25	35	BREAKING UP SOMEBODY'S HOME Ann Peebles, Hi 2205 (London) (South Memphis, BMI)	3	50	—	THANK GOD FOR YOU BABY P.G. & E., Columbia 4-45519 (Screen Gems-Columbia, BMI)	1

Soul Sauce



BEST NEW RECORD
OF THE WEEK:
"HEARSAY"
SOUL CHILDREN
(Stax)

By ED OCHS

SOUL SLICES: It's still soft out there, colder'n hell, squawk the marketeers. No wonder. Inside the walls of industry, between ledger lines, labels are scooping and dealing new labels and each other's artists as if rapidly approaching the end of some imaginary trading deadline. Only this deadline is renewable every morning in this business of music. Atlantic nabbed the **Spinners**, but Motown drafted the **Sisters Love** for their MoWest label. Philly Groove clings to the disappearing **Delfonics** by their name and an Allen Klein contract (**Brenda & the Tabs** are dating Columbia), Warners likes the **Mat Turner Rebellion** for the push past tokenism, while labels like Eddie Holland's Music Merchant hit instantly as customers ask for "the new Jackson Five single," actually **Brotherly Love's** "Mama's Little Baby." Suddenly, there's Avos, Alston, Westbound, Win Or Lose, Hi, Polydor and Mankind where once only the big three dared to roar, so who has the time to look outside! Perhaps the business is moving so fast it might take till next year to catch up to yesterday's deals. . . . Next from **Joe Simon**, "Pool of Bad Luck," from the Spring LP, "Drowning in the Sea of Love." . . . **Henry Stone's** family of Florida labels paused just long enough to dream on **Betty Wright's** "Clean Up Woman" million before striking back with the LP cut, "I'm Getting Tired, Baby." **Thunder, Lightning & Rain** on the Dash label are catching quick with the instrumental of "Let's Stay Together," featuring **Little Beaver** on guitar, while his own regional gem, "Joey," begins to break for real nationally, all spotlighting the writing and producing of **Clarence Reid, Willie Clarke and Willie Hale**. Whoops, almost forget **All the People** on Blue Candle with "Wish I Had a Girl Like You," all coming at you from a fresh, fast track in Hialeah, Fla. . . . We won't be ignored, says Columbia's **Logan Westbrook**, and the company intends to get serious about **Peaches & Herb's** first in a while, "God Save This World," and the **Ebonys'** "So Glad I'm Me" on **Gamble & Huff's** Philly Int'l label, along with **Billy Paul's** "This Is Your Life" from his "Going East" album. Gathering soul play is also doing the hit trick to **Pacific, Gas & Electric's** "Thank God for You, Baby." Same goes for the LP by the **Free Movement**. . . . We watched it pop for you, so it should be no surprise — **Michael Jackson's** "Rockin' Robin." . . . From Philly and Cleve-

(Continued on page 30)

Ticket Handling Is Called Crucial

• Continued from page 23

paper with "usually 50 tacks around each poster."

The poster-less promotion with ping pong balls cost \$30 for the balls, which were each painted with the figure 1—a symbol for the group.

Often, record labels will pay

Concert Planning

• Continued from page 23

"artistic control", and if you buy the act you must live with the sound the group chooses. Most schools buy an act because of a record reputation. Chances are the same sound they take on the road was a major factor in the success of a record.

half of the poster costs. Campus groups can earn money as well by selling the records of groups appearing. "Don't feel that the whole promotion effort must come from the record companies," a panelist said. "You can also help the record companies."

Tickets present many problems. Among the hints offered by Kalamazoo, Mich. University Auditorium Manager J. C. Pheneger;

- Sell advertisements on the backs of tickets. Always sell ad space on ticket envelopes.

- Keep reserve sets of skeleton tickets for quick, local print-ups when acts change or sites must be switched.

- Use color-coded tickets for fast identification by ushers and ticket takers.

- Avoid changes for counterfeit

tickets by use of three-ply bristol board material or water-mark stock.

- Simplify holds by mailing tickets and billing to students' credit card numbers (many students do have credit cards).

- Utilize double stub tickets for two-price shows.

Several were interested in the double-stub idea. The student price (\$1 for example) is on a stub on one end and the regular public (\$2) price on a stub at the other end. A student stub in the cash register means, for example, that an adult fare was sold.

Pheneger said new printing processes make possible souvenir tickets, thus the ticket itself becomes not only a promotion item but a memorable symbol that can be merchandised as part of the total promotion of campus acts.

Soul Sauce

• Continued from page 29

land and colleges as far north as Harvard comes fresh audiences for Melvin Van Peebles' historic Broadway play, "Ain't Supposed to Die a Natural Death." Now Clairol has booked the entire house, March 26, as part of a customer incentive program. . . . No doubt about the top soul single of the year. It's Al Green's "Let's Stay Together," still number one after 14 weeks. . . . New Joe Tex "I Gotcha" album due in two weeks. . . . Bernard Purdie, musical director for Aretha Franklin, debuts on Mega via Flying Dutchman with his "Stand By Me" album and single, "Funky Mozart." Gil Scott-Heron narrates the flip side, "Artificialness." Look out! . . . Soul Sauce Picks & Plays: Honey Cone, "Day I Found Myself" (Hot Wax); Isaac Hayes, "Do Your Thing" (Enterprise); JB's, "Gimme Some More" (People); Stylistics, "Betcha By Golly" (Avco); Temptations, "Take a Look Around" (Gordy); Dramatics, "In the Rain" (Volt); Undisputed Truth, "What It Is" (Gordy); James Brown, "King Heroin" (Polydor); Laura Lee, "Since I Fell for You" (Hot Wax); Ann Peebles, "Breaking Up Somebody's Home" (Hi); Dennis Coffey, "Taurus" (Sussex); Grover Washington, "Inner City Blues" (Kudu); Gladys Knight & the Pips, "Help Me Make It Thru the Night" (Soul); Tyrone Davis, "I Had It All the Time" (Dakar); Millie Jackson, "Ask Me What You Want" (Spring); Manhattans, "Million to One" (DeLuxe); Brotherly Love, Mama's Little Baby" (Music Merchant); Posse, "Feel Like Givin' Up" (VIP); Gloria Walker, "Them Changes" (People); Isley Bros., "Lay Away" (T-Neck); Staple Singers, "I'll Take You There" (Stax); Lost Generation, "Young, Tough & Terrible" (Brunswick); B.B. King, "Sweet Sixteen" (ABC); Jr. Walker, "Walk in the Night" (Soul); Bill Withers, "Who Is He" (Sussex); 100 Proof, "Everything Good Is Bad" (Hot Wax); Originals, "Someone Who Cares" (Soul); Devastating Affair, "I Want to Be Humble" (MoWest); Lou Rawls, "His Song Shall Be Sung" (MGM); Aretha Franklin, "Daydreaming" (Atlantic); Linda Jones, "Your Precious Love" (All Platinum); Little Johnny Taylor, "It's My Fault, Darling" (Ronn); Frederick Knight, "Been Lonely for So Long" (Stax); Rufus Thomas, "Did You Hear Me?" (Stax); Solomon Burke, "I Got to Tell You" (MGM); Dramatics, "Hot Pants in the Summer-time" (Volt); Roberta Flack, "First Time Ever" (Atlantic); Movements, "Thanks a Lot" (Stang). . . . And there's a lot more soul where this comes from, you're welcome.

What About You?

ASCAP:

New York, Dave Combs (212) 595-3050
Nashville, Ed Shea (615) 244-3936
Los Angeles, Herb Gottlieb (213) 466-7681

See page 19

Billboard SPECIAL SURVEY For Week Ending 3/4/72

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	5	SOLID ROCK 6 Temptations, Gordy G 961 L (Motown)	6	26	32	I'VE FOUND SOMEONE OF MY OWN . . . 4 Free Movement, Columbia KC 31136	4
2	1	BLACK MOSES 12 Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	12	27	26	AL GREEN GETS NEXT TO YOU 24 Hi SHL 32062 (London)	24
3	2	JACKSON 5's GREATEST HITS 9 Motown M 741 L	9	28	28	PAIN 3 Ohio Players, Westbound WB 2015 (Chess/Janus)	3
4	3	STYLISTICS 14 Avco AV 33023	14	29	25	SMACKWATER JACK 19 Quincy Jones, A&M SP 3037	19
5	4	THERE'S A RIOT GOIN' ON 16 Sly & the Family Stone, Epic KS 30986 (CBS)	16	30	30	FIFTH DIMENSION LIVE 18 Bell 9000	18
6	7	WATCHA SEE IS WATCHA GET 8 Dramatics, Volt V05 6018	8	31	29	EVOLUTION 18 Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	18
7	11	LET'S STAY TOGETHER 3 Al Green, Hi SHL 32070 (London)	3	32	—	L. A. MIDNIGHT 1 B.B. King, ABC BCX 743	1
8	19	GOT TO BE THERE 3 Michael Jackson, Motown M 747 L	3	33	—	SILK 'N SOUL 1 Lou Rawls, MGM SE 4809	1
9	6	QUIET FIRE 13 Roberta Flack, Atlantic SD 1594	13	34	—	SACITTARIUS MOVEMENT 1 Jerry Butler, Mercury ST 61347	1
10	10	ALL DAY MUSIC 15 War, United Artists UAS 5546	15	35	37	STREET CORNER SYMPHONY 4 Persuasions, Capitol ST 872	4
11	18	YOUNG, GIFTED & BLACK 3 Aretha Franklin, Atlantic SD 7213	3	36	31	ALL BY MYSELF 43 Eddie Kendricks, Tamla TS 308 (Motown)	43
12	13	WOMEN'S LOVE RIGHTS 7 Laura Lee, Hot Wax HA 708 (Buddah)	7	37	39	NEED OF LOVE 5 Earth, Wind & Fire, Warner Bros. WS 1958	5
13	8	SHAFT 30 Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)	30	38	34	ARETHA'S GREATEST HITS 23 Aretha Franklin, Atlantic SD 8295	23
14	9	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO 11 James Brown, Polydor PD 3003	11	39	35	BOOTS 16 Curtis Mayfield, Curtom CRS 8009 (Buddah)	16
15	23	SOULFUL TAPESTRY 14 Honey Cone, Hot Wax HA 707 (Buddah)	14	40	36	KOOL & THE GANG LIVE AT P.J.'s . . . 11 De-Lite DES 2010	11
16	12	SANTANA 22 Columbia KC 30595	22	41	38	DON'T KNOCK MY LOVE 10 Wilson Pickett, Atlantic SD 8300	10
17	14	STANDING OVATION 7 Gladys Knight & the Pips, Soul S 736 L (Motown)	7	42	44	DIONNE 3 Dionne Warwick, Warner Bros. BS 2585	3
18	17	WHAT'S GOING ON 38 Marvin Gaye, Tamla TS 310 (Motown)	38	43	40	BUDDY MILES 21 Mercury SRM 2-7500	21
19	20	COMMUNICATION 16 Bobby Womack, United Artists UAS 5539	16	44	43	GIVIN' IT BACK 24 Isley Brothers, T-Neck TRS 3008 (Buddah)	24
20	16	FACE TO FACE WITH THE TRUTH 4 Undisputed Truth, Gordy G 959 L (Motown)	4	45	46	FUNK, INC. 2 Prestige PR 10031 (Fantasy)	2
21	15	INNER CITY BLUES 12 Grover Washington Jr., Kudu KU 03 (CTI)	12	46	42	GOIN' EASY 13 Billy Paul, Philadelphia International Z 30580 (CBS)	13
22	24	MOODY, JR. 7 Jr. Walker & the All Stars, Soul S 733 L (Motown)	7	47	47	MY WAY 6 Gene Ammons, Prestige PR 10022 (Fantasy)	6
23	22	(For God's Sake) GIVE MORE POWER TO THE PEOPLE 31 Chi-Lites, Brunswick BL 754710	31	48	49	FROM A WHISPER TO A SCREAM 2 Esther Philips, Kudu KU 05 (CTI)	2
24	21	I'VE BEEN HERE ALL THE TIME 9 Luther Ingram, KoKo KOS 2201 (Stax/Volt)	9	49	—	MALO 1 Warner Bros. WS 2584	1
25	27	RARE EARTH IN CONCERT 3 Rare Earth R 523 D (Motown)	3	50	50	WOTAYA 2 Osibisa, Decca DL 74327 (MCA)	2

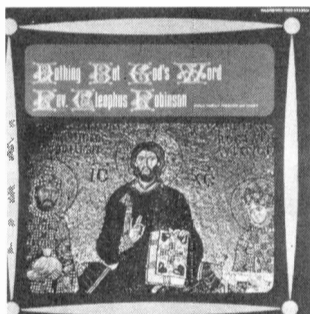


JERRY BUTLER celebrates a recent week-long engagement in Washington, by meeting the deejays. Left to right are "A.C.," WOOK; Bill Haywood, WOL; Chuck Magool, WHUR; and Andre Montell, national r&b promotion manager for Mercury. Not seen, but heard on "Ain't Understanding Mellow" is Brenda Lee Eager.

The charts tell the story —
Billboard
has
THE CHARTS

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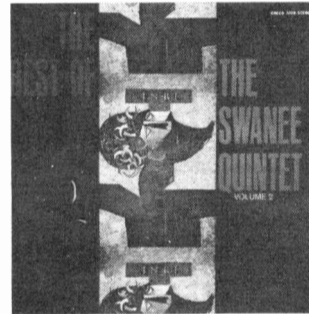
Rev. Cleophus Robinson
Nothing But God's Word
Nashboro 7102



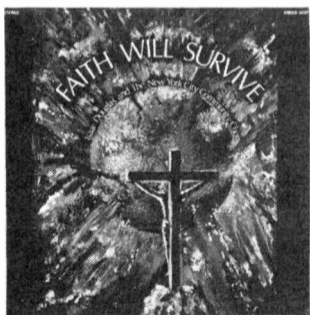
The Best of Brother Joe May
Vol. 2
Nashboro 7101



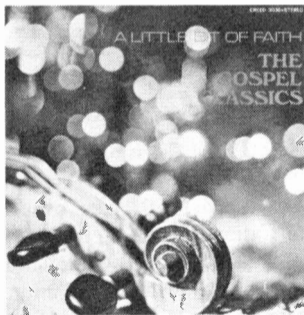
The Best of The Consolers
Vol. 2
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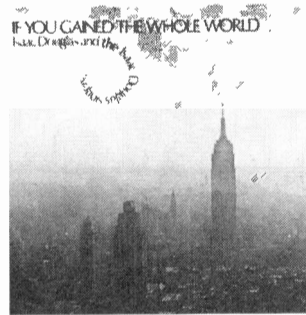
The Best of The Swanee Quintet
Vol. 2
Creed 3028



Isaac Douglas and The New York City
Community Choir • Faith Will Survive
Creed 3027



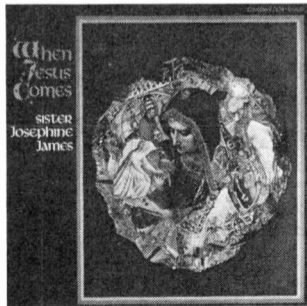
The Gospel Classics
A Little Bit of Faith
Creed 3030



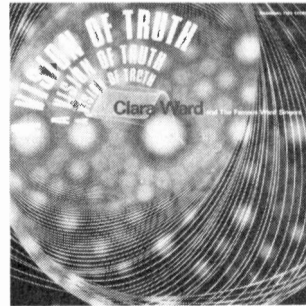
Isaac Douglas and the Isaac Douglas Singers
If You Gained The Whole World
Creed 3031



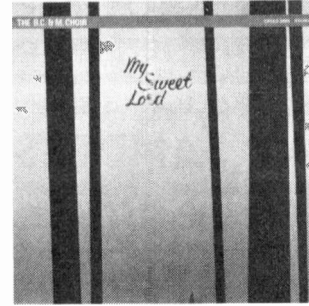
The Harrison Johnson Los Angeles
Community • Choir Is Here
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Sister Josephine James
When Jesus Comes
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Clara Ward and The Famous Ward Singers
A Vision of Truth
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The B.C. & M. Choir
My Sweet Lord
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Excellorec Music

1011 Woodland Street, Nashville, Tennessee

Country Music

Baunach: Dot Hits 68% in Country

NASHVILLE — Dot Records' country product has reached an autonomous state, and is no longer just another part of Paramount, according to Larry Baunach, national sales and promotion manager.

As a result of this change-over, Dot has doubled its percentage of records hitting the country charts during 1971 over 1970. 68% of all country product released last year reached the Billboard chart, while the figure the previous year was only 35%.

The company also released six country albums in 1971, and all of them reached the top 20. Baunach said album and tape sales last year were 2½ times what they were a year earlier, and single sales doubled.

The average sale per release was three times better, both for singles and albums, he said.

Now that the autonomy includes decisions on marketing, promotion and the like, Dot has been able to

develop some of its artists. Tommy Overstreet hit with three consecutive top-five singles; Hank Thompson was "revived" with three straight top-ten singles and a big album, and Diana Trask had her biggest single ever, under the direction of Danny Davis. Jack Barlow also is in the development stage, and his "Catch the Wind" tripled any of his previous sellers. Others being pushed rapidly are the Compton Brothers, Joe Stampley and Donna Fargo.

Working closely with Jim Fogel-song, the A&R director, the label is concentrating on what it calls "its basic dozen."

"We have cut down the number of releases," Baunach said, "and are working hard on things we really believe in."

Dot has worked out a deal with Pete Drake Productions whereby Drake will produce a minimum of five of the label's artists. Other independents are being utilized heavily.

(Continued on page 34)

Former Ink Spot Waxes Country

NASHVILLE — George E. Brooks, who toured with the Ink Spots for many years, has signed a contract with Jewell Records of Shreveport, and has an initial album of mostly country songs.

Brooks now is taking his own show on the road, after having toured with the group and played around the world.

His first LP with Jewell contains such numbers as "Truck Stop," "Your Cheatin' Heart," "He'll Have To Go," "I'm So Lonesome I Could Cry," "Cold, Cold Heart," and "Green, Green Grass of Home." It is supplemented by some pop standards, including those done by the Ink Spots.

The first session, produced here, was handled by Vic Willis at Hill-top Studios.

Brooks' career will be handled by Coordinators, Inc., a subsidiary of Financial Coordinators Co. of Nashville.

NARM Shows 'Pride' In Country Showcase

MIAMI—Charley Pride, Country Music Association's "Entertainer of the Year" in 1971, will perform on behalf of CMA at the NARM convention Tuesday (7) here.

The performance will take place at a CMA-sponsored luncheon, the second successive affair for the organization. Last year at NARM, the entertainer was Merle Haggard, who had won a like award in 1970. It was here that CMA also introduced its film, "For My Next Number," which was produced specifically for NARM.

In addition to winning two CMA awards last year, Pride also was named "Artist of the Year" by the Music Operators of America, and was a Billboard award winner.

The merchandisers will get a strong portion of country music this year. In addition to Pride's

performance, RCA will feature all country entertainers.

CMA president Bill Farr will address the luncheon delegation prior to Pride's performance. Mrs. Jo Walker, CMA executive-director, will attend as a guest of NARM.

Arrangements for the "Entertainer of the Year" to appear at NARM for these two years was handled by Jack Geldbart.

Graves Goes To Scruggs

NASHVILLE — Josh Graves, world's foremost Dobro player, has joined the Earl Scruggs Revue in a surprise move.

When Lester Flatt and Earl Scruggs split nearly two years ago, Graves and other members of the original unit cast their lot with Flatt. Scruggs then formed a completely new group, and it has been highly successful, particularly in colleges around the country. Flatt, in recent months, has been teaming with Mac Wiseman.

Now, without explanation, Graves has returned to Scruggs, with whom he previously had been associated since 1954. His appearances have brought on repeated standing ovations.

—NEW RELEASE— MIKE CORLISS "TOO MUCH OF A WOMAN"

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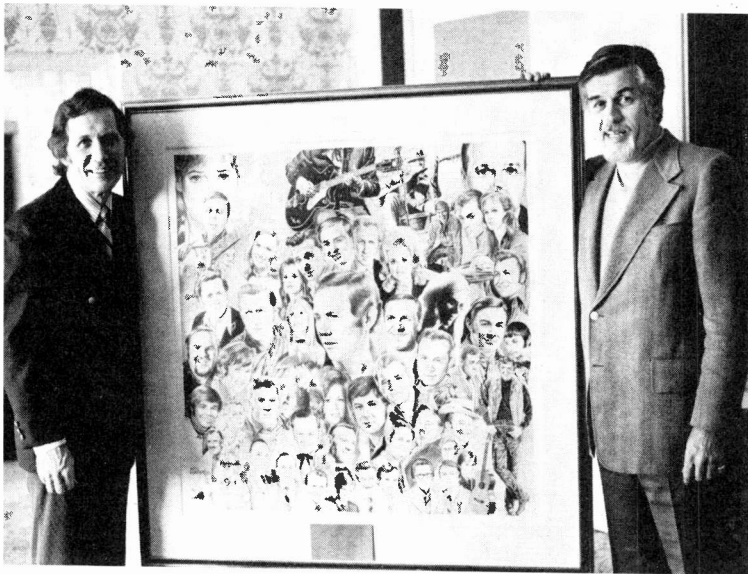
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CHET ATKINS, left, and Harry Jenkins of RCA show a montage of country artists drawn by Nashville artist Betty Harper.

Reeves Inc. Handles Hall Music Around the World

NASHVILLE—Jim Reeves Enterprises, Inc., headed by Mary Reeves Davis, will take over administration of the Tom T. Hall catalog and his Hallnote Music firm for worldwide exploitation.

Formal negotiations were completed between the parties at a special ceremony at Frankfort, Ky. Prior arrangements had been worked out among Clarence Selman, manager of the Jim Reeves operation, Mr. and Mrs. Terry Davis, Mr. and Mrs. Tom T. Hall and their attorneys. John Lentz negotiated the contract.

The action stems from a long time friendly relationship involving the parties. Hall will now devote full time to writing and performing, and the Reeves group will handle all other affairs.

Capitol Records Omitted Name

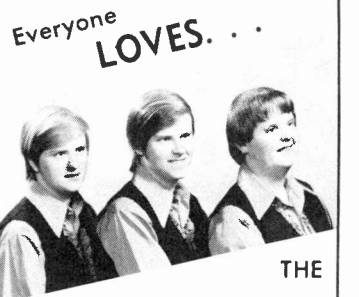
LOS ANGELES—Capitol Records has inadvertently omitted the name of one publisher from the album jacket of Freddy Hart's newest LP, "My Hang-up Is You."

One of the most powerful tunes in the album is titled "Heart," and it was co-published by Blue Book and Country Pride. The Country Pride name was unintentionally left off the first series of covers, but will be included on all future issues.

Hall is recognized as one of the leading songwriters in the nation today. He first hit big with "Harper Valley P.T.A." and has continued with one chart record after another. After becoming a recording artist, he began writing songs for himself as well as for other artists. Originally a part-owner of Newkeys, he sold out his interest in that publishing firm and formed his own company. It is this firm that will be represented by Selman and Mrs. Davis.

At the Frankfort gathering, Hall was cited by the Governor of Kentucky for his outstanding work. He is a native of that state.

The catalog includes Hall's current release, "Me and Jesus."



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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 3/4/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	10	39	41	MISTY MEMORIES Brenda Lee, Decca 32918 (MCA) (Playback, BMI)	6
2	3	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17402 (Famous) (Cason, ASCAP)	10	40	28	RED RED WINE Roy Drusky, Mercury 73252 (Tallyrand, BMI)	13
3	4	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	8	41	26	MUCH OBLIGE Jack Greene & Jeannie Seely, Decca 32898 (MCA) (Belardo, BMI)	13
4	5	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	9	42	22	I'VE COME AWFUL CLOSE Hank Thompson, Dot 17399 (Famous) (Chess, ASCAP)	14
5	6	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	6	43	23	TONIGHT MY BABY'S COMING HOME Barbara Mandrell, Columbia 4-45505 (Julen, BMI)	13
6	7	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	10	44	54	THE DAY THAT LOVE WALKED IN David Houston, Epic 5-10830 (CBS) (Algee/Flagship, BMI)	3
7	10	A THING CALLED LOVE Johnny Cash and the Temple Evangel Choir, Columbia 4-45534 (Vector, BMI)	6	45	53	FAR FAR AWAY Don Gibson, Hickory 1623 (Acuff-Rose, BMI)	3
8	1	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Paskey, BMI)	14	46	63	WE'LL SING IN THE SUNSHINE Alice Creech, Target 0144 (Mega) (Lupercalia, ASCAP)	4
9	12	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	6	47	33	SUSPICION Bobby G. Rice, Royal American 48 (Presley, BMI)	10
10	25	I'LL STILL BE WAITING FOR YOU Buck Owens & his Buckaroos, Capitol 3262 (Blue Book, BMI)	4	48	60	THERE'S A KIND OF HUSH (All Over the World) Brian Collins, Mega 615-0058 (Francis, Day & Hunter, ASCAP)	4
11	24	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	6	49	46	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	11
12	13	GIVE MYSELF A PARTY Jeannie C. Riley, MGM 14341 (Acuff-Rose, BMI)	8	50	30	I START THINKING ABOUT YOU Johnny Carver, Epic 5-10813 (CBS) (Green Grass, BMI)	11
13	8	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	13	51	69	NEED YOU David Rogers, Columbia 4-45551 (Malapi, Jamie, BMI)	2
14	9	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	14	52	50	COLOR MY WORLD Barbara Fairchild, Columbia 4-45522 (Northern, ASCAP)	8
15	17	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (Kenwood/Campbell, BMI)	9	53	57	BALLAD OF A HILLBILLY Freddy Weller, Columbia 4-45542 (Green Grass, BMI)	3
16	19	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	10	54	64	YOU'RE MY SHOULDER TO LEAN ON Lana Rae, Decca 32927 (MCA) (Forrest Hills, BMI)	3
17	15	TAKE ME Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	11	55	65	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA 74-0648 (Owepar, BMI)	2
18	16	AIN'T THAT A SHAME Hank Williams Jr., MGM 14317 (Travis, BMI)	12	56	61	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	3
19	20	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	7	57	58	DARLIN' RAISE THE SHADE (Let the Sunshine In) Claude King, Columbia 4-45515 (Gallico/Algee, BMI)	5
20	18	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	10	58	38	KENTUCKY Sammi Smith, Mega 615-0056 (100 Oaks, BMI)	10
21	14	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	14	59	32	YOU CAN'T GO HOME Statler Brothers, Mercury 73253 (House of Cash, BMI)	13
22	11	I'M A TRUCK Red Simpson, Capitol 3236 (Plaque/Ripcord/Central Songs, BMI)	14	60	72	LONELY PEOPLE Eddy Arnold, RCA 74-9541 (Wilderness, BMI)	2
23	29	THE WRITING'S ON THE WALL Jim Reeves, RCA 74-0626 (Tuckahoe, BMI)	6	61	—	AIN'T NOTHING SHAKIN' Billy "Crash" Craddock, Cartwheel 210 (Popereo, BMI)	1
24	34	ALL HIS CHILDREN Charley Pride, RCA 74-0624 (Leeds, ASCAP)	3	62	66	DRAGGIN' THE RIVER Warner Mack, Decca 32926 (MCA) (Page Boy, SESAC)	2
25	35	SWEET, LOVE ME GOOD WOMAN Tompall & the Glaser Brothers, MGM 14339 (Glaser, BMI)	8	63	67	JANUARY, APRIL & ME Dick Curless, Capitol 3267 (Central Songs, BMI)	2
26	21	FORGIVE ME FOR CALLING YOU DARLING Nat Stuckey, RCA 74-0590 (Blue Crest/Hill & Range, BMI)	13	64	—	ARKANSAS Wilborn Brothers, Decca 32921 (MCA) (Sure-Fire, BMI)	1
27	27	ANOTHER PUFF Jerry Reed, RCA 74-0613 (Vector, BMI)	10	65	62	KISS THE HURT AWAY Ronnie Dove, Decca 32919 (MCA) (Mydou/Cha-Fin, BMI)	6
28	48	WE CAN MAKE IT George Jones, Epic 5-10831 (CBS) (Algee/Flagship, BMI)	4	66	—	EVENING Jim Ed Brown, RCA 74-0642 (Starsong, ASCAP)	1
29	43	I STARTED LOVING YOU AGAIN Charlie McCoy, Monument 8529 (CBS) (Blue Book, BMI)	5	67	71	YELLOW RIVER Compton Bros., Dot 17408 (Famous) (Guild Publ. of California, ASCAP)	2
30	51	A DAY IN THE LIFE OF A FOOL George Jones, RCA 74-0625 (Raydee, SESAC)	4	68	—	UNTIL IT'S TIME FOR YOU TO GO Elvis Presley, RCA 74-0619 (Gypsy Boy, ASCAP)	1
31	42	PARTY DOLLS & WINE Red Stegall, Capitol 3244 (United Artists/Songmill, ASCAP)	8	69	70	TWO DIVIDED BY LOVE Kendalls, Dot 17405 (Famous) (Trousdale/Soldier, BMI)	4
32	45	I SAW MY LADY Dickie Lee, RCA 74-0608 (April, ASCAP)	7	70	—	I CAN'T FACE THE BED ALONE Henson Cargill, Mega 615-0060 (Terri, ASCAP)	1
33	44	HEARTACHES BY THE NUMBER Jack Reno, Target 01414 (Mega) (Tree, BMI)	7	71	—	JUST FOR WHAT I AM Connie Smith, RCA 74-0655 (Blue Crest/Hill & Range Songs, BMI)	1
34	52	TEN DEGREES AND GETTING COLDER George Hamilton IV, RCA 74-0570 (Travis, BMI)	5	72	74	I WISH I WAS A LITTLE BOY AGAIN LeWanda Lindsey, Chart 5133 (Flagship, BMI)	2
35	47	WE'VE GOT TO WORK IT OUT BETWEEN US Diana Trask, Dot 17404 (Famous) (Daydan, ASCAP)	7	73	74	THESE ARE THE GOOD OLD DAYS Roy Rodgers, Capitol 3263 (4 Star, BMI)	2
36	40	THE BEST IS YET TO COME Del Reeves, United Artists 50877 (Tree, BMI)	7	74	—	WHITE LIKE FEVER Buddy Allen, Capitol 3266 (Blue Book, BMI)	1
37	37	SUPER SIDEMEN Kenny Price, RCA 74-0617 (Acuff-Rose, BMI)	8	75	—	SWEET APPLE WINE Duane Dee, Cartwheel 207 (Jangle, ASCAP)	1
38	29	THE ONE YOU SAY GOOD MORNING TO Jimmy Dean, RCA 74-0600 (Contention, SESAC)	10				

Brenda
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again
and
'MISTY
MEMORIES'
DECCA 32918
has no where
to go but
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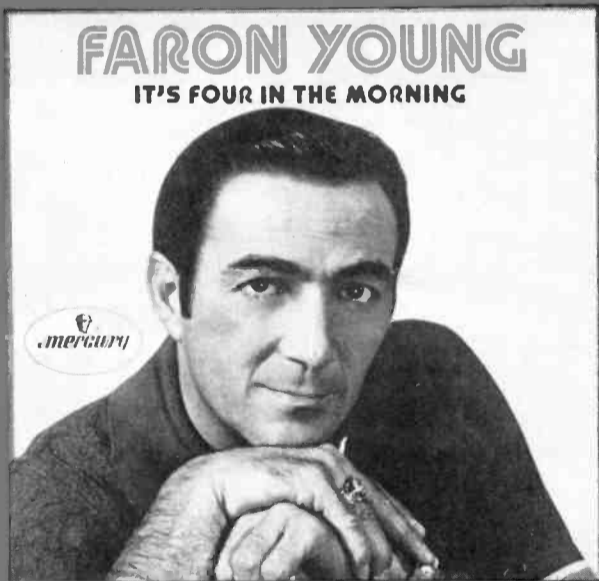
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Country Music

Offers U.K. Fest Reports

NEW YORK — Betti Blue, whose syndicated radio show dealing with country artists and records is now heard in dozens of radio markets, will be doing direct reports from London for U.S. and Canadian stations during the vast International Country Music Festival at Wembley Pool around Easter.

Miss Blue will handle her reports from London in various ways, ranging from delayed tape to a rushed report service. She will cover the actual performances, and supplement this with interviews, reports of allied activities, and improve general information on the international scene. The reports will cover five days.



ANDY WILLIAMS, owner of Barnaby Records, was on hand when Barnaby president Ken Mansfield signed the Hagers to a recording contract. From left: John Hager, Mansfield, Williams, attorney Larry Thompson, and Jim Hager. The Hagers are featured on the "Hee Haw" syndicated TV show.

Nashville Scene

The "Professor Darrell Hayden" who sings "Coffee Cream Creek" on Nashville's State Fair Records is really **Walter D. Haden**, assistant professor of English at the University of Tennessee at Martin. He is a noted folklorist, author of articles, poems and a book, a farmer, a narrator of films, a former disk jockey, and has written tunes recorded by **Red Sovine**, **Jimmy Dickens** and **Mel Price**. He is completing work on his doctorate. . . . The new **Statler Brothers** song, "Do You Remember These?" is written by **Harold Reid** and **Don Reid**, but the idea came from **Larry Lee** of the **Johnny Cash** publishing firms. . . . **Faron Young**, with his first number one song in some time, takes off for the **Jackie Gleason Golf Tournament** at Fort Lauderdale. . . .

Tickets for the three-day Dripping Springs Reunion are being sold at department stores throughout Texas. The weekend show, beginning March 17, will cost \$25. One day tickets are ten-dollars each. . . . While appearing at Hampton, Va., the **Wilburn Brothers** offered a broken string on Teddy's guitar to the first fan forward. Before the show was over, they had given away all strings on both guitars. . . . The new studio in Little Rock owned by **Bonnie** and **Maxine Brown** and **Buddy Rodgers** has done recent demo sessions for **Charlie Rich**. The girls also have their own publishing company now, and have placed several songs in Nashville. . . .

Diana Trask has gone back into the studios for more session work with **Danny Davis**. She's taking the

time to record in between her tours with **Charlie Harris** and **Morey Amsterdam**. . . . **Dottie West's** personal appearance schedule takes her through six states for the balance of this month, winding up in her home town of McMinnville, Tennessee. . . . The **Frank Jones** who records for **Misty Records** of Houston is not the **Frank Jones** who does virtually everything for **Columbia** in Nashville. . . . **Terry Canady** and **Rudy Perez**, who have a single out on **Metro-Country**, return to Nashville March 13-25 for appearances at the **King of the Road**, and for more session work. They've had rave reviews wherever they've played. . . . **Anne Christine** and her band, the **Summer Men**, appeared at **Homestead Air Force**

Base in Florida for a two-night stand, drove directly to Quincy, Ill., to be at the **Pacific House** for two weeks, then right back to **Pompano Beach** for a one-nighter with **The Stonemans** and **Stan Hitchcock**. The **CMS** artist is booked by **Joe Taylor**, and is booked solidly until July 15. . . .

Charlie Louvin blew an engine on his bus, and it set him back \$4,000 for repairs. Now he needs dates to compensate for his losses. . . . **Senator Strom Thurmond** of S.C. brought his **Okonee State Cloggers** to the "Opry" last week where they were warmly received. . . . **Melba Montgomery** is scheduled for her first single release since last April. . . . **Loretta Lynn** will do both the Nashville **NARAS** (Continued on page 46)

Plantation Plows Ahead In Spite of Desist Order

NASHVILLE—Shelby Singleton plans to ignore a "cease and desist" demand made by legal counsel of the **Lion's Club** concerning a **Plantation Record** by that title.

The record "Lion's Club," cut by **Jeannie C. Riley** more than a year ago, is now in distribution. It tells the story of a man who, after telling his wife he has gone to the **Lion's Club** meeting, goes instead to **Jerry's Bar** and **Grill**.

Roy Schaezel of **Oak Brook, Ill.**, wrote a letter to Singleton stating that the name "Lions" or "Lions Club" is a registered trademark, and insisted that **Plantation** stop all use of such a name.

Harlan Dodson, counsel for Singleton, sent a letter back to **Schaezel** saying there is no infringement since there is no use of a logo, and he has no intention of holding up the record despite **Schaezel's** written threat of court action.

Singleton said he had similar

threats from **Parent-Teacher** groups when "Harper Valley P.T.A." was released, but nothing could be done to stop the record. He feels these complaints will only call attention to the record and, hopefully, make it as successful as the other.

Miss Riley is now recording for **MGM** following still another contract dispute, although that decision is on appeal. Meanwhile, Singleton still has several of her releases in the can.

68% In Country

Continued from page 32

ily. Among them, **Ricci Mareno** is one of the leaders.

Fogelson said **Dot** is trying to build catalogue artists, and that the concentration on hit country singles would continue.

Roy Clark has been a consistent seller with the label, and the **Kendalls** have been coming on strong.



CAPITOL'S **FREDDY HART** entertains at a recent Atlanta **NARAS** membership social in the **Royal Coach Motel**.

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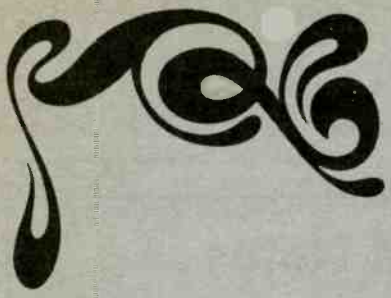
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Gospel Music

Rev. Snow's Grand Ole Gospel Playing to 2,000 at Opry

NASHVILLE—The "Grand Ole Gospel" show, featuring the Rev. Jimmy Rodgers Show and the Evangel Temple Choir, is proving overwhelmingly successful in its third week of operation.

The program, done live from the stage of the Opry House here following the Friday Night "Opry," has played to an average of 2,000 weekly in the worst weather weeks of the year, and has brought on a surge of listener interest.

Utilizing leading country acts who have been converted to

Christianity, the program also has brought the Rev. Snow, son of "Opry" great Hank Snow, into the front as one of the nation's leading evangelists.

Guest artists who have appeared on the program thus far have been Johnny Cash and June Carter, Connie Smith and Marty Robbins. Pat Boone is the next scheduled guest, with members of his family.

The fast-moving, well-paced show includes brief message sermons and an abundance of music, much of it traditional, and some of it of a modern nature. Cash

utilizes the Evangel choir in his personal appearances and on some of his recordings.

The Rev. Snow, once a country singer, was called to the ministry several years ago. Married to the former Carol Cooper, daughter of the "Opry's" Wilma Lee and Stoney Cooper, the two have literally built their temple from scratch. The young man's ability as an Evangelist soon became apparent, and scores of leading country music artists were converted and became members of their congregation.

The Rev. Snow then formulated his own local television program, and his flock grew rapidly. Now the temple membership list boasts probably more leading "names" than any church of its kind anywhere. The magnetism and response led to the "experiment" of having an exciting Gospel show for a country audience. Bud Wendell, "Opry" manager, was primarily responsible for its inception.

The Rev. Snow not only hosts and performs, he "saves." He calls members of the audience to "witness" while the program is underway, and has averaged about 25 conversions each week. His converts have come, not from a basically religious audience, but from a holdover from the country music show which precedes it.

During the past year, the Rev. Snow led the music-members of

(Continued on page 41)

Shaped Notes

By BILL WILLIAMS
Gospel Music Editor

The Goff Singers have some new personnel. Along with Jerry and Wally Goff, the group now consists of Bobby Howard, Dave Roland, Jean Jones and, from time to time, Andrea Goff. . . . The Oak Ridge Boys did a special show for a group of promoters from England, and anticipate some overseas bookings as a result. They then left on a 27 day tour of the United States and Canada. Their next college date is March 16 at John Brown University in Arkansas. . . . The Florida Boys are due in next week to record for Canaan at RCA. The sessions, as usual, will be handled by Marvin Norcross and Don Light. . . .

The Thresher Brothers are going to California for a tour that will keep them in the west the better part of March. . . .

Wendy Bagwell has added Jerry McGuire to his group, the first addition made by the Sunliters since their inception 16 years ago. McGuire will play bass and perform as an additional singer. . . . Don Light is back from the National Education Conference in Kansas City where he did quite well by his performers. . . . Gayle Hill, who promotes gospel groups and many other things, has just concluded another series of commercials, these for Kraft and J. Walter Thompson. She did them at the Jack Clement Studio. . . .

Rambos Hit Road Again In Selected Appearances

NASHVILLE—The Singing Rambos, deactivated as a touring group last October, will be going on the road again at the end of June for a series of selective dates.

The family group announced last fall it would no longer tour due to the failing health of Buck Rambo. However, after a lengthy vacation and rest in Mexico and the Caribbean, the group feels he is well enough to travel again.

The Don Light Agency has booked them to play weekends between that time and the end of the year. Playing on Friday and Saturdays, they will work between 30 and 50 engagements.

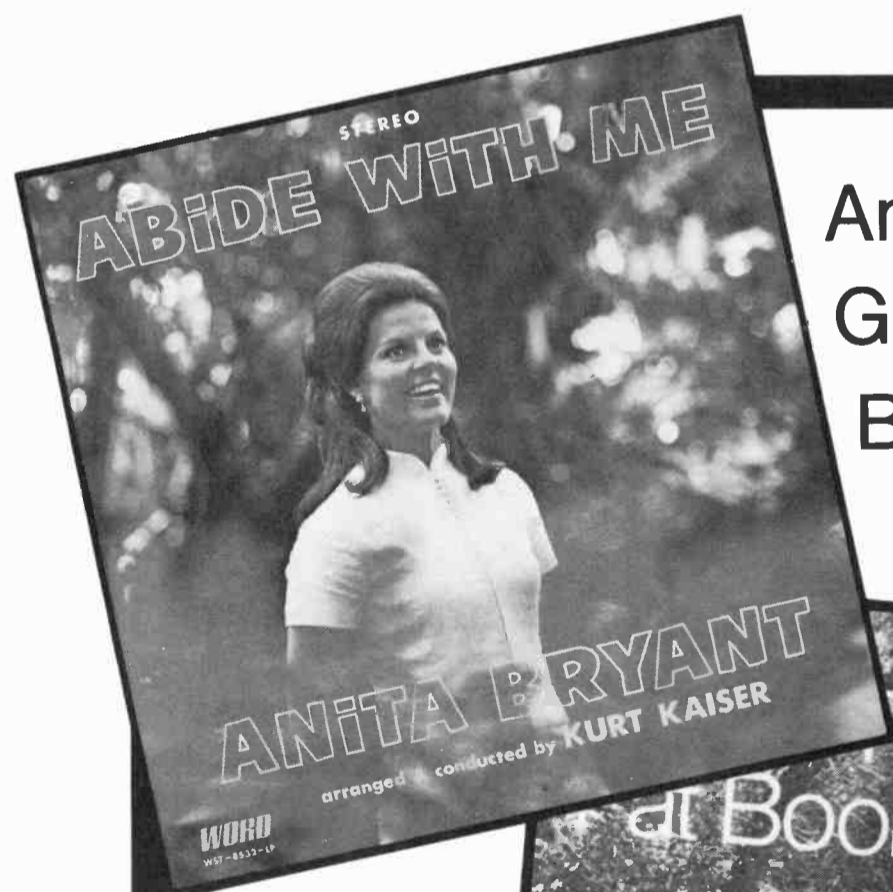
The Rambos have continued to record, individually and collectively, during this period, and Dottie Rambo is a finalist in the Grammy nominations for a Soul Gospel award. Their daughter, Reba, is the third member of the group.

No longer traveling by bus, the Rambos will fly to all their dates because of the rigors of road travel.

Dottie Rambo, meanwhile, has written another dozen or so recorded songs, and the group has recorded a new LP for Heartwarming Records, using the Clement studios.



THREE OF the Oak Ridge Boys meet with Monty Hall of "Let's Make a Deal" during a recent show in Las Vegas. Left to right, Bill Golden, Tommy Fairchild, Hall and Noel Fox.



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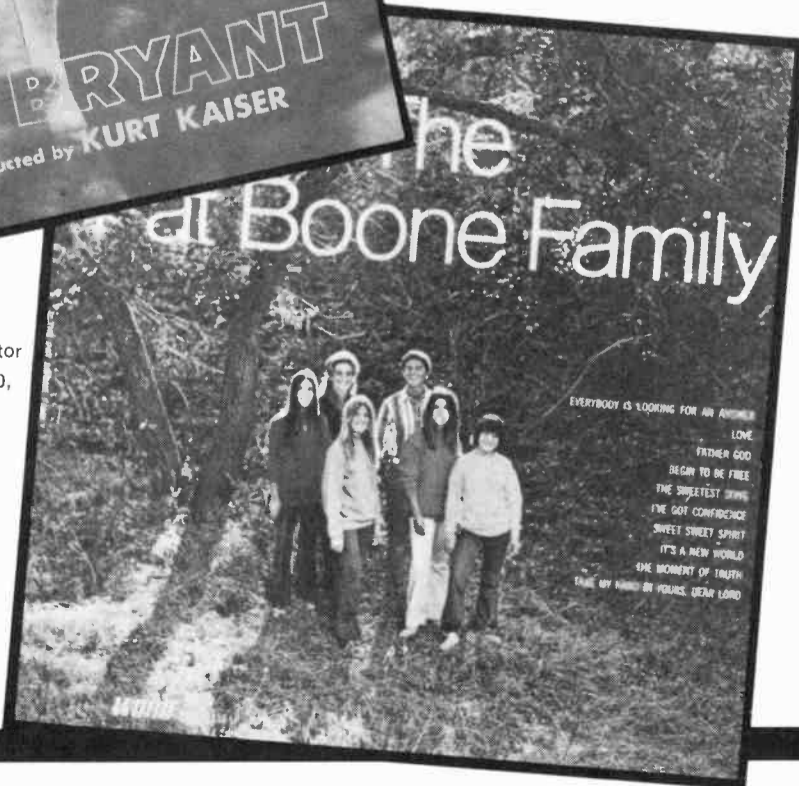
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Jukebox programming

1-STOP RIP DEFECTIVES

Programmers Resigned to Long 45's

By EARL PAIGE

CHICAGO—One-stop managers report that more and more jukebox programmers are resigned to the steady trend to long singles, according to a spot check in several markets. Several reported the problem of defective singles is more serious.

The latest time comparison shows that the current top ten averages 3:07 minutes, up just a few seconds from one year ago when the average was 3:06. Six years ago, the average was 2:40. Ten fast-climbing bullet singles average 3:13 and a group of ten singles reviewed last week average 3:57, or nearly 4 minutes.

Several one-stop managers noted that soul singles are also stretching out. Tyrone Davis' newest single, "I Had It All the Time" was listed as 5:23.

"We're not having too many complaints about long singles,"

said Chet Kajeski, Martin & Snyder one-stop, Detroit. "Where operators have a good box doing \$70, \$80, \$90 a week, they will watch more closely how many long records they put on. With hot boxes, the operators figure there is no need to give away too much music."

"But generally, we don't hear a lot of complaints. 'American Pie' was long but the operators just bought it and forgot it. They would rather have a long-playing hit than a short-playing dud," Kajeski said.

"The operators around here don't like long singles," said Joe Oxman, Mile-Hi one-stop, Denver, "but they figure that there's not much they can do about it."

Paul Yoss, manager of four Seeburg-South Atlantic Dist. Co. one-stops, a firm about ready to add another outlet, feels the prob-

lem of long singles is far less serious than defective product. "If a record is a hit, the programmers will buy it. Our problem is quality control. We sometimes have to go through 100 of a number to find eight good records. It's just getting ridiculous.

The worst problem, according to Yoss, is warped records. "Some companies are cramming 25 records in a box that should hold no more than 15. It's just unreal the number of defectives we're receiving and it seems every label is having problems."

Davidson's one-stop in Kansas City, which has branches in Omaha and Wichita, continues to draw attention in its bulletin to all records over 4-minutes, explained Harold Hassler.

"We believe operators and programmers are divided 50/50 as

(Continued on page 38)

Wis. Liquor OK for 18-Overs; New Business, Programming

By BENN OLLMAN

MILWAUKEE—Jukebox operators all over Wisconsin are gearing up to handle the anticipated burst in business activity and new programming requirements when legislation goes into effect lowering the legal age of adulthood from 21 to 18. There are questions, however, concerning beer-only bars which will not automatically be allowed to handle liquor.

State legislators have okayed the law extending all rights and privileges to 18 year olds (2/8/72). It now awaits the governor's signature and he is expected to sign the measure.

One immediate result of the measure is that it will permit 18 year olds to drink beer and liquor in any of the state's bars. It also enables persons 18 or older to obtain a license or permit to sell intoxicating liquors.

Strong protests have issued from owners of the 2,000 teen bars in the state which can serve beer but not liquor. The new law does not automatically grant them permission to sell liquor. Their objection is based on fears that the newly emancipated young adults will tend to patronize regular bars instead of the teen spots.

A check of operators and one-

stops reveals that many are convinced that a new business era should unfold for them when the bill takes effect in several weeks.

According to Mike Mowers of the potent Third Street Radio Doctors one-stop. "All the operators we service are getting ready to program more music that appeals to younger people. The neighborhood bars here in Milwaukee for instance, should feel the impact right away because this is where the young people will be able to buy beer at 15 and 20 cents a glass. Not all of the young people can afford to patronize the more expensive lounges. It could make a big change in the hard rock spots too, where they already cater to a young crowd."

Doug Opitz, owner of Wisconsin Novelty Co., one of the state's major music-games operating firms, agrees that the impact will be "considerable." He said, "It should be beautiful for business. On the other hand, many neighborhood bars may not be happy about encouraging a flow of young people into their places after all these years of catering to the older adults. It is going to call for a radical changing in music programming for a lot of our spots."

TODAY'S TOP TEN

Without You, Nilsson	3:16
Hurting Each Other, Carpenters	2:46
Precious & Few, Climax	2:43
Let's Stay Together, Al Green	3:15
Down By the Lazy River, Osmonds	2:53
Joy, Apollo 100	3:10
Lion Sleeps Tonight, Robert John	2:36
Everything I Own, Bread	3:06
American Pie, Don McLean	4:21
Sweet Seasons, Carole King	3:14
AVERAGE	3:08

TOP TEN ONE YEAR AGO

One Bad Apple, Osmonds	2:42
Mama's Pearl, Jackson 5	2:55
Me and Bobby McGee, Janis Joplin	4:01
Just My Imagination, Temptations	3:30
If You Could Read My Mind, Gordon Lightfoot	3:44
She's A Lady, Tom Jones	2:40
For All We Know, Carpenters	2:23
Amos Moses, Jerry Reed	2:19
Mr. Bojangles, Nitty Gritty Dirt Band	3:35
Sweet Mary, Wadsworth Mansion	2:59
AVERAGE	3:05

TOP TEN SIX YEARS AGO

The Ballad of the Green Berets, Sgt. Barry Sadler	2:26
These Boots Are Made for Walking, Nancy Sinatra	2:40
Lightning Strikes, Lou Christie	2:54
Listen People, Hermans Hermits	2:25
California Dreamin', Mamas & Papas	2:34
Elusive Butterfly, Bob Lind	2:46
My Love, Petula Clark	2:40
Uptight, Stevie Wonder	2:53
Working My Way Back to You Babe, 4 Seasons	2:54
My World is Empty Without You, Supremes	2:25
AVERAGE	2:40

TODAY'S CLIMBERS

The Way of Love, Cher	2:30
Heart of Gold, Neil Young	2:59
Bang A Gong, T. Rex	4:25
My World, Bee Gees	4:20
Floy Joy, Supremes	2:34
I Can't Help Myself, Donnie Elbert	2:37
Ain't Understanding Mellow, Jerry Butler & Brenda Lee	4:25
Mother and Child Reunion, Paul Simon	3:05
Softly Whispering I Love You, English Congregation	2:58
I Gotcha, Joe Tex	2:18
AVERAGE	3:13

TIME VARIES

CHICAGO — Slight indications that record companies are conscious of the time problem on singles are the various lengths of three versions of "Theme Love from 'The Godfather,'" reviewed last week. Percy Faith's was listed at 3:22, Ferrante & Teicher's at 3:17 and the movie sound track version 2:37.

TRUCANO INTERVIEW

MOA Seminars Offer 'Tools'

COLUMBIA, S. C.—The Music Operators of America (MOA) business seminars are geared to provide jukebox businessmen with "tools they can put to work in their individual situations," John Trucano told delegates to the ninth annual South Carolina Coin Operators Association here recently.

Trucano, journeying here from Deadwood, S. D., reminded the group that two more seminars are left (Las Vegas, Mar. 24-25; New York City, Apr. 21-22). The MOA sponsored seminars are conducted by the Notre Dame Univ. center for continuing education.

Trucano explained that one seminar in Atlanta had to be cancelled because only three operators had registered for it. Many in the Southeast said they prefer to attend the Las Vegas seminar which is closely tied to the MOA board meeting in Scottsdale, Ariz. two days earlier.

The MOA president elaborated on what could be expected at the two remaining seminars. He outlined the two-day format of the meetings, explaining that there are two lectures each morning followed by workshops on the lecture material each afternoon. Topics re-

(Continued on page 38)

Coin Machine World

MOA SEMINARS

The deadline for the next Music Operators of America (MOA) Notre Dame business seminar room reservations at Las Vegas' Sands Hotel is Mar. 8. Delegates are to contact the Sands directly, mentioning the MOA seminar. Registration is \$45 and must be made through MOA Regional Seminar, Center for Continuing Education, University of Notre Dame, Notre Dame, Ind. 46558.

FAMA LOCATIONS

The Florida Amusement & Merchandising Association (FAMA) is launching a drive to enroll location owners as associate members at \$5 a year. Location owners will receive a membership plaque. The idea is to build the number of FAMA members as well as provide locations with assistance and information. FAMA has also published its first 1972 legislative bulletin outlining 24 bills of interest to jukebox businessmen.

SOCCKER TOURNEY

Now that coin operated pool tournaments are routine and the first pinball tourney has been held in Los Angeles, coin operated soccer tournaments are not so far out. Peabody's, Inc., Virginia distributor of

ROWE IN OHIO

The Rowe International distributor in Cleveland, Shaffer Dist. Co., is now being run by new manager Joe Stone, a 25-year veteran of the business and lifelong Cleveland resident.

SEEBURG TO N.Y.

Seeburg Corp. of Delaware has relocated its corporate offices to the General Motors Building in New York City in a move to more efficiently serve the company's various markets. Executives moving to New York are Louis J. Nicastro, chairman and chief executive officer; Samuel Stern, president (who will continue to spend much time at the Chicago factory); William F. Adair, Jr., executive vice president of marketing and sales; James J. Hughes, vice president of administration; Lillian K. Kubicek, vice president, general counsel and secretary; William P. O'Brien, vice president and controller; Donald Desmond, president of Seeburg Dist. division.

PROGRAMMER'S POTPOURRI

Irish, Easter Titles

PITTSBURGH—Special decorative title strips are available for 25 St. Patrick's Day and Easter recordings from Star Title Strip Co. here. Although Norman Morgan, Star executive, believes the material has a shorter life on jukeboxes than Christmas recordings, he did agree that success varies according to areas of the country.

The St. Patrick's Day strips have a decorative shamrock and the Easter strips are done with a lavender background. Morgan lists Bing Crosby's "MacNamara's Band," "Galway Bay," and "When Irish Eyes are Smiling," Phil Regan's "My Wild Irish Rose" and the Irish Rovers' "The Unicorn" as top Irish selections. He said the Guy Lombardo "Easter Parade" leads the Crosby and Como versions in popularity.

Irish-Easter titles from Decca: Bing Crosby, "MacNamara's Band/Dear Old Donegal" 23495; "Overalls in Mrs. Murphy's Chowder/It's the Same Old Shillelagh" 23786; "Where the River Shannon Flows/Did Your Mother Come from Ireland" 23787; "When Irish Eyes are Smiling/Rose of Tralee" 23788; "Too-Ra-Loo-Ra-Loo-Ral/I'll Take You Home Again Kathleen" 23789; "Galway Bay/My Girl's an Irish Girl" 24295; "Eileen/How Can You Buy Killarney" 28486; "St. Patrick's Day Parade/With My

Shillelagh Under my Arm" 27478; "That Tumble Down Shack/Two Shillelagh O'Sullivan" 28048; "Isle of Innisfree/Galway Bay" 28195; "Bells of St. Mary's/I'll Take You Home Again Kathleen" 28261; "Easter Parade/Plenty to Be Thankful For" 23819; Guy Lombardo, "Sidewalks of New York/Sweet Rosie O'Grady" 23550; "MacNamara's Band/Irish Medley" 31213 and "Easter Parade/Always" 23817; Irish Rovers, "The Unicorn/Black Velvet Band" 25763; "Whiskey on a Sunday (the Puppet Song)/The Orange and the Green" 32333; "Lilly Pink/Mrs. Crandalls Boarding House" 32444 and "The Marvelous Toys/Marika's Lullaby" 32775; Phil Regan: "My Wild Irish Rose/A Little

(Continued on page 38)

Public Relations Still MOA Goal

COLUMBIA, S.C.—Music Operators of America (MOA) executive vice president Fred Granger told operators, exhibitors and others attending the South Carolina Coin Operators Association Ninth Annual Convention and Trade Show, to utilize every opportunity available to get the jukebox industry's story before the public.

"I think the truth is one of the best tools for our image. Even some of the unpleasant things about our industry, such as the copyright fight, have yielded good by-products. It has afforded us the opportunity to show and demonstrate the caliber of people involved and concerned with our industry as they have testified before legislators."

Granger played part of a taped radio program on the jukebox industry, put together by Roy Leonard and aired on WGN (Chicago), explaining to the group that the basis for this was the booklet, "The Jukebox Story."

Granger said he was impressed because Leonard had given an unbiased view of the jukebox industry and the MOA office had many calls for information as a result of the program.

While Granger admitted the industry still has an image problem

(Continued on page 38)

S. C. MEETING

'Upgrade Jukebox Image'

COLUMBIA, S.C.—"The public is becoming more aware of jukeboxes and the men who operate them. And operators, in turn, are more interested in their industry because they are being asked about it," said Music Operators of America (MOA) president John Trucano in an interview here during the South Carolina Coin Operators Association's Convention and Trade Show.

Trucano, also a jukebox operator, from Deadwood, S.D., explained that "my program (as president) is upgrading a man's business so he's making more money. I say if the business is upgraded then the image is upgraded automatically or soon will be."

A graduate of the University of Notre Dame, Trucano feels very

strongly about taking sound business practices and applying them to the jukebox industry. In fact, he's proud to admit that this is the method he has used.

And since becoming president he has tried to share his knowledge with other operators through establishment of business seminars.

"The seminars are pointed towards the needs that exist. The areas in which operators are weakest are being highlighted at the seminars. We've got the top people in their fields conducting the seminars."

"I thought it very logical to get them (operators) out of operating out of their back pockets, so to speak, and to utilize good business principles. They can still operate

(Continued on page 38)

Programmer's Potpourri

• Continued from page 37

Bit of Heaven" 23801; Judy Garland, "Great Day for the Irish/Pretty Girl Milking Her Cow" 25043; Mugsy Spanier, "My Wild Irish Rose/Washington & Lee Swing" 29857. Epic: Eileen Donaghy, "If You're Irish Come Into the Parlor/Hannigan's Hooley" 9497; RCA, Perry Como, "Easter Parade/Song of Songs" 0106.

Mercury Oldies: Rod Stewart, "Maggie May/(I Know) I'm Losing You" 30157; Buddy Miles, "Them Changes/Down by the River" 30158; Gene Chandler, "Groovy Situation/Simply Call It Love" 30159; Steam, "Na Na Hey Hey Kiss Him Goodbye/Don't Stop Loving" 30160; Jerry Lee Lewis, "Would You Take Another Chance On Me/Touching" 35028 and "There Must Be More to Love/When He Walks On" 35029; Statler Bros., "Bed of Roses/Pictures" 35030.

MOA Seminars

• Continued from page 37

main the same: accounting, personnel policies, marketing and security.

He stressed the quality of the personnel conducting the lectures. "We urge you to try and make it to these seminars if you want to learn something about your industry," Trucano told the group.

About 200 people attended the two-day meeting here where Kenneth Flowe was elected president of the S. C. group.

Polydor oldies by James Brown: "It's a Man's World/Mother Popcorn" 501; "Cold Sweat/Night Train" 502; "Sex Machine/Popcorn" 503; "Think/Lickin' Stick" 504; "Papa's Got a Brand New Bag/I Got the Feeling" 505; "I Got You (I Feel Good)/I Can't Stand Myself" 506; "Try Me/Money Won't Change Me" 507; "Call Me Super Bad/Ain't it Funky Now" 508; "Give it Up or Turnit A Loose/Soul Power" 509; "Hot Pants/Out of Sight" 510.

Italian releases from Peters International, Nicola Di Bari, "Chitarra Suona Piu Piano/Lontano, Lontano" PM 3627; Massimo Ranieri, "Via Del Conservatorio/Momento" CGD 141; Al Bano, "La Casa Dell' Amore/Mezzo Cuore C006 18000; Domenico Modugno, "Dopo Lei/Meraviglioso" PM 3633; Raffaella Carrà, "Tuca Tuca/Vi Diro La Verita'" PM 3628; Gigliola Cinquetti, "Canta Bambino/Montagnes Valdotaines" CGD 142; Orietta Berti, "Citta Verde/Alla Fine Della Strada" 2060 028; I Nuovo Angelii, "Uakadi Uakadu/Tira E Molla" 2060 026; I Pooh, "Pensiero/A Un Minuto Dall' Amore" CBS 7514; Gigliola Cinquetti "Qui Comando Io/La Bella Gigogin" CGD 140; Johnny Dorelli, "Mamy Blue/E Penso a Te" CGD 137; Lucio Battisti, "Le Tre Verita'/Supermarket" SRL 10657; Nuova Equipe 84, "Uno Giornata Al Mare/Quel Giorno" SRL 10655; Bobby Solo, "The Village/Since You Walked Out From Me" SRL 10658; I Protagonisti, "4,000,000 D'Anni Fa/Che Cosa C'E'" SRL 10654; Roberto Soffici, "Foglie Gialle/Poliziotto" SRL 10659; Fausto Leali, "Lei (Life)/Piango Per Chi" 6025 540; Rossano, "Senza lavoro/Le Piccole Dmonade Del' Amore" P.A. 1068; Mina, "La Mente Torna/Uomo" P.A. 1067.

Public Relations Still MOA Goal

• Continued from page 37

he feels it is being improved and cited widespread distribution of this booklet as an effective means to that end.

Taking exception with the over-used, abused term "public relations," Granger offered two definitions he felt applicable in the industry's situation. "Public relations is to help those who deserve a good reputation get the reputation they deserve; and what all who know you, think, feel and do about you."

"Another vehicle for good public relations is the state association. The very existence of a state association is good P.R. I wish there were more associations," he said, complimenting the South Carolina group on its efforts and achievements in the area of improving the industry's image.

Long Singles: Programmers Now Resigned

• Continued from page 37

to whether they are concerned about long singles," he said. "Some are definitely concerned. They feel they can't program the entire "Hot 100" anyway, so they pick records that are shorter figuring they don't want to give away so much music for a dime.

"We have noticed a lot of the soul records are getting longer now. I guess one of the longest records, though, is the new Harry Chapin single on Elektra. It's 6:40 minutes."

Hassler was one of several reporting that radio stations are also complaining about length of singles.

The length of singles fluctuates week to week. The first ten singles reviewed last week under "Pop," showed two over 5-minutes and another 4:49 minutes long. Paced by Laura Lee's "Since I Fell for You" at 5:36, the ten averaged almost 4-minutes.

Upgrade Business

• Continued from page 37

as before if they want but it will be more profitable and a little easier."

"It's tough to get operators to admit they don't know something," said Trucano, but he feels that if they understand the seminars aren't like going back to school but a natural extension of learning how to improve business by an exchange of knowledge, the response will improve.

Trucano admits that anything new is hard to sell but he considers the 55 who turned out for the first seminar at Notre Dame a "fabulously successful" response. "This thing must be sold on the merits of the program. And the only way to sell it, the only way to overcome the apprehension, is by word of mouth."

"An operator is going to see his buddy or competitor coming back and doing better because of what he learned. Then he will decide to attend the next one."

The time is right for operators to make a positive commitment to upgrade their business on all fronts, Trucano believes. Along with the initiation of the seminars, he cites the production of increasingly sophisticated equipment an additional factor.

With the manufacture of more complex machines Trucano asserts that "operators are having to upgrade their employment practices."

"And this in turn will upgrade the industry and in the long range will be much better for the industry, as a whole."

What's Playing?

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

Ames, Iowa; Teen Location

Vernetta Sorrells, programmer,
K-D Music Co.

Current Releases:

"Joy," Apollo, Mega 0050;
"Lion Sleeps Tonight," Robert John, Atlantic 2846;
"My World," Bee Gees, Atco 45-6871.

Oldies:

"Brand New Key," Melanie, Neighborhood 4201;
"Easy Lovin'," Freddie Hart, Capitol 5115.

Baton Rouge, La.; Soul Location

Joyce Ashford,
programmer,
State Novelty
Co.



Current releases:

"That's the Way I Feel," Bobby Womack, United Artists 50847;
"Let's Stay Together," Al Green, Hi 45-2202;
"Theme From Shaft," Isaac Hayes, Enterprise 9038.

Oldies:

"Nickel and a Nail," O.V. Wright;
"Precious, Precious," Jackie Moore.

Chicago; Easy Listening Location

Paul Brown,
operator;

Betty Schott,
programmer;

Western
Automatic Music
Co.



Current releases:

"Java/Flowers on the Wall," Danny Davis & Nashville Brass, RCA 0649;
"Rockabye Your Baby to a Dixie Melody," Brad Swanson, Thunderbird 545;
"Sweet Memories," Lenny Dee, Decca 32910;
"Street Fair/Beautiful Dishwasher," Magic Organ, Ranwood 916.

Pick:

"Honky Tonk Train/Mr. Lucky," Artie Kane, RCA 0627.

Chicago; Soul Location

Billy McClain,
programmer,
Eastern Music
Co.



Current releases:

"Now Run and Tell That," Denise LaSalle, Westbound 201;

Chicago; Soul Location

Moses Proffitt,
operator;

John Strong,
programmer;

South Central
Novelty Co.



Current releases:

"Slippin' Into Darkness," War, UA 50867;
"I Had It All the Time," Tyrone Davis, Dakar 4501;
"Do Your Thing," Isaac Hayes, Enterprise 9042;
"Breaking Up Somebody's Home," Ann Peebles, Hi 2205;
"Home Is Where the Heart Is," Otis Clay, Hi 2206;
"Do What You Set Out to Do," Bobby Bland, Duke 472.

Coos Bay, Ore.; Teen Location

Nels Cheney,
operator;

Geraldine Gross,
programmer;

Sunset
Automatic Music
Co.



Current releases:

"American Pie," Don McLean, UA 50856;
"Sunshine," Jonathan Edwards, Capricorn 8021;
"Stay With Me," Faces, WB 7545.

Oldies:

"Brand New Key," Melanie, Neighborhood 4201;
"Joy to the World," Three Dog Night, Dunhill 4272.

Madison, Wis.; Campus/Young Adult Location

Lou Glass,
operator;

Pat Schwartz,
programmer;

Modern
Specialty Co.



Current releases:

"Everything I Own," Bread, Elektra 45765;
"Glory Bound," Grass Roots, Dunhill 4302;
66022.

Oldies:

"Sweet Seasons," Carole King, Ode
"We'll Sing In the Sunshine," Gale Garnett;
"Rock Around the Clock," Bill Haley & Comets;
"Chantilly Lace," Big Bopper.

Rolling Meadows, Ill.; General Locations

Wayne Hesch,
operator;

Robert Hesch,
programmer;

A&H Entertainers



Current releases:

"American Pie," Don McLean, UA 50856;

West Palm Beach, Fla.; Country Location

Joel S. Perez,
programmer,

Florida Music
Co., Div.

ARA Services



Current releases:

"Brand New Key," Melanie, Neighborhood 4201;
"Ajax Airlines," Hudson & Landry, Dore 868;
"Sunshine," Jonathan Edwards, Capricorn 8021.

Oldies:

"Release Me," Englebert Humperdinck;
"Silver Wings," Merle Haggard;
"Folsom Prison," Johnny Cash.

Wichita, Kan.; Country Location

Dave Hall,
programmer,

Ronnie's
Amusement



Current releases:

"I Started Loving You Again," Charlie McCoy, Monument 8529;
"When You Say Love," Bob Luman, Epic 5-10823;
"I Saw My Lady," Dickie Lee, RCA 74-0608.

Oldies:

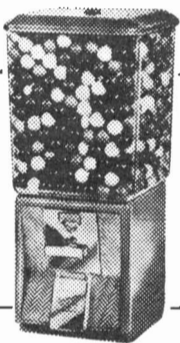
"There Goes My Everything," Elvis Presley;
"Hello Darlin'," Conway Twitty.

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Classical Music

Scharf Builds Up Steam As Writer, Ship's Museum

LOS ANGELES—Walter Scharf, who has received eight Oscar nominations and won an Emmy last year, has written and recorded a 50-minute, eight-movement symphony for use aboard a steamship, and sold as an album.

The composer of over 200 film scores, Scharf was commissioned by Jacques-Yves Cousteau to write the background music for his "Living Sea" museum aboard the Queen Mary, now permanently at anchor at Long Beach.

The museum aboard the famous ship has 33 exhibits which are enhanced by atmosphere music from Scharf's new symphony.

"It's the biggest project of my life," said the former golf partner of President Eisenhower who added "and it's a real labor of love. Even through I was paid to write it and guaranteed record sales at the ship's gift shop. The LP will also be sold nationwide.

"The movements are connected by a central theme that serves as a proclamation for each movement," explained the composer. "Two of the movements are atonal because it's appropriate to the subject matter, and I employ a Moog Synthesizer in the scoring as another orchestral instrument. It's scored for well over 100 instruments."

The composer, who scored both "Funny Girl" and "Willy Wonka and the Chocolate Factory," said that "while museum visitors will hear bits and pieces of the score in the exhibits, the record album will present the complete symphony" as he intended it to be heard, and he noted that he was given absolute artistic freedom in composing it.

The composer, who has worked with Cousteau on several TV specials, one of which won him the 1970 Emmy for best original score, believes that American television could be an important springboard for new music, but admits that it doesn't usually work out that way.

"In England, composer like Vaughn Williams and Britten wrote some of their greatest music under BBC commissions. NBC used to commission operas, but those days are over. Today, except for the foundations, nobody gives a commission to a serious composer. That's why I'm so grateful for the Queen Mary project.

"Perhaps it will stimulate some interest in good music. I'm trying desperately to start even a fad for symphonic music," stated the former New Yorker who now lives in California.

"There's really no awareness of music in the United States," he

complained. "In most countries, it's very different; every little town has its own symphony orchestra. London has five; Tokyo has nine. In Los Angeles, we have trouble supporting even one symphony orchestra.

"It's hard to blame young people for turning away from the complexity of traditional orchestral instruments, when the sounds of the electronic instruments are so much easier to play," explained the composer. "There are also fewer places today than ever before where beginners can learn, surrounded by great technicians."

Odyssey Push On Vocals Set

NEW YORK—Odyssey Records has designated March as "Vocal Month," and is reissuing albums by five great opera singers. These monaural recordings have been out-of-print until now.

The LP's are being marketed as a set of five; cover art has been standardized on all five to encourage buyers to purchase all of them at once. Ezio Pinza; Rosa Ponselle, who is heard in a recent interview on the album; Lily Pons; Eleanor Steber, in a performance of Puccini and Verdi arias; and Bidu Sayao, singing Puccini arias, are the featured artists.

EMI Continues Local Sessions

LONDON—Though EMI's local recording department has been closed (Billboard Feb. 12), local recordings are still to be made, said EMI classical promotion manager Douglas Pudney this week.

"The actual department has closed," he explained, "because there is not enough activity to keep it going as a separate identity. But in the future these recordings will be handled by producers from the International Artists Department, and we shall be continuing to make recordings with the Bournemouth, Birmingham and Royal Liverpool orchestras, with conductors Charles Groves, Louis Fremaux, Paavo Berglund and Malcolm Arnold."

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Paganini: Violin Concerto No. 3 In E
Szerjng, violin; LSO/Gibson 6500. 175
Cassette: 7300. 103

Beethoven: Symphony No. 3 In E Flat, Op. 55 "Eroica"
BBC Symphony Orchestra/Davis 6500. 141
Cassette: 7300. 105

Holst: The Planets
London Philharmonic Orchestra/Haitink 6500. 072
Cassette: 7300. 058

The Last Night Of The Proms
BBC Symphony Orchestra/Davis 6502. 001

Purcell: Dido And Aeneas
Veasey, Donath; Shirley-Quirk; Academy of St. Martin-in-the-Fields/Davis 6500. 131



Mahler: Symphony No. 8 "Symphony Of A Thousand"
Cotrubas; Harper; van Bork; Finnila; Dieleman; Cochran; Prey; Sotin; Collegium Musicum; Concertgebouw Orchestra of Amsterdam/Haitink 6700. 049
(2 record set)

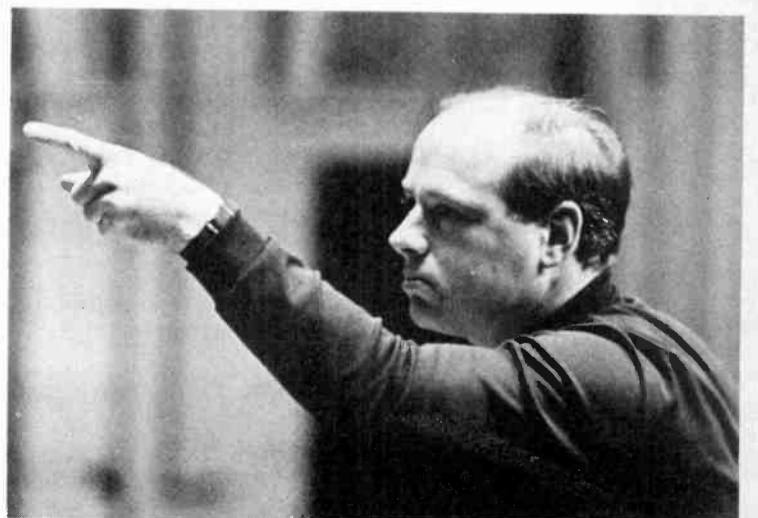
Mozart: Le Nozze Di Figaro
Wixell, Norman; Freni; Ganzarolli; Minton; Casula; Tear; Lernox; Grant; Hudson; Watson; The BBC Symphony Orchestra & Chorus/Davis 6707. 014
(4 record set)

Grieg: Piano Concerto In A Minor; Schumann: Piano Concerto In A Minor
Bishop, piano; BBC Symphony Orchestra/Davis 6500. 166

Beethoven: Piano Concerto No. 1 In C, Op. 15; Sonata No. 5 In C Minor, Op. 10, No. 1
Bishop, piano; BBC Symphony Orchestra/Davis 6500. 179
Cassette: 7300. 116

Verdi: I Lombardi
Deutekom; Raimondi; Domingo; Lo Monaco; Royal Philharmonic Orchestra/Gardelli 6703. 032
(3 record set)
Soon to be released.

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PHILIPS Records artist Bernard Haitink has been named a Chevalier de l'Order de Arts et des Lettres, a top French cultural award, and will receive the award shortly at a ceremony. He is principal conductor of the Amsterdam Concertgebouw and the London Philharmonic. Among Haitink's future recording projects with the Concertgebouw will be the complete orchestral music of Brahms and Ravel.

MARCH 4, 1972, BILLBOARD

Fete Marks Nonesuch Distribution Tie With Transatlantic in U.K.

LONDON—A huge reception helped to mark Transatlantic's recent distribution takeover of the U.S. Nonesuch label in England. Tracey Sterne, director of Nonesuch U.S., said.

"I'm delighted that the valuable Nonesuch label is now again available in Britain," she said. Nonesuch, previously distributed here by Polydor, has been off the U.K. market for the past year. Transatlantic has a three-year contract.

First release of 11 titles included Haydn's Symphonies Nos. 61 and 77, played by the Little Orchestra of London under Leslie Jones, the

same orchestra under Joshua Rifkin playing Student Music of 17th-Century Leipzig, the first two string quartets of U.S. composer Eliot Carter and other disks of unusual performances including computer music and piano rags, including Scott Joplin's Piano Rags played by Joshua Rifkin, which has already sold more than 50,000 in the U.S.

Transatlantic plans to re-introduce some of the older recordings which were previously available here and to bring the Nonesuch catalog up to date with more re-

cent performances. After this week's initial release Transatlantic will continue with batches of five or six every three months. U.S. sleeve designs are being reprinted in Britain.

Later, it is hoped to introduce Nonesuch's Explorer series of ethnic music. Later, too, Transatlantic plans a series of ragtime festival concerts which will feature Nonesuch artists. Also attending festivities were Elektra president Jac Holzman and top executives Bill Harvey, Mel Posner, Steve Harris and Sue Roberts, director of international business affairs.

Time-Life Push on Book LP Package on Baroque Via Mail Order

NEW YORK—Time-Life Records is promoting, on a mail order basis, a book-and-album set containing music of the baroque period and a volume describing the background of the selections. The promotion includes shipment to potential buyers of a single disk of sample highlights from Time-Life Records' series, "The Story of Great Music," of which the baroque package is a part. Possible customers for the baroque book-and-album also receive a huge color-illustrated flyer detailing the contents of the package.

The four-record album, "The Baroque Era," includes compositions by nine masters of the genre, recorded on Angel Records. The composers are Bach, Handel, Vivaldi, Purcell, Scarlatti, Telemann, Corelli, Couperin and Rameau. Their works are performed by such artists as Victoria de los Angeles, Elisabeth Schwarzkopf and Nicolai Gedda, accompanied by orchestras that include the Bath Festival Orchestra, the Philharmonic Orchestra and the Virtuosi di Roma.

The 60-page book, also entitled "The Baroque Era," portrays the

milieu that produced the music. Comment, story and pictures are used to outline the period. In addition, Time-Life Records provides a "Listener's Guide to the Recordings" with each album ordered.

The "Story of Great Music" series also includes "The Music of Today," "The Romantic Era,"

"The Early Twentieth Century," "Age of Revolution," "The Spanish Style," "Age of Elegance" and "The Opulent Era." Each of these albums is shipped with a book and "Listener's Guide."

The packages are individually priced at \$14.95, plus shipping and handling charges.

Nashville Paladium Will Open April 3; Top Acts Set

NASHVILLE—Plans have been announced for the opening of the Nashville Paladium, a massive building which will include a main ballroom for 1,400, a piano lounge for 150, and a VIP lounge to handle another 250 secluded guests.

Already booked into the club, which will open April 3, are Wayne Cochran and C.C. Riders, Stan Kenton, Frank Sinatra, Jr., the Platters, Lionel Hampton, Johnny Ray, Danny Davis and the Nashville Brass, Fats Domino, and Charlie Rich.

"It will be basically a pop and pop-rock club with some uptown country as well," said Lola Wager, an official of the club. It is owned by Robert and Edward Todd, who also own several small clubs in the area, and is managed by John Wallace.

Miss Wager said some of the country acts to play will be Judy Lynn, Jerry Lee Lewis, Hank Thompson, Hank Williams, Jr., and Mel Tillis.

The Todd brothers have spent \$350,000 remodeling the existing structure which originally was a massive laundry, directly across from the Country Music Hall of Fame and Museum on 16th Avenue. After that it was used by Certron during its brief stay here.

The piano lounge will feature

Barbara Perry, a black jazz pianist who will be brought in from Memphis. The VIP lounge will have its own private entrance and exit, with mirrored walls so that its patrons may see the show and the downstairs customers, but cannot be seen themselves.

Each scheduled act will play a five-day stint. This is the first time this city has gone this route with a full-sized club.

Cassidy Getting A 'New Image'

NEW YORK—David Cassidy's image will be videomagnified to 15x20' at his March 11 concert at Madison Square Garden by Joshua Television. The videomagnification, which has been used previously at Garden concerts by Ten Years After and James Taylor among others, involves three color video cameras trained on the stage. Joshua White and the Joshua Television staff monitor and select pictures for transmission to the large screen from their mobile units parked on the stage. White describes the process as visual amplification, analogous to the aural amplification which is a feature of every rock concert.



SHERMAN ANDRUS, former member of Andrea Crouch's Disciples, makes his debut as a member of the Imperials, the first black to perform as part of a white gospel group. Left to right, Jim Murray, Terry Blackwood, Andrus, Armond Morales, and Joe Moscheo.

Grand Ole Gospel

• Continued from page 36

his group on a trip to the Holy Land, and Cash and Miss Carter later returned to film a television show there. More such trips are planned.

Meanwhile, the radio impact is obvious, and the spread of Gospel music is becoming more apparent. The Evangel Temple, now a large structure, is filled to overflowing each week, and the conversions among the music business people continue to grow.

While not going so far as to predict the "Grand Ole Gospel" will reach the proportions of the "Opry," Wendell is excited about its fast start.

"We have something big here," he said, "and there already is sponsor interest. Each week the audiences grow, and the warm weather doubtless will bring on overflow crowds."

Although the show is in its infancy, contrasted to the 47 years of "Opry" performances, there is an optimism among all for its future.

ATV-Kirshner Acquires 'Venus'

NEW YORK—The ATV-Kirshner Music Group has acquired worldwide publishing rights to "Venus," a hit of the '50's which was recorded by Frankie Avalon and Johnny Mathis.

During the past year, Sir Lew Grade's ATV Ltd., bought the Lennon-McCartney catalog from Northern Songs, which is managed in North America by Don Kirshner, president of Kirshner Entertainment Corp., through the ATV-Kirshner Music Group.

MARCH 4, 1972, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 3/4/72

BEST SELLING Classical LP's

This Month	TITLE, Artist, Label & Number
1	BERNSTEIN: MASS Columbia MS 31008
2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194
3	SINFONIAS Waldo de los Rios, United Artists 9-6802
4	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13
5	BACH LIVE AT THE FILLMORE EAST Virgil Fox, Decca DL 75264 (MCA)
6	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286
7	TCHAIKOVSKY: 1812 OVERTURE/BEETHOVEN; WELLINGTON'S VICTORY Various Artists/Philadelphia Orchestra (Ormandy) RCA Red Seal LSC 3204
8	THE CHOPIN I LOVE Artur Schnabel, RCA Red Seal LSC 4000
9	DONIZETTI: MARIA STUARTI Sills/Farrell/Burrows/Quillico/Ceccato, ABC ATS 20010/3
10	MOZARTMANIA Waldo de los Rios, United Artists UAS 5554
11	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102
12	MAHLER: SYMPHONY NO. 7 Chicago Symphony Orchestra (Solti) London CSA 2231
13	PAGANINI: VIOLIN CONCERTO #3 Henry Szcryng, Phillips 6500.175
14	WAGNER: DIE MEISTERSINGER VON NURNBERG Adam/Donath/Dresden State Opera (Van Karajan), Angel SEL 3776
15	LOVE STORY Philadelphia Orchestra (Ormandy) RCA Red Seal LSC 3210
16	MOZART: CONCERTI 17 & 21 (Elvira Madigan) Anda/Camarata of the Salzburg Mozarteum Academica (Anda) DGG 138783
17	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LSC 2576
18	A CLOCKWORK ORANGE Soundtrack, Warner Bros. BS 2573
19	VAUGHAN WILLIAMS: SYMPHONY NO. 5/THE WASPS—OVERTURE Andre Previn w/London Symphony, RCA Red Seal LSC 3244
20	TCHAIKOVSKY: 1812 OVERTURE/ROMEO & JULIET Los Angeles Philharmonic (Mehta) London 6670
21	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm) DGG 138001
22	GERSHWIN'S GREATEST HITS Various Artists, Columbia MS 7518
23	EVERYTHING YOU'VE ALWAYS WANTED TO HEAR ON THE MOOG Andrew Kazdin and Thomas Z. Shepard, Columbia M 30383
24	SHANKAR: CONCERTO FOR SITAR & ORCHESTRA Ravi Shankar & Andre Previn, Angel SFO 36806
25	WAGNER: TANNHAUSER (4 LP'S) Kello/Darnesch/Braun/Ludwig/Satin/Vienna Philharmonic (Solti), London LS M 1438
26	5 GREAT OPERATIC SCENES Leontyne Price/London Symphony (Fausta Cleva), RCA LSC 3218
27	STRAUSS GREATEST HITS Various Artists, RCA LSC 5019
28	BEETHOVEN'S GREATEST HITS Various Artists, Columbia MS 7504
29	TCHAIKOVSKY'S GREATEST HITS Philadelphia Orchestra (Ormandy)/New York Philharmonic (Bernstein) Columbia MS 7503
30	SCOTT JOPLIN: PIANO RAGS Joshua Rifkin, Nonesuch 7248 (Elektra)
31	VERDI: DON CARLOS (4 LP'S) Caballe/Verrett/Domingo/Various Artists/Royal Opera House Orchestra (Giulni), Angel S 3774
32	SCHUBERT: POEMS OF ECSTASY Philadelphia Orchestra (Ormandy) RCA LSC 3214
33	WELCOME TO VIENNA Beverly Sills, ABC ATS 20009
34	BACH'S GREATEST HITS Various Artists, Columbia MS 7501
35	GREATEST HITS FROM FANTASIA (2 LP'S) Various Artists, RCA Red Seal ICS 7079
36	HEAVY ORGAN Virgil Fox, Decca DL 75263 (MCA)
37	HEIFETZ ON TV Jasha Heifetz, RCA Red Seal LSC 3205
38	LAST NIGHT AT THE PROMS BBC Symphony (Colin Davis), Philips 6502.001
39	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta) London CS 6609
40	RAVEL'S GREATEST HITS Various Artists, Columbia MS 7512

International News Reports

BBC Policy Hits New Disk

• Continued from page 1

areth" hitmaker John Paul Joans, made the record at Sunderland's Multichord Studio and arranged for pressing and distribution by Phonodisc.

Apart from a token deal he is concluding with his publisher, Feldman, all proceeds from the record will go to a recently formed Miners' Dependents Fund, set up to help the hardest hit families of the striking men.

The disk has a specially designed logo depicting a pit wheel and shaft and will retail for the usual single price of \$1.25.

In addition to Phonodisc's distribution the miners themselves will be putting the record on sale in pubs, shops and universities "in an attempt to gain public support."

John's manager Maureen Prest told Billboard: "This is a record made by people who care about other people. I can see how it could be interpreted as being political but that wasn't how it was intended."

Nevertheless, there is no doubt that at a time when the miners' fight has become one of the biggest political arenas in recent years, the disk does come firmly down on their side in describing the general hardship attached to being a miner.

However, the BBC's main preoccupation seems to be with Ireland. A spokesman for United Artists told RTR that Allan Taylor's "Belfast '71" was almost censored because its sleeve, a specially designed bag, showed soldiers being confronted by children.

The apparent inconsistency in the BBC's execution of this policy seems confirmed by the fact that such records as "Bangla Desh" by George Harrison, issued during the Pakistan civil war, and "George Jackson" by Bob Dylan in which the singer claimed that Jackson was murdered at the prison where he was being detained, are played.

Radios 1 and 2 controller Douglas Muggerridge explained to RTR the reasons behind the banning or non-banning of disks which are considered controversial.

"We are concerned with what the record says and does. In 'George Jackson' for instance, Dylan uses a four-letter word which in the context it was used, represented a colloquial expression used in the area of America he was singing about.

"The subject matter of the song we considered was a piece of folklore and had no political connotations at all.

"The same applied to George Harrison's 'Bangla Desh' which took no political standpoint but described the suffering of the people over there. The song did not attack the Pakistan government.

"However, McCartney's and McGuinness Flint's records do take a definite standpoint on a political issue which is highly controversial. We must maintain a political balance.

"We can, for instance, balance a current affairs program through discussion involving both sides of the question. But if you are playing a record day in and day out presenting one point of view then that can have a terrific impact.

"People do seem to think that we just run around willy nilly banning records without thinking. But the last thing we wish to do is to ban any record. We take hours deciding on these things."

Alan Keen, Luxembourg boss, commented: "One of the reasons for our banning political records is that our license prohibits us from becoming involved in politics, religion or comments about the Royal Family.

"These three things govern us in selecting records to be played. We played 'Bangla Desh' by George

Harrison because it took up no political stand and the proceeds were going to charity, as with the miners' disk which we will also be playing.

"But it does seem to me that someone will be making money out of a politically explosive situation with the McCartney and McGuinness Flint records.

"Apple has spent thousands of pounds advertising in the national press—money which could have been given to charity."

Despite all the controversy surrounding McCartney's record, Cliff Busby, EMI sales manager, said that although orders had been coming in, it was too early to tell to what extent.

Asked if he expected any unfavorable reaction in the form of dealers refusing to stock the record following on bans by Boots, John Menzies and Record Merchandisers he commented: "If they do decide not to stock it I don't think they will tell us. It's more likely that they just won't order it."

Liberty/UA France Launch Budget Line

PARIS — Liberty/United Artists France is to launch the Sunset label, its first budget-album series, on April 1, following the company's change in distribution from Pathé-Marconi to the new CBS affiliate DPI this month.

Liberty record and tape manager Michel Poulain announced the news simultaneously with DPI press and promotion chief Jacqueline Poloni. Liberty has been with Pathé-Marconi since becoming an independent company in

Decca Switches Norway Distrib

OSLO—Decca repertoire is now being handled in Norway by two labels, Nor-Disc and Nera.

Since the Second World War, Decca product has been released through Nor-Disc, previously known as Proton, but recently Nera obtained the rights to sell German Decca records in this territory. Nera already represents MCA, Kapp and other labels in Norway, and has sold American Decca tape product here.

Nor-Disc will continue to release British Decca's catalog here, and the dual arrangement has caused some confusion amongst disk retailers. The initial German Decca release by Nera, which also issues RCA product here, is an LP by the Les Humphries Singers.

Feliciano In S.A. Lawsuit

JOHANNESBURG — A legal row has erupted over the forthcoming tour here by RCA singer-guitarist Jose Feliciano. While one South African impresario has instituted legal proceedings claiming \$1 million against him for alleged breach of contract, Feliciano is set to tour the country in April under the auspices of another local theatrical agency.

Twelve months ago Feliciano undertook to tour South Africa under the aegis of Johannesburg impresario Yango John but the tour never took place. John is now suing the artist in the California Supreme Court for \$1 million.

Terms for a contract have now been agreed with Ronnie Quibell's Gold Enterprises in Johannesburg. They provided for Feliciano to give performances for five days in Johannesburg, followed by four days in Cape Town and two in Durban.

Finnish Exports Sluggish—But Imports Grow

HELSINKI—Statistics released by the Finnish Customs Board covering 1971's import and export of records and tapes highlight the growth of imports on those products and the low, stagnant rate of exporting in comparison with similar figures for 1970.

Imported disks for 1971 came to a total value of \$1,969,200, compared with \$1,348,000 in 1970. Imported tapes totaled \$1,070,200 as opposed to \$346,900 in 1970. The import of blank tapes dipped in 1971 to \$1,950,000 from the 1970 total of \$2,105,000, and the export of blank tapes rose in 1971 to \$75,000 from \$47,280 in the previous year.

Finnish record exports in 1971 were worth \$126,000 compared with \$92,150 in 1970. Tape exports fell to \$21,900 from the 1970 figure of \$30,000.

July 1970. Previously Pathé had held the label for three years under licence.

Sunset will be launched with an initial series of 12 albums each retailing at \$3.40 and featuring issues of Shirley Bassey, Ike and Tina Turner and Canned Heat. The series will be enlarged later in the year.

Under the three-year contract with DPI, which was set up in September 1971, Liberty/United Artists will retain all promotion, commercial and stock management responsibilities—the same terms as the former deal with Pathé-Marconi. It is the first major label acquired by DPI, except for the CBS-owned Epic catalog, since the company's inception.

Poulain said that Liberty would now concentrate on building a French catalog. Only local artist figuring in the company at present in composer Francis Lai. Spring visits to Paris by Shirley Bassey and Ike and Tina Turner are presently being planned.

Montclair Sets Film Music Co.

PARIS—A new production and publishing company, Productions et Editions Musicales Peggy Montclair, has been formed by Peggy Montclair—a newcomer to the music industry.

The new company will concentrate primarily on feature, 'short' and commercial film soundtracks. Miss Montclair's productions will be distributed by a network of agents and via major supermarket chains. The company is based at 4, rue du Bac, Croissy-sur-Seine, zone 78—telephone: 976 28.29.

CBS Singer For Eurovision

MUNICH—CBS singer Mary Roos will represent West Germany at the Eurovision contest with "Nur Die Liebe Lasst Uns Leben" (Only Love Is Giving Life), a song written by Hans Heider and Joachim Relin. A 10-strong jury comprising members of the public and West German radio station executives selected the song from 12 possible contenders during a 1½-hour TV special last week, co-authored by Radio Frankfurt and SFB, West Berlin.

In the final voting, the winning song emerged only one point ahead of the runner-up.

From The Music Capitals of the World

LONDON

There will be an increase up to \$3.6 million in annual royalties paid by the BBC if the Performing Right Society proposals for a five-year blanket agreement on the use of the copyright is accepted. A tribunal has been sitting for the past two weeks to determine the amount by which the present \$4,800,000 annual payment should be increased, following failure by the BBC and the PRS to reach agreement. Among witnesses called were PRS general manager Michael Freegard who spent three days in the witness box, and Gaston Halla of the Germany society, GEMA. Among the witnesses called for the BBC was David Attenborough, head of BBC TV programmes. Results of the hearing are expected by the end of March. . . . Britain's entry in the Eurovision song contest is "Beg, Steal or Borrow" written by Tony Cole, Graeme Hall and Steve Wolfe and published by Valley Music. The record, by the New Seekers, will be released here by Polydor.

Tamla Motown's Jobete music publishing company, handled in France by Les Editions et Productions Musicales Pathé-Marconi—a deal which has been renewed for a further two years—is currently enjoying its best income year ever in France which is mainly due to the cover versions being recorded. Claude Francois recently recorded "Stop In the Name of Love" and "The Same Old Song" in Detroit. This was the first time that an artist, not contracted to Motown, had been recorded in the Tamla recording studios utilizing Tamla musicians and arrangers. At the recent MIDEM, John Marshall, deputy international director of Motown, concluded several new sub-publishing deals in Europe. He renewed Jobete's publishing deal with Taiyo Music for a further three years and arranged with Tats Nagashima who is also president of Taiyo, for visits by several Tamla acts to Tokyo including the Supremes who will visit Japan in April after their Australian tour. Marshall also renewed the company's deal with Frank Donlevy of Castle Music for two years for Australia and New Zealand and in Scandinavia Reuter and Reuter will continue to handle Jobete for three years. . . . In the High Court last week Mr. Justice Plowman dismissed an action by Northern Songs to be allowed to put in a counterclaim in proceedings against Paul McCartney who wishes the court to rule that any songs he writes with anyone other than John Lennon are not copyrighted by a 1965 contract assigned to Northern Songs. This deal still has until next February to run. At the center of the dispute is McCartney's "Another Day" which he wrote with his wife Linda McCartney. Northern claim that Linda McCartney made no contribution to the music and had no significant hand in the lyrics. If Northern counterclaim the decision it will take several months to arrive at another hearing. . . . April Music, the music publishing offshoot of CBS has acquired ten songs from Geoff Stephens' Tic Toc Music for worldwide representation. The catalog features songs written by Stephens with Barry Murray and Eddie Seago. Meanwhile April Music boss Bob Britton has sold three masters, produced by the UK company. The firm has sold a Roy Morris production by an act called Happy Feet to Barclay for worldwide release and the Italian Cobra label has acquired "Gringo" by Lemon Grass and "Song Without a Word" by the Terry's. . . . Cyril Black, who for the past two years has been responsible for running Ed-

die Kassner's music publishing company, left the company on Friday. Black, who was originally with Screen-Gems Columbia Music in the UK, is currently seeking a new position. . . . Wolfgang Herzog has been named Acuff Rose's representative in Germany. The appointment takes effect from April 1. . . . Paul Ridley, for the past six years with United Artists, more recently as copyright and royalty manager has joined PPL to assist Herbert Gilbert. Replacing Ridley at UA is Diane Shelford. . . . Jeremy Paul and Paul Linton of Acemere Music and Productions have concluded a deal with the Dick James organization. The pair will produce exclusively for DJM's new Jam label and write for Dick James Music. PHILIP PALMER

TOKYO

Nippon Victor donated 300,000 yen to children who lost their parents in traffic accidents. . . . Pianist Mitsuko Uchida gave a recital at Tokyo's Bunka Kaikan. . . . At Tokyo Nichigeki, Masaji Ishibashi gave a one-man show. He records for Crown. . . . Folk group, Jiros, who had a big hit with "Senso o Shiranai Kodamotachi," will split up in March. . . . King Records will release a 128-song children's series on March 25, performed by the group, Dark Ducks. . . . The Lettermen opened their current Japanese tour with a Tokyo concert. . . . Canyon Records has released an album featuring speeches of different Japanese Premiers. . . . Maurice Jarre, film theme composer, gave four concerts here. . . . Female rock singer Remi Aso gave her first solo concert at the Akasaka Toshi Center. . . . The 1972 National Folk Song Festival will be held in Tokyo, May 28. . . . Teruhiko Saigo, Crown Records, married singer Mari Henmi, who records for Warner Bros./Pioneer. ALEX ABRAMOFF

AMSTERDAM

The Dutch four-piece group, Focus, whose product is produced in the U.K. by Mike Vernon and released through Polydor on Blue Horizon, were in England Feb. 23 for their first UK tour with dates at the Speakeasy, the Roundhouse, the Marquee, Brunel University and a number of other colleges and universities. Meanwhile the group's second album, "Moving Waves" has been released in the UK. . . . Bovema has released further material in the Dance and in the Rock and Roll Classics series. The Dance albums include product by Joe Loss, Hugo Strasser and Helmut Zacharias, and the rock and roll releases include Ricky Nelson and Johnny Kidd and the Pirates. . . . Dutch group the Cats are making a big impact in Germany with both English and German versions of their song "One Way Wind."

SAN JUAN

Sergio Franchi (Metromedia) appeared at Club Tropicoro of El San Juan Hotel. . . . Jerry Vale (CBS) will follow him at this spot. . . . Ramiro Obrador, radio-TV-record producer, has opened his new office in the Ocean Park section of Santurce. His company is Apollo Productions, Inc. . . . Exit Records of New York and its local distributors, Allied Wholesale of PR, co-hosted a reception for its artist Argentine singer Sabu, at El Flamboyant Hotel.

Puerto Rican violinist Jose (Pepito) Figueroa was recently named dean of the Puerto Rico Conservatory of Music. Figueroa, a graduate of the Royal Conservatory of Madrid and Ecole Normale of Paris, has recorded several albums,

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with his four brothers, **Kachiro, Narciso, Guillermo** and **Rafael**, known as the **Figuroa String Quintet**. This group has traveled extensively representing Puerto Rico under the auspices of the Commonwealth Government. They record for the local label **Marvela**.

A San Juan theater, **Cervantes**, has been renamed **Teatro Sylvia Rexach** in honor of the dead pop composer. **Sylvia Rexach** composed many of the tunes that were famous in the decades of the 30's and 40's and recorded for **RCA Victor** by **Orquesta Rafael Munoz** with vocalist **Jose Luis Monero**. These recordings, originally in 78's, were later made into LP's and as of today, remain heavy catalog sellers for **RCA**.

ANTONIO CONTRERAS

SYDNEY

Creedence Clearwater Revival arrived in Melbourne halfway through their self-sponsored tour of Australia and New Zealand, for two concerts at **Festival Hall**. A reception was given by **Festival Records** at the **Peanut Gallery**. The group criticized the promoters of super festivals who, as **John Fogarty** put it, "take the money and run," while providing the very minimum and most Spartan of facilities. He said that **Creedence**, by promoting their own concerts make sure that people get maximum entertainment under the best conditions possible. Their two concerts promise to be something of an innovation for Melbourne. Whole sections of festival seating are being removed to make dancing room.

Mike Rudd, leader of the critically acclaimed **Spectrum** whose double album "**Milesago**" has topped the local album sales charts so far this year, is diversifying his activities to include the administrative side of the business. **Mike** has joined **Greg Quill** and producer **Gus McNeil** as a director of **Cellar Music**, a local publishing company. **Cellar Music** has recently signed a contract to exchange publishing catalogs with **Cees van Zijtveld** and **Intermusic**, **Holland**.

Ex-Freshwater keyboard man, **David Fookes** will be Sydney based a&r man/producer for **Phonogram**.

Melbourne Symphony Orchestra held a "Music for the People" concert with special guests, **Festival recording artist Colleen Hewitt** and **Fable Records' Nat Flinders**. **Colleen** is currently appearing in the rock-musical "**Godspell**."

Recording recently have been **Carl** and **Janie Myriad**, a Melbourne duo who accompanied **Mary Hopkin** and **Tom Paxton** on their national tour here. Their

Ampex Canada Unaffected By U.S. Closedown

TORONTO—**Ampex Music** of Canada national sales manager, **Joe Pariselli**, told **Billboard** this week that the company's record and tape activities will not be affected by the closing down of **Ampex' U.S. record division**.

"We're a separate entity," **Pariselli** said, "and there is absolutely no change planned in what we're doing. We sell records and tapes and we will continue to do so."

Pariselli said that the Canadian company had been making money since its inception, and that the U.S. closing "has nothing to do with us."

Ampex distributes a number of lines in Canada, including **Motown**, **Vanguard**, **Sussex**, and **Big Tree**. It also produces Canadian material on its **Ampex** label.

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album, a **Spin Production**, will be released in about four weeks. Also to be seen soon on the **Spin** label is a first album from **Raw Deal**, a Sydney vocal trio.

JAN MURRAY

JOHANNESBURG

The U.S. Soul tour featuring **Peaches** and **Herb, Arthur Conley** and **Oscar Toney Jr.** arrived in Cape Town Feb. 14 for the start of its South African tour. A white local group, **Peanut Butter Conspiracy**, will also be on the bill. . . . **Blues Ntaka**, a leading African musician, left Gaborone in Lesotho early February for Switzerland to start four months' work with the **Willy Kuhn Band**. He will perform in Switzerland under a new stage name, **Pat Simon**.

A new company called **Showtime International** has been formed here as a branch of an U.S.-based organization. . . . **Hazel Feldman**, who has been appointed the Southern Africa representative for **American Varieties International**, the holding company for **Seymour Keller** interests, says that **Showtime International** would be active in numerous fields and intended to initiate a two-way flow of talent between America and South Africa. . . . Three top South African disk jockeys, **Mervyn John, Clark McKay** and **Johnny Martin**, have formed a promotion company called **Sound Wire**. Part of the policy would be importing name acts for the local circuit. The company is also gearing itself for TV and artists are being signed up for special TV training.

J.H. Buinink, vice president of **Phonogram International, Holland**, is on a five-day visit for talks with record company executives. . . . "You" a song recorded in English by German artist **Peter Maffey** for **Gallo** has been awarded three gold disks. The number remained in the charts for 27 weeks. . . . The **Keith Prowse Music Group** here has acquired the rights to the **Kris Kristofferson** composition "For the Good Times" and it is **Des O'Connor's** latest release in South Africa. . . . **EPM's** copyright "Girl Woman" written by **Durban** songwriter-singer **Dickie Loader** is to be recorded in Germany.

PETER FELDMAN

STOCKHOLM

Polar Records has released an album with **Jarl Kulle** imitating **Lenny Bruce**. The record includes monologs from the Swedish TV series about **Bruce**. . . . **Free (Sonet)** visit Sweden in March along with **John Martyn (Sonet)** who makes his first appearance in Sweden. . . . **Sonet** has signed the Finnish group **Tassavallan Presidentti**, one of Finland's leading underground groups. . . . **Peps Persson (Sonet)** goes to Chicago soon to record a blues album with Chicago blues musicians. The LP is to be produced by **Sonet producer Sam Charters**. . . . **Sonet** has signed the new Swedish group **Asoka**. . . . **Lena Ericsson (Polydor)** has recorded a Swedish version of **Mozart's 40th symphony**. The Swedish lyric is written by **Bo Carlgren**, and is called "For En Sang." The arrangements are by **Sven Olof Walldoff** and the record is produced by **Kitt Sundqvist**. . . . **Sonet** is taking over the distribution of **Scepter Records** from **CBS-Cupol**. First albums out on the market are by **Dionne Warwick** and **B.J. Thomas**. . . . **Colin Richardson** of **EMI U.K.**, has been in Stockholm for business talks with **Sonet executives**. . . . **Lars-Olof Helen**, public relations manager at **Sonet** has been in London visiting **Island Records**. . . . The **Sonet Group of Scandinavia (Sonet)** in Sweden, **Scandia** in Finland, **Arne Bendiksen A/S** in Norway and **I/S**

(Continued on page 44)

Kinney Canada Product Party

TORONTO—**Kinney Music** of Canada this week hosted a new product party for some 150 dealers, radio newspaper and trade press.

The party comprised a slide presentation, refreshments and a performance by the Toronto group **Fludd**, recently signed by **Reprise** in the U.S.

The album presentation included new titles by the **Allman Brothers, Captain Beefheart, the Beach Boys, Hy Cooder, Fanny, Peter Yarrow, Jerry Garcia** and **Dionne Warwick**.

The party took place at **Sam the Chinese Food Man**, a subsidiary of **Sam the Record Man**.

French 'Bangla' Disk Issued

PARIS—The first French version of **George Harrison's** song "Bangladesh" has been recorded by the newly-formed group **Continental** for the **Publidisc** label. Proceeds from the records will be donated to relief work in the new republic.

The "official" French translation of the song is by **Robert Chabrier** and it is published by **TRO-Essex France**. The single is backed by an instrumental version of "Bangladesh."

U.K.'s Rack Chief Resigns—'Disagreement'

LONDON—A statement issued last week on behalf of the board of **Record Merchandisers** revealed that managing director **Ian Miles** has resigned "following a disagreement."

Miles' departure took place on Feb. 16, following a meeting between him and the board convened by chairman **Philip Brodie** at **EMI House**, the day before he completed his second year as head of the industry-controlled rack company.

Until a replacement is appointed, **Miles' duties** will be handled by **Frank Pearce**, deputy managing director.

A two-sentence statement issued from **Brodie's office** expressed appreciation for "the part **Miles** has played over the past two years in building the company to its present strength."

In fact, **Miles**, a former marketing director of the **Bristol-Myers toiletries firm**, had engineered one of the most impressive sales achievements in the recent history of the record industry.

When he was appointed in 1970, **Record Merchandisers** was a loss-making operation, in danger of being phased out completely. The company was stocking 100 racks, of which only about 40 were contributing worthwhile sales figures.

Thanks largely to **Miles' drive and determination**, by the end of 1971, **Record Merchandisers** had achieved a \$7.5 million turnover and was operating through 1,000 racks. The remarkable turnaround was recognized by **Billboard** when **Miles** was named as a winner of a **Trendsetter Award**—the only representative of the British record industry to be so recognized.

One of his most impressive deals was in persuading **Woolworth's** to switch from traditional buying methods to racking, as a result of which the **High Street chain's** income from disks has zoomed and the company is now the nation's largest retailer of records.

Exactly what caused **Miles** to quit has not been revealed, but as a marketing expert without a record industry background, his radical approach to selling has not always met with the approval of the **RM directors**, and it is understood that a recent disagreement put him at loggerheads with the board on

Founder Member Quits Maple Leaf System

By RITCHIE YORKE

TORONTO—**Radio CKOM** Saskatoon, one of the founder members of the **Maple Leaf System**, has withdrawn from the network of major market AM rock stations.

CKOM music director, Michael Christie, told **Billboard** that he felt the **MLS** was "no longer doing what it originally set out to do. I don't think we'll be hurt any, or will be losing anything, by dropping out of the System at this point."

Christie admitted that the initial decision to withdraw had not been his, but that he went along with it 100 percent.

"As far as we're concerned, the **MLS** no longer serves any useful function. I think it was a good idea to begin with and it certainly did a lot for Canadian music in the beginning. But everybody is now more aware of Canadian records, and we just can't see any advantage to being a member of the **Maple Leaf System** any longer," **Christie** said.

The **MLS** was formed in July 1969 with the announced objective of providing simultaneous national exposure for new Canadian products.

Christie admitted that the arbitrary numbers system in selecting **MLS winners** caused him some

concern. "I don't want to name any particular records, but there were many occasions when I would vote three out of 10 on a record then find that it had won and I would have to automatically play it for two weeks."

"At other times, I found it hard to understand how many good records did not make it through the System."

MLS co-chairman, Kevin Grant, commenting on the withdrawal, said: "The **Maple Leaf System** has more teeth than a blanket 30 percent ruling, and can do more direct good by giving national impetus to a hit."

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10-Yr-Old Gets Gold Disk Award

MONTREAL — French-Canadian singer, 10-year-old **Rene Simard's** latest London album "**L'oiseau**" sold 50,000 units in less than two weeks, thereby certifying as a gold disk award.

Simard has sold in excess of 100,000 copies of an album ("**Ave Maria**") and a single from the same album, "**Triste Noel**." Another single "**L'oiseau**" has moved 95,000 copies.

Simard still attends school near **Quebec City**, but took time out recently for two **SRO** concerts at **Place des Arts, Montreal's** show-place.

Everyday People Concerts, Album

TORONTO—**GRT** group, **Everyday People**, are in the midst of an extensive tour of the **Maritimes**, co-inciding with the release of their debut album in both Canada and the U.S. (on **Paramount**).

GRT marketing manager, Ed LaBucik, flew into **Dartmouth, N.B.** to host a press reception for the group.

The tour was booked by **Doug Kirby** of **Roscoe Productions**.

Prior to their departure, **Everyday People** attended a party in their honor at **Toronto's Gasworks**. The group drew record crowds during its two week stint at the **Gasworks**. The new single is "I Like What You Like."

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Dansk Grammofonpladeforlag in Denmark) held their annual meeting in St. Paul de Vence after MIDEM in Cannes.

TORONTO

UA's **Don McLean** into Toronto's Massey Hall (12) for Cimba Productions sales of his "American Pie" single are close to 100,000 in Canada. His new single is "Vincent." . . . RCA's **Efrem** and quartet into George's Spaghetti House this week. . . . **Beverly Glenn Copeland** has a new single, "Together for Us All" and an appearance at Grumbles Coffee House (15-20). . . . Crescent Street Records has been recording **Lorri Zimmerman** in New York. . . . Manta Sound and the **Funkadelic** hosted a press party to mark the GRT release of the new Funkadelic two-record album, "America Eats Its Young." . . . Superior Sound Enterprises bring **Herbie Mann** to Place des Arts in Montreal (21). . . . The Media Man publicity office is now representing **Jason**, a new group from Oakville—The group has just wound up an engagement at Bonnie Hawkins' club in London, Ont. Ye Olde City Hall. . . . **Mireille Mathieu** is currently on tour across Canada. . . . **Fludd** recording new single at Manta Sound before commencing an Eastern tour. . . . Radio York hosted a third anniversary party this week.

GRT's **Doctor Music** touring Eastern Canada promoting their new single, "Gospel Rock"—the single has also been released in the U.S. by Bell Records. The group hopes to complete its debut album in the next couple of weeks.

Polydor's **Frank Mills**, on the U.S. charts with "Love Me, Love Me Love," makes his U.S. TV debut this week on "American Bandstand. The single is released in the U.S. by Sunflower, distributed by MGM. Mills was the former keyboard player with the **Bells** . . .

New Daffodil signing, **A Foot in Coldwater**, recording at Manta Sound this weekend with a single expected in six weeks. . . . Capitol is releasing a 45 rpm album of music from the highly touted new CBC TV series, "The Whiteoaks of Jalna." The mini-album is being packaged in a four-color jacket. . . .

Capitol A&R director, **Paul White**, and president **Arnold Gosewich**, are currently touring Europe stimulating interest in the label's Canadian artist. . . . **Paul Vincent** now looking after public relations and business management at Toronto Sound Studios. . . . "Little Ol' Rock 'n' Roll Band" by **Billy Mysner** has been picked up by As Records in the U.S. . . . **Edward Bear** working on a third album for Capitol. . . . Toronto group, **Truck**, appeared at the Brain Drain club last week.

Winnipeg's CFRW is running a contest entitled "Acapulco Gold" for picking the title of an oldie, listeners have the chance of winning a trip to Acapulco. The idea was conceived by newly appointed promotions manager **Ann Stark**. . . . **Anne Murray** and **Glen Campbell's** duet album has qualified as a gold disk. **RITCHIE YORKE**

SANTO DOMINGO

Record sales in 1971 increased considerably as reported by the leading record and tape stores. Record store Casa Bartolo I has moved to a new location on El Conde, the main shopping street in downtown Santo Domingo. . . . **Luis Perez**, orchestra leader and owner of the Rampa tape recording firm, has initiated the installment of new equipment for cassette recording. . . . Dominican singer **Hector Pablo Leyba** signed with Philips International and had dates at the Embassy Club and El Mirador nightclubs. . . . Domini-

can composer **Radhames Reyes Alfau** won the jingles competition produced by the Creative Film Producers and presented at the New York Film and TV Festival. . . . **Antonio Prieto**, RCA Victor Chilean recording artist resident in Buenos Aires, booked for TV and nightclub acts after coming to Santo Domingo on a social visit.

Dominican recording artist **Fausto Rey's** new album which was recorded by Music Hall in Buenos Aires has been released here. . . . **Jose Lacay** (World Records) represented the Dominican Republic with a **Leonor Porcella de Brea** composition at the second Onda Nueva Festival in Caracas, Venezuela. . . . The OAS (Organization of American States) is organizing a Symphonic Festival to take place in March at the Bellas Artes concert hall with the participation of the Puerto Rican and Dominican symphonic orchestras. There's a possibility of Spanish cellist resident in Puerto Rico **Pablo Casals** attending this special event. . . .

Carlos Ramirez, veteran singer and recording artist known for his recording of "Granada" booked for the Chantilly nightclub and TV shows. . . . **Nini Caffaro**, Dominican singer on Velvet was booked for dates at the Hipocampo nightclub in San Juan.

Plans for a **Tom Jones** concert at Quisqueya Stadium have not materialized due to lack of a sponsor to cover the \$35,000 required for a single performance. Peer International Corp. of Puerto Rico has published song sheets with the musical arrangements of the leading compositions from the latest song festivals, sponsored by AMUCABA (Association of Musicians & Singers). **FRAN JORGE**

STOCKHOLM

RCA has signed singer **Thomas Ledin**, and released an album and a single. Ledin has studied in America, and appeared on TV there as well as at the Hollywood Troubadour club. His records are being produced by **Lars Samuelsson**. . . . Philips has released an LP by British comedians **Eric Morecambe** and **Ernie Wise**, following the screening of their TV shows on Channel One. . . . Electra has issued a de luxe box set of three LPs by the late **Maurice Chevalier**. . . . **Concentus Musicus Wien** conducted by **Nikolaus Harnoncourt** played some Stockholm concerts, and also recorded for Telefunken in the Vasterled Church. . . . Finnish pop group **Tasavallan Presidentti**, formerly on the Finnish Love label, have been signed for the world by Sonet Grammofon AB. . . . **Dave Greenslade**, once organist in the now defunct British group, Colosseum, has been playing here with the Swedish group **Nature**. . . . Polydor has signed well-known comedian **Bengt Lindwall**, and released a single. . . . Swedish outlet for Warner Reprise has changed from Grammofon AB Elektra to Metronome.

KELL E. GENBERG

LENINGRAD

Art of the People of the USSR is the title of a new Melodiya's line for 1972. Thirty-three albums are planned for release. . . . The USSR Union of composers will hold a contest to select a best children song. . . . Osipov Balaika Orchestra of Moscow and singer **Ludmila Zykina** released "Songs about Space Pilots" album. . . . The "Anthology of the Modern Soviet Short Story" is the title of a new Melodiya's line in drama and literature recordings. The short stories presented on the records are recited by the authors.

Melodiya's new line is an outlet for Russian musical cartoons soundtracks — the second album of the series has been just out. . . . Chamber Music Theater was established here. For the opening

FRENCH TAKES EURO SINGER

PARIS—Betty Mars, a 28-year-old artist who made her first record only two months ago, has been chosen to represent France in the Eurovision Song Contest in Edinburgh this month.

Miss Mars, currently appearing at the Bobino Theatre in Paris with fellow Pathé-Maroni artist Thierry Le Luron, will perform the song "Come . . . Comedie," with words and music by Frederic Botton. The song is published by Editions Paul Beuscher.

night was presented **Rodion Shchedrin's** opera "Not Only Love." Artistic direction of the theater is handled by Prof. **Boris Pokrovsky**, and the repertoire will include classical and modern chamber operas. Tours are expected shortly. . . . **Blue Guitars**, one of the most successful local rock groups has released a new single. . . . **Olga Voronets** is featured on a four song flexible disk. **VADIM YURCHENKOV**

DUBLIN

Dr. Strangely Strange, who disbanded a few months ago, got together again for a series of Irish university dates visiting such venues as Derry, Coleraine, Belfast, Galway, Dublin, Waterford, Kilkenny and Limerick. . . . On March 25 **Margo** leaves for a week of concert and ballroom dates in the U.S. On Easter Saturday she will sing at the fourth International Festival of Country Music in Wembley, London, returning to Ireland the following day for an Easter Sunday date at the Majestic Ballroom, Mallow. Margo's latest 45, on the ARA label, is "Don't Read the Letter." . . . **Johnny McEvoy's** latest is a maxi single "Gentle Annie." . . . **Billy Brown**, whose first single as part of **Brown & O'Brien** is "One More River to Cross," on the Hit label, is planning an album tentatively titled "Questions." The songs will be composed by Brown, working with various local lyric writers.

The two new members of **Chips** are **Eleanor Cove** and **Damien O'Reilly**. . . . **Roly Daniels**, whose "Hello Darling" is his biggest hit to date, has decided to take out Irish citizenship. Daniels, who was born in India, has lived here for several years. The royalties from "Hello Darling" are being donated to the families of the Long Kesh internees. . . . Proceeds of the New Spotlight magazine Monday dance at Dublin's Television Club on February 14 are going to the dependants of the 13 people shot in Derry. Among those taking part were the **Barley Corn**, **Derek Dean**, **Red Hurley**, **Ronnie Drew**, **Tina Kelley**, **Larry Gogan**, **Joe Dolan**, **Chips**, **Joe Mac**, **Gene Stuart**, **Paddy Maloney** of the **Chieftains** and **Paddy Cole** and **Friends**. . . . The **Big 8** are off for their first Las Vegas season in March. To coincide with the trip, they will have an LP out. It was recorded at EMI Studios in London under the direction of **Walter Ridley**. The band's second single, featuring **Tom Dunphy** and **Twink**, is "Molly Darling." . . . Latest signing to Release Talent, a division of the Release organization, is **Sean Thompson** and the **Everglades**. . . . **Big Tom** and the **Mainliners** have a maxi out on Denver, "Broken Marriage Vows." . . . **Jimmy** and **Tommy Swarbrigg**, winners of a Showcase magazine award recently for their all-original LP, "Looking Through the Eyes of the Times" (Talisman), have a new Parlophone single. The titles, both written by the Swarbriggs, are "When I Look Around Me" and "It's a Why World." Producer is **Norman "Hurricane" Smith**. . . . **Michael O'Duffy**, the Derry tenor, left Dublin for his London home following the run of "Arrah Na Pogue" at the Abbey Theater. He has a new LP out on Talisman, "The Songs That I Sing." **KEN STEWART**

Talent In Action

• Continued from page 16

enough with his lyrics. Yes, pollution is bad; great art sometimes goes unappreciated; poverty amongst plenty is our shame. But stock responses in the form of trite words do little to illuminate these problems. McLean's rage against inequity requires more concentrated articulation.

However, McLean is, at present, one of the brightest talents to surface in the last several years. And the rock masterpiece "American Pie" augers well for the artist's future as a contemporary balladeer. **DAN BOTTSTEIN**

DONALD HULME

Radio City Music Hall, New York

The Music Hall is by no means the world's smallest location for a performer and just filling its cavernous interior with sound presents a major problem. Accordionist **Hulme** solves it impeccably with his instrument amplified from a pickup onstage. This enables him to move into the audience with no loss of quality.

Hulme has a short spot in the revue and also backs up tenor **Orlando Montez** but it is long enough for the Audio Fidelity artist to show off his technique and mastery of his instrument. **IAN DOVE**

CURTIS MAYFIELD EXUMA

Bitter End, New York

Despite the annoying distractions of television crews with their tangle of wires and cameras, **Curtis Mayfield's** opening night on Feb. 17, was a triumph for the young composer-musician.

Playing to an overflow audience, **Mayfield—Curetorm Records**—dished out a generous serving of

that rollicking blend of soulful funk that has propelled him to the top of the music charts in the relatively short period of time he has been headlining as a solo act.

Unlike many r&b acts making the rounds these days, **Mayfield's** gig is much more than just rhythm guitars and sensuous percussion. His lyrics speak to today's audiences about today's hangups. The combination of powerful, though low-keyed lyrics, and swinging, well-coordinated rhythms make for an act that is well worth seeing.

Exuma—Buddah Records—continues to prove that there is an audience for primitive music. The Bahamian import, with his hodgepodge of unusual instruments, maintains his basic earthy rhythms, while experimenting with variations on his main theme. **RADCLIFFE JOE**

NANA MOUSKOURI

Carnegie Hall, New York

It seems impossible to believe that **Nana Mouskouri**, who has received rare reviews every time she performs, has never achieved the status of a best selling record artist. This may all be changed now that the Greek songstress is on Bell Records. At the first of her two concerts on Feb. 22, she treated the full house to a performance unlike her previous appearances here. With a barrage of new material and arrangements, **Miss Mouskouri** brought the house to its feet. Fluent in several languages, she restricted her program to English, French and Greek, and proved her capabilities with each. She whisked through **Melanie's** "Nickel Song," was moving with her sensitive treatment of "Try to Remember," and delightful with her infectious Greek hit "Irene."

She was backed by the Athenians, five talented musicians who manage to sound like a full orchestra. **JOE TARAS**

BEST SELLING Jazz LP's

This Month TITLE—Artist, Label & Number (Dist. Label)

- SMACKWATER JACK**
Quincy Jones, A&M SP 4307
- BLACK MOSES**
Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)
- PUSH PUSH**
Herbie Mann, Embryo SD 532 (Atlantic)
- INNER CITY BLUES**
Grover Washington Jr., Kudu KU-03
- QUIET FIRE**
Roberta Flack, Atlantic SD 1594
- LIVE—EVIL**
Miles Davis, Columbia G 30954
- SHAFT**
Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax/Volt)
- A DIFFERENT DRUMMER**
Buddy Rich, RCA LSP 4593
- FIRST LIGHT**
Freddie Hubbard, CTI CTI 6013
- TEARS OF JOY**
Don Ellis, Columbia G 30927
- LIVE AT NEWPORT**
Eddie Harris, Atlantic SD 1595
- BITCHES BREW**
Miles Davis, Columbia GP 26
- MY WAY**
Gene Ammons, Prestige PR 10022 (Fantasy)
- VISIONS**
Grant Green, Blue Note BST 8473 (United Artists)
- SUN SHIP**
John Coltrane, Impulse AS 9211 (ABC)
- SALT SONG**
Stanley Turrentine, CTI CTI 6010
- M. F. HORN**
Maynard Ferguson, Columbia G 30466
- BLACK MESSIAH**
Cannonball Adderley, Capitol SWBO 846
- CALIFORNIA CONCERT**
Various Artists, CTI 2X2
- COMMUNICATION**
Bobby Womack, United Artists UAS 5539

Billboard SPECIAL SURVEY For Week Ending 3/4/72

HITS OF THE WORLD

BELGIUM (French)

- (Courtesy: Telemoustique)
- 1 MA CHANCE, C'EST DE T'AVOIR—Frederic Francois (Vogue)
 - 2 HOW DO YOU DO?—Mouth & McNeal (Decca)
 - 3 SACRAMENTO—Middle of the Road (MCA)
 - 4 L'AVVENTURA—Stone & Charden (Vogue)
 - 5 UNE FLEUR, RIEN QU'UNE ROSE—Crazy Horse (Vogue)
 - 6 SHAFT—Isaac Hayes (Polydor)
 - 7 POUR LA FIN DU MONDE—Gerard Palaprat (Vogue)
 - 8 ELLE, JE NE VEUX QU'ELLE—Ringo (Philips)
 - 9 LE RIRE DU SERGENT—Michel Sardou (Philips)
 - 10 COZ I LUV YOU—Slade (Polydor)

BRITAIN

- (Courtesy Record & Tape Retailer)
- *Denotes local origin
- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------------|--|
| 1 | 1 | SON OF MY FATHER | Chicory Tip (CBS)—R. Easterby/D. Champ (ATV Kirshner) |
| 2 | 2 | TELEGRAM SAM | T. Rex (T. Rex)—Tony Visconti (Wizard) |
| 3 | 6 | AMERICAN PIE | Don McLean (United Artists)—Ed Freeman (United Artists) |
| 4 | 4 | LOOK WOT YOU DUN | Slade (Polydor)—Chas. Chandler (Barn/Schroeder) |
| 5 | 16 | WITHOUT YOU | Nilsen (RCA)—Richard Perry (Apple) |
| 6 | 3 | HAVE YOU SEEN HER | Chi-Lites (MCA)—Copyright Control (Eugene Record) |
| 7 | 9 | STORM IN A TEA CUP | Fortunes (Capitol)—R. Cook/R. Greenaway (ATV Kirshner) |
| 8 | 22 | GOT TO BE THERE | Michael Jackson (Tamla Motown)—Hal Davis (Jobete/Carlin) |
| 9 | 5 | MOTHER OF MINE | Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Chappell) |
| 10 | 13 | DAY AFTER DAY | Badfinger (Apple)—George Harrison (Apple) |
| 11 | 8 | ALL I EVER NEED IS YOU | Sonny and Cher (MCA)—United Artists (Snuff Garrett) Columbia |
| 12 | 10 | LET'S STAY TOGETHER | Green (London, Burlington) |
| 13 | 7 | I'D LIKE TO TEACH THE WORLD TO SING | New Seekers (Polydor)—Cookaway (David Mackay) |
| 14 | 26 | POPPA JOE | Sweet (RCA)—Phil Wainman (Chinnichap/Rak) |
| 16 | 17 | MY WORLD | Bee Gees (Polydor)—Bee Gees/R. Stigwood (Abigail/Robin Gibb) |
| 17 | 28 | MOTHER AND CHILD REUNION | Paul Simon (CBS)—Paul Simon (Pattern) |
| 18 | 14 | BRAND NEW KEY | Melanie (Buddah)—Peter Schekeryk (Neighborhood/KPM Columbia) |
| 19 | 11 | HORSE WITH NO NAME | America (Warner Brothers)—Kinney (Ian Samwell) |
| 20 | 20 | IF YOU REALLY LOVE ME | Stevie Wonder (Tamla Motown)—Stevie Wonder (Jobete/Carlin) |
| 21 | 21 | STAY WITH ME | Faces (Warner Brothers)—Kinney (Glyn Johns) |
| 22 | 19 | WHERE DID OUR LOVE GO | Donnie Elbert (London)—Donnie Elbert (Jobete/Carlin) |
| 23 | 12 | MOON RIVER | Greyhound (Famous Chappell)—Dave Bloxham (Trojan) |
| 24 | 23 | I JUST CAN'T HELP BELIEVING | Elvis Presley (RCA (Screen-Gems/Columbia) |
| 25 | 15 | BABY I'M A WANT YOU | Bread (Elektra)—David Gates (Screen Gems/Columbia) |
| 26 | 24 | THE PERSUADERS | John Barry Orchestra (CBS)—ATV Kirshner (John Barry) |
| 27 | 27 | SLEEPY SHORES | Johnny Pearson Orchestra (Penny Farthing)—KPM (KPM Prod.) |
| 28 | 31 | SAY YOU DON'T MIND | Colin Blunstone (Epic)—Chris Wight/Ron Argent (Sparta Florida) |
| 29 | 29 | DAY BY DAY | Holly Sherwood (Bell)—Tony Orlando (Valanda Chappell) (M. Gordon/T. Orlando) |
| 30 | 34 | FLIRT | Jonathan King (Decca)—Jonathan King (Leeds) |
| 31 | 18 | FAMILY AFFAIR | Sly and Family Stone (Epic)—Sly Stone (Kinney) |
| 32 | 25 | MORNING HAS BROKEN | Cat Stevens (Island)—Paul Samwell-Smith (Freshwater) |
| 33 | 30 | THEME FROM THE ONEDIN LINE | Vienna Philharmonic Orchestra (Decca)—Burlington |
| 34 | 38 | NO MATTER HOW I TRY | *Gilbert O'Sullivan (MAM) April/MAM (Gordon Mills) |
| 35 | 39 | JOHNNY B. GOODE | Jimi Hendrix (Polydor)—Eddie Kramer (Jewell) |
| 36 | 36 | THEME FROM SHAFT | Isaac Hayes (Stax) Carlin (Isaac Hayes) |
| 37 | 37 | SOFTLY WHISPERING I LOVE YOU | *Congregation (Columbia) Cookaway (John Burgess) |

- 32 SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE)—Temptations (Tamla Motown)—Norman Whitfield (Jobete/Carlin)
- 43 GIRL OF MY DREAMS—Gerry Monroe (Chapter One)—Les Reed (Lawrence Wright)
- 33 SOLEY SOLEY—Middle of the Road (RCA)—Sunbury Giacomo Tosti
- 50 LOVING YOU AIN'T EASY—Pagliaro (Pye)—George Lagios (ATV Kirshner)
- 41 SPIRIT IS WILLING—Peter Straker/Hands of Dr. Telony (RCA)—K. Howard/A. Blakley (RAK)
- 40 ERNIE (THE FASTEST MILKMAN IN THE WEST)—*Benny Hill (Columbia) (Walter J. Ridley)
- 35 KARA KARA—New World RAK (Chinnichap/RAK) Mickie Most
- 42 MORNING—Val Doonican (Philips)—Melanie (Val Doonican)
- 45 SOMETHING TELLS ME (SOMETHING'S GONNA HAPPEN TONIGHT)—*Cilla Black (Parlophone) Cookaway (George Martin)
- 48 YOU'RE FREE TO GO—Jim Reeves (RCA)—(Carlin)
- 46 JEEPSTER—T. Rex (Fly)—Campbell-Connelly (Tony Visconti)
- 49 DESIDERATA—Les Crane (Warner)—Fred Werner/Les Crane (Screen Gems/Columbia)

DENMARK

- (Courtesy Danish Group of IFPI)
- *Denotes local origin
- 1 FUT A FEJEMOJET—*John Mogensen (Play)—Imudico
 - 2 WE ARE GOING DOWN JORDAN—Les Humphries Singers (Decca)—Butterfly
 - 3 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
 - 4 POPPA JOE—Sweet (RCA)—Stig Anderson
 - 5 MORNING HAS BROKEN—Cat Stevens (Island)—Stig Anderson
 - 6 ME AND BOBBY MCGEE—Kris Kristofferson (Munument)—Oktav
 - 7 OLE DET VER SPANIEN—*Johnny Reimar (Philips)—Stig Anderson
 - 8 AMARILLO—Tony Christie (MCA)—Stig Anderson
 - 9 EEC BLUES—*Niels Skovsen & Peter Ingemann (Polydor)
 - 10 IKKE FLERE PENGE FYRET FR A MIT JOB—Teddy, Chano, Jan & John (Philips)—Stig Anderson

ITALY

- (Courtesy Discografia Internazionale)
- *Denotes local origin
- 1 CHITARRA SUONA PIU' PIANO—Nicola Di Bari (RCA)—RCA
 - 2 LA CANZONE DEL SOLE—Lucio Battisti (Numero Uno)—Acqua Azzurra
 - 3 SONO UNA DONNA, NON SONO UNA SANTA—Rosanna Fratello (Ariston)—Mascotte/Ariston
 - 4 CORAGGIO E PAURA—Iva Zanicchi (RI-FI)—RI-FI Music
 - 5 IMAGINE—John Lennon (Apple)—Ritmi E Canzoni
 - 6 PENSIERO—Pooh (CBS)—Canzoni Moderne
 - 7 MOZART/SINF. N. 40—Waldo De Los Rios (Carosello)—Curci
 - 8 ALL THE TIME IN THE WORLD—Louis Armstrong (United Artists)—Tevere
 - 9 VIA DEL CONSERVATORIO—Massimo Ranieri (CGD)—Tiber
 - 10 TUCA TUCA—Raffaella Carra (RCA)—Amici Del Disco
 - 11 IL TEMPO D'IMPAZZIRE—Ornella Vanoni (Ariston)—Ariston
 - 12 LA COSA PIU' BELLA—Claudio Villa (Cetra)—La Cicala
 - 13 CHISSA' SE VA—Raffaella Carra (RCA)—Suvini E Zerboni
 - 14 GRANDE GRANDE GRANDE—Mina (PDU)—Italcari/PDU
 - 15 LA CARROZZA DI HANS/IMPRESSESIONI DI SETTEMBRE—Premiata Forneria Marconi (Numero Uno)—Universale
 - 16 QUI COMANDO IO—Cigliola Cinquetti (CGD)—Suvini Zerboni
 - 17 L'AQUILA—Bruno Lauzi (Numero Uno)—Acqua Azzurra
 - 18 LA FILANDA—Milva (Ricordi)—Ariston
 - 19 AMARE DI MENO—Peppino Di Capri (Splash)—Splash
 - 20 DJAMBALLA—Augusto Martelli (Cinevox)—Cinevox
 - 21 CIAO VITA MIA—Mino Reitano (Durium) Fiumara
 - 22 THEME FROM SHAFT—Isaac Hayes (Stax)
 - 23 UOMO—Mina (PDU)—Ritmi E Canzoni
 - 24 SACRAMENTO—Middle Of The Road (RCA)—RCA/ERRE
 - 25 MAGA MAGHELLA—Raffaella Carra (RCA)—Amici Del Disco

JAPAN

- (Courtesy: Music Labo Inc.)
- *Denotes local origin
- 1 AKUMA GA NIKUI—Takao Hirata & Sellstars (Dan)—Tokyo 12 channel
 - 2 WAKARE NO ASA—Pedro & Capricious (Atlantic)—Suiseisha
 - 3 AISURU HITO WA HITORI—Kiyohiko Ozaki (Philips)—Nichion
 - 4 AME NO AIRPORT—O Yan Hui Hui (Toshiba)—Takarajima
 - 5 SHUCHAKU EXI—Chiyoko Okumura (Toshiba)—Watanabe
 - 6 YUKIAKARI NO MACHI—Rumiko Koyanagi (Reprise)—Watanabe
 - 7 CHISANA KOI—Mari Amachi (CBS/Sony)—Rhythm Music
 - 8 NIJI TO YUKI NO BALLADE—Toi et Moi (Liberty)—Alfa Music

- 9 TABIDACHI NO UTA—Tsunehiko Kamijyo & Rokumonsen (King)—Yamaha
- 10 TOMODACHI—Saori Minami (CBS/Sony)—Nichion
- 11 MAMMY BLUE—Pop Tops (Philips)—Tokyo Music
- 12 THE OLD FASHIONED LOVE SONG—Three Dog Night (Dunhill)
- 13 LOVE—Lettermen (Capitol)—Folster
- 14 NAMIDA—Junji Inoue (Philips)—Nippon TV Music
- 15 NAZE—Akira Fuse (King)—Watanabe
- 16 YO GA AKETE—Sumiko Sakamoto (CBS/Sony)—Nichion
- 17 YOAKE NO YUME—Akiko Wada (RCA)—Tokyo Music
- 18 SUPERSTAR—Carpenters (A & M)—Taiyo
- 19 QUESTIONS 67 & 68—Chicago (CBS/Sony)
- 20 TOMODACHI YO NAKUNJANAI—Kensaku Morita (RCA)—Sun Music

MEXICO

- (Courtesy: Radio Mil)
- 1 THEM CHANGES (Cambios)—Buddy Miles (Mercury)
 - 2 NO TENGO DINERO—Juan Gabriel (RCA)
 - 3 QUE SEAS FELIZ—Rafael Vazquez (Musart)
 - 4 COMO HAS HECHO—Hermanos Lazo (Orfeon)
 - 5 ROSAS ROJAS—Massimo Ranieri (CBS)
 - 6 EL AUSENTE—Lorenzo de Monteclaro (Gas)
 - 7 DESIDERATA—Arturo Benavides (Warner Bros.)
 - 8 HELP (Ayudame)—Tony Ronald (Apolo)
 - 9 ROSA MARCHITA—(Cracklin' Rosie)—Roberto Jordan (RCA)
 - 10 GO AWAY LITTLE GIRL (Vete muchachita)—Donny-Osmond (MGM)

NORWAY

- (Courtesy Verdens Gang)
- *Denotes local origin
- 1 SACRAMENTO—Middle of the Road (RCA)—Liberty
 - 2 POPPA JOE—Sweet (RCA)—Sweden
 - 3 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
 - 4 RAITTI—Eivind Loeberg (Columbia)—Imudico
 - 5 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)—Bendixsen
 - 6 EN TUR RUNDT I BYEN—*Finn Kalvik (Nor-Disc)—Sonora
 - 7 MAMY BLUE—Pop Tops (Metronome)—Mimosa
 - 8 THE NIGHT THEY DROVE OLD DIXIE DOWN—Joan Baez (Vanguard)—Norsk Musikforlag
 - 9 IMAGINE—John Lennon (Apple)
 - 10 PEOPLE IN MOTION—*Saft (Polydor)—Sonora

SINGAPORE

- (Courtesy: Rediffusion Singapore)
- 1 AMERICAN PIE—Don McLean UA
 - 2 I'D LIKE TO TEACH . . . ETC.—New Seekers (Electra)
 - 3 SOLEY SOLEY—Middle Of The Road (RCA)
 - 4 NEVER BEEN TO SPAIN—3 Dog Night (Dunhill)
 - 5 AN OLD FASHIONED LOVE SONG—3 Dog Night (Dunhill)
 - 6 DAY AFTER DAY—Badfinger (Apple)
 - 7 STAY WITH ME—Faces (WB)
 - 8 JEEPSTER—T. Rex (Fly)
 - 9 BABY I'M A-WANT YOU—Bread (Elektra)
 - 10 SOFTLY WHISPERING I LOVE YOU—Congregation (CBS)

SOUTH AFRICA

- (Courtesy: Southern African Record Manufacturers and Distributors Assn.)
- *Denotes Local Origin
- 1 SOLEY SOLEY—Middle of the Road (RCA)—Gema, Teal
 - 2 I WILL RETURN—Springwater (Polydor)—Jigsaw, Trutone
 - 3 MOTHER—Barbra Streisand (CBS)—Northern, GRC
 - 4 DESIDERATA—Les Crane (Warner Bros.)—Laetrec, Teal
 - 5 IMAGINE—John Lennon (Parlophone)—Northern, EMI
 - 6 COUSIN NORMAN—Mamalade (Decca)—Catrine, Gallo
 - 7 (IS THIS THE WAY TO) AMARILLO—Tony Christie (MCA)—Laetrec, Gallo
 - 8 MAMMY BLUE—*Charisma (CBS)—Intersong, GRC
 - 9 BRAND NEW KEY—Melanie (Buddah) Neighborhood, Teal
 - 10 AMEN—*Peanut Butter Conspiracy (CBS)—Laetrec, GRC

SPAIN

- (Courtesy of "El Musical")
- *Denotes local origin
- 1 SOY REBELDE—*Jeanette (Hispavox)—Musica de Espana
 - 2 WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)—Armonico
 - 3 IMAGINE—John Lennon (EMI)—EGO
 - 4 WE SHALL DANCE—Demi Roussos (Philips-Fonogram)—Symphaty
 - 5 EL CHICO DE LA ARMONICA—*Micky (RCA)—RCA
 - 6 MAMMY BLUE—*Los Pop Tops (Explosion-Ariola)—Symphaty
 - 7 EL SOLDADITO—*La Compania (CBS)
 - 8 EL VALS DE LAS MARIPOSAS—*Danny & Donna (Columbia)—Notas Magicas
 - 9 LA ORILLA BLANCA, LA ORILLA NEGRA—Iva Zanicchi (Columbia)—Musica del Sur
 - 10 I DID WHAT I DID FOR MARIA—Tony Christie (Movieplay)—Musica del Sur

SWEDEN

- (Courtesy Radio Sweden)
- 1 JESUS CHRIST SUPERSTAR (LP) Various Artists (MCA)—Universal-Film
 - 2 GET ME SOME HELP—Tony Ronald (Metronome)—Sweden
 - 3 THE CONCERT FOR BANGLA DESH (LP)—Various Artists (CBS)
 - 4 SOLEY, SOLEY—Middle of the Road (RCA)—Sweden
 - 5 POPPA JOE—Sweet (RCA)—Sweden
 - 6 88-ORES-REVYN (LP)—Hasse Alfredson, Tage Danielsson & Gunnar Svensson (Svenska Ljud)
 - 7 A SUMMER PRAYER FOR PEACE—Archies (RCA)—ATV-Kirshner
 - 8 EMIL I LONNEBERGA (LP)—Various Artists (Philips)
 - 9 JESUS—Jeremy Faith (Decca)
 - 10 HIMSELF (LP)—Gilbert O'Sullivan (MAM)—April

YUGOSLAVIA

- 1 ZALIJ TO CVECE SUZAMA SRECE (Cover this flowers with tears of joy)—Miss Kovac (Studio)
- 2 U ZAGRLJAJ TI ZURIM (I hurry to your embrace)—Miki Jevremovic (Jugoton)
- 3 DOK PALME NJISU SVOJE GRANE (White palms are swinging their branches)—Dubrovacki trubaduri (Jugoton)
- 4 LJUBAV/VATRA (LOVE/FIRE)—Olivera Katarina (RTB)
- 5 KUKAVICA (Coo Coo Bird)—Korni grupa (RTB)
- 6 COKOLINO (Chockolino)—Pro Arte (Jugoton)
- 7 ANDELJINA (Angelina)—Dusko Lokin (Jugoton)
- 8 CIJA SI (To Whom do you belong)—Kico Slabinac (Jugoton)
- 9 SOLEY SOLEY—Middle Of The Road (Jugoton)
- 10 Cecilia—Vlada i Bajka (RTB)

MacLellan Sets Major Cross Canada Tour

TORONTO—On the eve of his three Grammy nominations, singer/songwriter Gene MacLellan is to undertake an extensive Canadian tour later this month with the Bells.

The tour will take MacLellan from Ontario across to British Columbia.

Capitol is releasing a new MacLellan single, "I Get Drunk on Mondays" to coincide with the tour, his first appearance of any kind since last August.

MacLellan's "Snowbird" has been nominated in the Grammy Best Country Instrumental Performance in a version released by Chet Atkins. "Put Your Hand

in the Hand," MacLellan's big hit of 1971, has been nominated for Best Soul Gospel Performance and Best Gospel Performance.

Last year MacLellan received a special award from BMI for "Snowbird" being the Most Performed Song in the BMI Catalog.

Tour dates are as follows: London (Feb. 18), Kitchener (19), Sudbury (20), Massey Hall Toronto (26), Kenora (27), Thunder Bay (28), Brandon, Man. (29), Regina (March 2), Calgary (4), Edmonton (5), Vancouver (7), Victoria (8) and Port Alberni (9).

Dean Martin In Show Hassle

Continued from page 16

term contract to serve as entertainment consultant. Martin is expected to help sign up stars for the hotel, and he will be paid an undisclosed salary, which could prevent him from appearing at other Strip hotels.

Before joining the Riviera, Martin had been a mainstay of the Sands superstar roster.

RADIO-TV MART

Continued from page 22

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

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

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

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

Say You Saw It in Billboard

POSITIONS OPEN

Rapidly expanding group of southern AM & FM Stations will consider applications from newsmen, soul DJs and Modern Country DJs. Programming and/or sales ability a plus for advancement within group. Send tape, resume, salary requirements to National Program Director, Box 465, Radio-TV Job Mart, Billboard, 165 West 46th Street, N.Y., N.Y. 10036. 3/4

Midwest Medium market contemporary giant needs experienced personality with good pipes for morning slot; all night personality with first phone; and a contemporary newsmen. Join a young, aggressive corporation with numerous divisions. Send tape, photo and resume to Box 464, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036 3/4

\$200 per week for experienced First Phone Top 40 Air Personality. Large Market Rocker in Midwest. No electronics maintenance required. Send non-returnable tape and resume to Box 469, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036 3/11

MODERN COUNTRY RADIO STATION in North Carolina presently has openings for combination Music-Director-Announcer, and combination NEWS DIRECTOR-ANNOUNCER. Must have pleasing personalities. Send complete resume, recent photo, audition tape, and salary requirements to Box 467, Radio-TV Job Mart, Billboard, 165 West 46th St., New York, N.Y. 10036. 3/11

Deejay-newsmen for small market station with MOR format. Must have good air voice, third phone license, desire for advancement. No experience necessary. Job means long hours, hard work, low pay. Good opportunity to learn and to demonstrate potential for future. Tape and resume to KONP, P.O. Box 831, Port Angeles, Washington 98362. 3/11

Billboard TOP 40 Easy Listening

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

Wk. Ago	1	2	3	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	1	3	11	WITHOUT YOU Nilsson, RCA 74-0604 (Apple, ASCAP)	11
2	3	9	6	THE WAY OF LOVE Cher, Kapp 2158 (MCA) (Chappell, ASCAP)	6
3	4	10	5	SWEET SEASONS Carole King, Ode 66022 (A&M) (Screen Gems-Columbia, BMI)	5
4	9	21	4	ROCK & ROLL LULLABY B.J. Thomas, Scepter 12344 (Summerhill Songs/Screen Gems-Columbia, BMI)	4
5	8	9	5	EVERYTHING I OWN Bread, Elektra 45765 (Screen-Gems-Columbia, BMI)	5
6	7	7	7	PRECIOUS & FEW Climax, Rocky Road 30,000 (Bell) (Caesar's Music Library/Emerald City, ASCAP)	7
7	5	5	18	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 1230 (Sunbury, ASCAP)	18
8	6	2	8	HURTING EACH OTHER Carpenters, A&M 1322 (Andalusian/Andrew Scott, ASCAP)	8
9	19	19	7	EVERY DAY OF MY LIFE Bobby Vinton, Epic 5-10822 (CBS) (Miller, ASCAP)	7
10	11	14	4	UNTIL IT'S TIME FOR YOU TO GO/ WE CAN MAKE THE MORNING Elvis Presley, RCA 74-0619 (Gypsy Boy, ASCAP/Presley/Surety Songs, BMI)	4
11	12	12	5	WE'VE GOT TO GET IT ON AGAIN Addisi Brothers, Columbia 4-45521 (Blackwood, BMI)	5
12	10	6	9	LION SLEEPS TONIGHT Robert John, Atlantic 2846 (Folkways, BMI)	9
13	13	8	10	JOY Apollo 100, Mega 615-0050 (Campbell-Connelly, ASCAP)	10
14	16	29	4	MOTHER AND CHILD REUNION Paul Simon, Columbia 4-45547 (Charing Cross, BMI)	4
15	3	4	12	ANTICIPATION Carly Simon, Elektra 45758 (Quackenbush, ASCAP)	12
16	22	35	3	LOVE ME, LOVE ME, LOVE Frank Mills, Sunflower 118 (MGM) (North Country, BMI)	3
17	14	15	9	DIAMONDS ARE FOREVER Shirley Bassey, United Artists 50845 (Unart, BMI)	9
18	17	17	6	BRIAN'S SONG Michel LeGrand, Bell 45-171 (Colgems, ASCAP)	6
19	21	23	5	MY WORLD Bee Gees, Atco 6871 (Casserole/Warner-Tamerlane, BMI)	5
20	20	16	6	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	6
21	18	20	5	RING THE LIVING BELL Melanie, Neighborhood 4202 (Famous) (Neighborhood, ASCAP)	5
22	23	39	3	WE'RE TOGETHER Hillside Singers, Metromedia 241 (G&W, ASCAP)	3
23	24	36	3	WALKING UP ALONE Paul Williams, A&M 1325 (Almo, ASCAP)	3
24	15	11	13	AMERICAN PIE Don McLean, United Artists 50856 (Yahweh/Mayday, BMI)	13
25	34	—	2	COULD IT BE FOREVER David Cassidy, Bell 45-187 (Pocketful of Tunes, BMI)	2
26	40	—	2	SOMETHING TELLS ME (Something's Gonna Happen Tonight) Bobbi Martin, Buddah 286 (Maribus, BMI)	2
27	36	40	3	SLEEPY SHORES Johnny Pearson, Mercury 73270 (Easy Listening, ASCAP)	3
28	39	—	2	EVERYDAY John Denver, RCA 74-0647 (Peer International, BMI)	2
29	—	—	1	RUNNING AWAY Sly & The Family Stone Epic 5-10829 (CBS) (Stone Flower, BMI)	1
30	—	—	1	FROGGY'S FABLE Jimmie Rodgers, Epic 5-10828 (CBS) (Starship, ASCAP)	1
31	31	28	4	COUNTRY WINE Raiders, Columbia 4-45335 (Daria, ASCAP)	4
32	—	—	1	HEART OF GOLD Neil Young, Reprise 1065 (Silver Fiddle, BMI)	1
33	30	34	5	NICKEL SONG Melanie, Buddah 268 (Kama Ripa/Amelanie, ASCAP)	5
34	—	—	1	GOOD FRIENDS? Poppy Family, London 172 (Gone Fishin', BMI)	1
35	35	37	5	FLOY JOY Supremes, Motown 1196 (Jobete, BMI)	5
36	—	—	1	STEP OUT Mamas and Pappas, Dunhill 4301 (Star Show, ASCAP)	1
37	—	—	1	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradam, BMI)	1
38	38	30	4	BRIAN'S SONG Peter Nero, Columbia 4-45544 (Colgems, ASCAP)	4
39	—	—	1	ONE WAY SUNDAY Mark-Almond, Blue Thumb 206 (Almo, ASCAP)	1
40	—	—	1	WHAT IS LIFE Olivia Newton-John, Uni 55317 (MCA) (Harrisonsongs, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 3/4/72

Nashville Scene

Continued from page 34

show and then go on to New York for the show there. Whatever she does, she says, it will be real country. . . . Billy Walker still is vacillating on his MGM contract. If he gets the promotion promised on his next release, he says, he might stay with the label. . . . Hank Snow is going back on the road after catching up on his paper work during the winter months. . . . Skeeter Davis continues playing to coffee houses, and has been invited back to two of them in Canada. She says she enjoys playing to the intellectual crowd. . . . Lester Flatt's grandchild joined him in a duet on stage last week.

ASCAP's Take In 1971 Was \$59.5 Million

Continued from page 3

in that overseas country—Adams noted progress.

He cited several CISAC affiliates which are moving toward crediting ASCAP members. They include societies in France, Germany, Belgium, Sweden, Norway, Israel, England, Canada, Australia and South Africa.

Domestically, ASCAP has licenses with 216 colleges, prompting Adams to state: "It becomes quite clear to us that performances on college and university campuses occupy an increasingly important role in the life of the performing arts." Tied in with this is a membership recruiting drive among young composers of serious works.

"Change and flexibility" are essentials to survival, Adams noted, in revealing the Board has adopted certain changes which negate attitudes of the past. The executive said ASCAP is now granting performance credits to members who collaborate with "a writer affiliated with another domestic performing rights society.

"Way back in our history and over the subsequent years we adopted principals that were based on emotional rather than intellectual grounds, and these principals achieved an eminence all out of proportion to their worth. . . . Some of these things hampered our efforts and impeded our progress. . . . I am sure that you will agree that we must adopt flexibility as a permanent policy," Adams said.

WB's Sleeves For Recycling

NEW YORK—Warner Bros./Reprise Records and its affiliated labels will switch the make-up of album inner sleeves and single sleeves to 100 percent recycled paper. The company will introduce the new sleeves, with new artwork on all LP's and singles, when present stocks are depleted. Current singles stock will run out in three months; LP inner sleeves in two months.

Warner Bros./Reprise's move to recycled paper follows the firm's voter registration campaign. (Billboard, Feb. 26, 1972).

RIAA Drive Vs. Piracy

Continued from page 3

product is being pirated, when pirated or counterfeited products are discovered.

Funding for the expanded project was realized through the cooperation of the RIAA's member companies. It represents a three-fold increase over last year's anti-piracy budget.

What's Happening

Continued from page 23

program and the topics of the second and third sessions on March 14 and 21, contact the AWRT at 663 Fifth Avenue, New York, N.Y. The phone is PL 2-7510.

PICKS AND PLAYS: EAST—New York—WBCR, Brooklyn College, Brooklyn, Al McGoldrick reporting: "America," (LP), America, Warner Bros. . . . WBAU, Adelphi Univ., Garden City; "Future Games," (LP), Fleetwood Mac, Reprise. . . . WSUA, State Univ. of New York at Albany, Eric Lonschein reporting: "Woyaya," (LP), Osibisa, Decca. . . . WNTE, SUNY at Potsdam, William Thornton reporting: "Jubilee Cloud," (LP cut, Kongos), John Kongos, Elektra. . . . Massachusetts—WVBC, Boston College, Boston, Thomas Forlenza reporting: "Mythical Kings & Iguanas," (LP), Dory Previn, UA. . . . WCSB, Graham Jr. College, Boston, Jane Reino reporting: "Manfred Mann's Earth Band," (LP), Manfred Mann, Polydor. . . . WAIC-FM, American International College, Springfield, Robert Ruhf reporting: "Got the Feeling," Jeff Beck Group, Epic. . . . Pennsylvania—WDFM, Penn. State Univ., University Park, Frank Margeson reporting: "Bonnie Raitt," (LP), Bonnie Raitt, Warner Bros. . . . WRCT, Carnegie-Mellon Univ., Pittsburgh, Brad Simon reporting: "Chilliwack," (LP), Chilliwack, A&M. . . . WDCV, Dickinson College, Carlisle, Richard Woodward reporting: "Gooduns," (LP), King Biscuit Boy, Paramount. . . . WHAY, Penn State Univ., Wilkes-Barre, Dale Reese reporting: "Fragile," (LP), Yes, Atlantic.

WKDU, WKDU-FM, Drexel University, Philadelphia, Jay Meyers reporting: "Rock and Roll Lullaby," B.J. Thomas, Scepter. . . . Connecticut—WSHU-FM, Sacred Heart University, Bridgeport, Carl Rossi reporting: "Could You Put Your Light On Please," Harry Chapin, Elektra. . . . WVOP, Fairfield Univ., Fairfield, Fred Muratori reporting: "Tracy Nelson/Mother Earth," (LP), Tracy Nelson and Mother Earth, Warner Bros. . . . Washington, D.C.—WAMU, American University, Washington, Walt Coombs reporting: "Gooduns," (LP), King Biscuit Boy, Paramount. . . . New Hampshire—WSAC, St. Anselm's College, Manchester, Pat Mathews, "Woyaya," (LP), Osibisa, Decca. . . . Maine—WNCY-FM, Nason College, Springvale, Joe Bartucca reporting: "Greenhouse," (LP), Leo Kottke, Capitol. . . . Delaware—WHEN, Univ. of Delaware, Newark, Gary Andreassen reporting: "Medicated Goo," (LP cut, "Imagine My Surprise"), Dreams, Columbia.

MIDWEST—Wisconsin—WBCR-FM, Beloit College, Beloit, Tom Keenan reporting: "No Special Rider," (LP), Little Brother Montgomery, Adelphi. . . . WSRM, Univ. of Wisconsin, Madison, Bruce Ravid reporting: "46th Street," BGR, Curtom. . . . Michigan—WBRM, Michigan State Univ., East Lansing, Mark Wescott reporting: "Walking Up Alone," Paul Williams, A&M. . . . WCHP, Central Michigan Univ., Mt. Pleasant, Doug Jones reporting: "Papa Hobo," (LP cut, Paul Simon), Paul Simon, Columbia. . . . WAYN, Wayne State Univ., Detroit, Bob Wunderlich reporting: "Do You Believe In Magic," Brown Dust, Family. . . . WORB, Oakland Community College, Farmington, Jim Nuznoff reporting: "Everything I Own," Bread, Elektra. . . . Ohio—WERC, University of Toledo, Toledo, Dan Myers reporting: "Gentle Giant," (LP), Yusuf Lateef, Atlantic. . . . WKSU, Kent State Univ., Kent, Rick Jalovec reporting: "A Simple Game," Four Tops, Motown. . . . WSGS, Athenium of Ohio, Jim Albenarle reporting: "Just Always," Glass Harp, Decca. . . . WRHA, Univ. of Akron, Akron; "Into The Purple Valley," (LP), Ry Cooder, Reprise. . . . Illinois—WLUC, Loyola Univ. of Chicago, Chicago, Dennis Christensen reporting: "Living Without You," Manfred Mann's Earth Band, Polydor. . . . WNIU, Northern Illinois University, DeKalb, Curt Stalheim reporting: "Gramercy," Seatrain, Capitol. . . . WIDB, Southern Illinois Univ., Carbondale, Wally Wawro reporting: "Hot Rod Lincoln," Commander Cody and the Lost Planet Airmen, Paramount. . . . Indiana—WBKE, Manchester College, North Manchester, Gary Arnold reporting: "A Man Who Sings," Richard Landis, Dunhill. . . . WGRE-FM, De Pauw Univ., Greencastle, Tim Evans reporting: "Hot Rocks," (LP), Rolling Stones, London. . . . Minnesota—WMMR, Univ. of Minnesota, Minneapolis, Michael Wild reporting: "Pure Devotion," (LP) Lindy Stevens, Decca. . . . KGMA, Mankato State College, Mankato, Jon Thomas reporting: "Garcia," (LP), Jerry Garcia, Warner Bros. . . . Iowa—KDIC-FM, Grinnell College, Grinnell, John Seeley reporting: "All the Good Times," (LP), Nitty Gritty Dirt Band, UA. . . . KCLC, Lindenwood Colleges, St. Charles, Chuck Lackner reporting: "Eve," (LP cut, Oh How We Danced), Jim Capaldi, Island.

SOUTH—Louisiana—WLPI, Louisiana Tech, Ruston, Gary Cascio reporting: "Kongos," (LP), John Kongos, Elektra. . . . WLSU, Louisiana State Univ., New Orleans, Dex Bott reporting: "Vahevela," Ken Loggins and Jim Messina, Columbia. . . . Tennessee—WRVU, Vanderbilt Univ., Nashville, Mike Anzek reporting: "Tiny Dancer," (LP cut, Madman Across the Water), Elton John, Uni. . . . WMOT-FM, Middle Tennessee Univ., Murfreesboro, Robert Mather reporting: "The Ballad of Calico," Kenny Rogers and the First Edition, Warner Bros. . . . Virginia—WUVT, Virginia Tech, Blacksburg; "Heart of Gold," Neil Young, Reprise. . . . WMRA, Madison College, Harrisonburg; "Misty Mountain Hop," Led Zeppelin, Atlantic. . . . Alabama—WVSU, Univ. of Alabama, Birmingham, Rich Wood reporting: "Crunchy Granola Suite," (LP cut, Stones), Neil Diamond, Uni. . . . Georgia—WREK-FM, Georgia Tech, Atlanta, Greg Diddy reporting: "Constant Throb," (LP), John Klemmer, Impulse. . . . Texas—KTRU, Rice Univ., Houston, Rob Sides reporting: "Towards the Sun," (LP cut, Tightly Knit), Climax Blues Band, Sire. . . . WEKU-FM, Eastern Kentucky Univ., Richmond, Hal Bouton reporting: "Rdeda," (LP), Quincy Jones, Mercury. . . . Arkansas—KBTM, Arkansas State, Jonesboro, Dennis Rogers reporting: "Keep The Faith," Black Oak Arkansas, Atco.

WEST—Oregon—KLC, Lewis and Clark College, Portland, John McIntire reporting: "Fragile," (LP), Yes, Atlantic. . . . KLCC-FM, Lane Community College, Dave Chance reporting: "Paul Simon," (LP), Paul Simon, Columbia. . . . California—KUSF, Univ. of San Francisco, Rick Lucas reporting: "I Saw The Light," Nitty Gritty Dirt Band, UA. . . . KFJC, Foothill Community College, Los Altos Hills, Steve Alt reporting: "Anytime," It's A Beautiful Day, Columbia. . . . Washington—KUGR, Washington State Univ., Jim Moll reporting: "Solely, Solely," Middle of the Road, RCA.

MARCH 4, 1972, BILLBOARD

Cartridge TV

CBS Initiates EVR Study; Phase-Out Moves Smoothly

NEW YORK—CBS has initiated an in-depth study of its Electronic Video Recording Division in an effort to determine, among other things, resources that could be tapped in the continued development of the EVR cartridge TV concept.

The panel of researchers has been selected from various areas within CBS, including the Electronic Video Recording Division and other related fields. They will report back to CBS within two months with recommendations for CBS' continued activity in the cartridge TV industry. The investi-

gating team will also look at areas where CBS admittedly made mistakes in its early involvement with EVR; and will scan and report on activities generally in the industry.

Meanwhile research and experiments with the EVR concept continue in CBS' labs, with the EVR Partnership working closely with U.S. counterparts.

Dispelling industry speculations that disenchantment with the cartridge TV field was the main reason for CBS winding down its activities in this area, Ralph Briscoe, president of CBS/Comtec Group, the wing which fostered EVR, said the move was geared to

give EVR wider-ranging opportunities for expansion.

Briscoe sees recent changes as a giant restructuring process that will not only help in the accelerated worldwide expansion of EVR via the efforts of the Europe-based EVR Partnership; but also frees CBS' efforts and resources for concentration on the development of software for the system.

Meanwhile the winding-down process of CBS' involvement in hardware development and cassette processing continues smoothly as the Partnership gradually assumes a greater degree of the responsibility.

Briscoe disclosed that a new color electron beam recorder has just been delivered to the Partnership's processing plant in Basildon, England, and that the processing of color programs will soon be handled in England.

The Partnership has also been vested with powers to license new EVR manufacturers and to exploit the U.S. CTV market. In an effort to encourage new licensees, CBS has reduced its royalty demands, and is offering other liberal incentives.

On industry reaction to CBS' recent decisions on EVR, Briscoe said it had not had any adverse effects on the division. "The change-over to the Partnership has been carefully structured so as to cause the minimum of inconvenience to our licensees and other organizations with which we have working arrangements. They understand our purpose and they know that we are not going out of business, so there is no cause for alarm" he said.

Sony Unit as 'Caster'

NEW YORK—The Sony U-Matic cartridge TV system is being utilized in a new concept for casting for movies, television, television commercials, the legitimate theater and other shows.

The service is being offered to production companies through Utopia Talent and Tape Services which operates under the supervision of casting director Sandye Garrison.

Designed to provide maximum exposure for actors and actresses while eliminating "cattle call" auditions, Miss Garrison said the service saves valuable time spent at casting sessions, as well as eliminates conflicts of appointments.

Ms Garrison also pointed out that the service affords production companies the opportunity to screen as many as 50 people in two hours. "It also cuts down on

elaborate casting sessions, and because of the computerized history file, sends talent that meets the requirements for each individual session," she said.

According to Ms Garrison, the service includes the production of three-minute auditions complete with all personal and professional information. "This information," she added, "could easily be updated on a periodic basis."

A staff of professional directors, cameramen, makeup and lighting personnel and editors are under full-time contract to Utopia.

Commenting on the service, Ms Garrison stressed that it will not call talent for shooting dates, nor will it negotiate contracts. "We are set to work with casting departments, talent agencies and managers, not replace them," she said.

\$2 Mil Deal With Sony Marks Coke's Backing of CTV Concept

NEW YORK—In a major endorsement of the cartridge TV concept, the Coca-Cola Co. has entered into a \$2 million arrangement with the Sony Corp., for the supply of U-Matic CTV players, color TV receivers, and audio cassettes to be used in its training programs in 130 countries throughout the world.

The program, developed with the cooperation of Teletronics International and Sterling Institute, had been in the experimental stages for several months. However, the package was officially bowed at a press conference Feb. 11.

According to J. Paul Austin, chairman of the board of Coca-

Cola, the new multimedia learning system is designed to replace conventional classroom-type instruction in his company's business training programs.

First segment of the program involves the initial production of 20 training courses. Two of these have already been completed and are being demonstrated to Coca-Cola bottlers. The system is expected to be installed in about 200 Coca-Cola locations across the U.S. by the end of this year.

According to Dr. J. Sterling Livingston, president of Sterling Institute, use of the Sony U-Matic system in the program would cut training costs in about half. "Current cost of such instruction is

about \$15 per class hour per student," he said.

Austin noted that the new system will effectively complement his company's existing programs for Management Development. He said, "It combines advanced technology and instructional designs to provide exceptional learning opportunities to first-line sales and production personnel."

The new Sony S-T processing center is duplicating the software for the project from original training films supplied by Coca-Cola.

According to industry reports, a similar project utilizing the Sony U-Matic player is also in the works by the Pepsi-Cola Co.

U.K. Tanker Fleet Buys EVR Units

NEW YORK—The B.P. Tanker Co. Ltd. of London has contracted Telmar Program Services Ltd., also of London, to supply its entire fleet of oil tankers with EVR cartridge TV units and program-

ming. The contract will span a three-year period.

Telmar, which has a major contractual agreement with the EVR Partnership, London, for the supply of player units, has already installed the first Teleplayer and 20 hours of programming aboard the tanker B.P. Poplar.

The players will be supplied by Rank Bush Murphy, an EVR licensee. Along with 10 hours of programming per week per ship, they will be sent to the B.P. fleet around the world, through Telmar agents in various ports of call.

Programs selected for use on the B.P. fleet include television's "The Pursuers," "Public Eye," "Bird's Eye View," "Callan," "The Benny Hill Show," as well as various major league football and wrestling matches. Telmar has already signed an exclusive agreement for the use every week of

British Football League matches.

According to an official of Telmar, one vital element in the service it is selling to B.P., is the exchange of programs as ships reach ports throughout the world.

Through an exclusive contract with Marine Television Entertainment (MTE) of Belgium, Telmar has also arranged for worldwide technical service facilities for the EVR equipment on the ships.

Telmar and MTE have also signed an exclusive agreement that provides for the development and marketing of the Telmar service throughout the world. MTE is a consortium of European marine electronic companies that provide television facilities at ports around the world through RAMAC (The Association of Radio Marine Companies). Telmar officials disclose that negotiations with other major shipping fleets are also under way.

Sony to Market Color Videotape Home Projector

LOS ANGELES—Sony, which already has established a position in the 3/4-inch videotape field, has developed a new home projection system utilizing color videotape.

The new development projects videotape images on a 50-inch screen. Sony speaks of marketing the unit in the fall in Japan for around \$1,360.

The system will also allow for a hookup to a conventional TV set, thus projecting those images also. That special TV set could sell for around \$162.

The system operates basically like a movie projector set about five feet from the screen.

The system involves a small projector unit (including a 13-inch Trinitron electron color tube) and the special screen.

Sony speaks of the system as a prototype one and it plans showing it to the public in Tokyo. Films of the winter Olympics in Sapporo will be shown in the Sony building in Tokyo.

Sony plans showing the system in the United States sometime later this year.

This system shows a new path

for projection images, especially in light of Eastman Kodak's video-player which transmits images from Super 8mm film onto a TV screen. These same films can be projected on a large screen by using a conventional movie projector.

And then there are projection systems developed by Retention Communications Systems and Norelco. The RCS system uses a projector with a 19-inch screen which reflects Super 8mm films in cartridges.

Norelco's system, called Programmed Individual Presentation (PIP), was developed by Philips of Holland and uses a special Super 8mm cartridge and a projector which synchronizes sound and visual images. The player weighs 18 pounds.

While these systems boost the utilization of movie film, the Sony projection system is the first to advance videotape images, and thus bears watching.

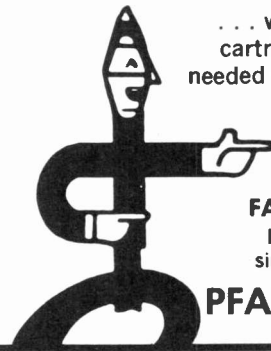
The emphasis in each instance is in the business and educational fields.

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POP

MICHAEL JACKSON—ROCKIN' ROBIN (2:30)

(Prod: Mel Larson & Jerry Marcellino) (Writer: Thomas) (Recordo, ASCAP)—Flip: "Love Is Here and Now You're Gone" (2:51) (Jobete, BMI) Motown 1197 RADIO ACTION: WOKY (Milwaukee); WELK (Charlottesville, W. Va.); KCPX (San Diego).

ARETHA FRANKLIN—DAY DREAMING (2:45)

(Prod: Jerry Wexler-Tom Dowd-Arif Mardin) (Writer: Franklin) (Pundit, BMI)—Flip: "I've Been Loving You Too Long" (3:35) (East/Time, BMI) Atlantic 2866 RADIO ACTION: WVON (Chicago); WGR (Chicago).

WINGS—GIVE IRELAND BACK TO THE IRISH (3:42)

(Prod: The McCartneys) (Writers: McCartney/McCartney) Maclen/Copyright also claimed by Kidney Punch, BMI)—Flip: No info available. Apple 1847 RADIO ACTION: KDAY (Los Angeles); WPGU (Champaign, Univ. of Ill.).

JACKSON BROWNE—DOCTOR MY EYES (2:55)

(Prod: Richard Sanford Orshoff) (Writer: Browne) (Open Window-Companion, BMI) Asylum 11004 (Atlantic) RADIO ACTION: KRLA (Los Angeles); WECU (Greenville, N.C.).

JONATHAN EDWARDS—EVERYBODY KNOWS HER (1:53)/TRAIN OF GLORY (2:25)

(Prod: Peter Casperson) (Writer: Edwards) Castle Hill, ASCAP/Castle Hill, ASCAP) Atco 6881 RADIO ACTION: KRLA (Los Angeles); WSGN (Birmingham); WEAK (East Lansing, Univ. of Mich.); WELK (Charlottesville, Va.).

LED ZEPPELIN—ROCK AND ROLL (3:40)

(Prod: Jimmy Page) (Writers: Page-Plant-Jones-Bonham) (Superhype, ASCAP)—Flip: No info available. Atlantic 2865

MICKEY NEWBURY—MOBILE BLUE (2:20)

(Prod: Dennis Linde) (Writer: Newbury) (Acuff-Rose, BMI)—Flip: No info available. Elektra 45771 RADIO ACTION: WGHQ (Kingston, N.Y.).

EMOTIONS—MY HONEY AND ME (3:30)

(Prod: Jim Stewart & Al Jackson) (Writers: Luther Ingram & John McFarland) (Klondike, BMI)—Flip: No info available. Volt 4077

CANNED HEAT—ROCKIN' WITH THE KING (3:12)

(Prod: Skip & Jim Taylor) (Writers: Taylor/Penniman) (Unart/Payten, BMI)—Flip: "I Don't Care What You Tell Me" (3:55) (Roho/Bullfrog, ASCAP) United Artists 50892 RADIO ACTION: KRLA (Los Angeles); WVBF-FM (Boston); KRCB (Omaha).

NITTY GRITTY DIRT BAND—JAMBALAYA (On the Bayou) (3:20)

(Prod: William E. McEuen) (Writer: Hank Williams) (Rose, BMI)—Flip: No info available. United Artists 50890

JERRY GARCIA—SUGAREE (4:35)

(Prod: Bob & Betty w/Ramrod & Billy Kreutzmann) (Writers: Garcia-Hunter-Kreutzmann) (Ice Nine, ASCAP)—Flip: Rep Hour" (5:08) (Ice Nine, ASCAP) Warner Bros. 7569 RADIO ACTION: WDGY (Minneapolis).

BOBBY GOLDSBORO—CALIFORNIA WINE (3:54)

(Prod: Bob Montgomery & Bobby Goldsboro) (Writer: Goldsboro) (Detail, BMI)—Flip: No info available. United Artists 50891

PAUL ANKA—JUBILATION (4:04)

(Prod: Johnny Harris) (Writer: Anka-Harris) (Spanka, BMI)—Flip: No info available. Buddah 294

BUFFY SAINTE-MARIE—MISTER CAN'T YOU SEE (3:19)

(Prod: Buffy Sainte-Marie & Norbert Putnam) (Writers: Mickey Newbury-Towns Van Zandt) (Acuff-Rose, BMI)—Flip: No info available. Vanguard 35151 RADIO ACTION: KDAY (Los Angeles).

ROBERT JOHN BALLACK—SWEET SOUNDS OF MUSIC (2:27)

(Prod: Robert John Ballack & Ray Dahrourge) (Writers: Woolery-Terrell-Dahrourge) (Mandan, BMI)—Flip: No info available. Roulette 7122

ISRAEL—YOU'D BETTER MOVE ON (2:32)

(Prod: Phil Gernhard) (Writer: Samples) (Kaiser/Famous, ASCAP)—Flip: "Captain America" (2:33) (Kaiser/Famous, ASCAP) Big Tree 132 (Bell)

WILDERNESS ROAD—BOUNTY MAN (3:03)

(Prod: Jack Richardson for Nimbus 9) (Writer: N. Herman) (Slark, ASCAP)—Flip: "Dr. Morpho's Revenge" (3:25) (Andeb, ASCAP) Columbia 4-45565

also recommended

DOORS—Ship w/Sails (3:42) (Prod: Doors & Bruce Botnick) (Writers: Krieger-Densmore) (Alchemical, ASCAP) Elektra 45768

100 PROOF (Aged in Soul)—Everything Good Is Bad (3:14) (Prod: Greg Perry & General Johnson) (Writers: Bond-Johnson-Perry) (Gold Forever, BMI) Hot Wax 7202 (Buddah) RADIO ACTION: KGJ (Los Angeles); WGIV (Charlotte, N.C.); WLE (Raleigh, N.C.).

JODY MILLER—Be My Baby (2:33) (Prod: Billy Sherrill) (Writers: Spector-Greenwich-Barry) (Mother Bertha/Trio, BMI) Epic 5-10835 (CBS) RADIO ACTION: WBAP (Ft. Worth).

GROPUS CACKUS—Rhyme and Reason (2:45) (Prod: John Florez) (Writer: Duncan) (Now or Later, BMI) Bell 45,162 RADIO ACTION: WRIT (Milwaukee).

DON NIX—Going Down (3:45) (Prod: Don Nix) (Writer: Nix) (Deerwood, BMI) Elektra 45776

COUNTRY

BILL ANDERSON—ALL THE LONELY WOMEN IN THE WORLD (2:32)

(Writer: Anderson) (Stallion, BMI)—Flip: No info available. Decca 32930 (MCA) RADIO ACTION: WBAP (Ft. Worth).

HANK WILLIAMS JR. & LOIS JOHNSON—SEND ME SOME LOVIN' (2:00)

(Prod: Jim Vienneau) (Writers: Price-Marascalco) (Venice, BMI)—Flip: "What We Used to Hang On To (Is Gone)" (2:20) (Jack, BMI) MGM 14356

JODY MILLER—BE MY BABY (See Pop Pick)
JACK BLANCHARD & MISTY MORGAN—THE LEGENDARY CHICKEN FAIRY (2:17)

(Writer: Blanchard) (100 Oaks/Birdwalk, BMI)—Flip: No info available. Mega 615-0063

JOHNNY RUSSELL—MR. FIDDLE MAN (1:55)

(Prod: Jerry Bradley) (Writers: Russell-Watts) (Glaser, BMI)—Flip: "Crying Takes More Practice Everyday" (2:17) (Moss Rose, BMI) RCA 74-0665 RADIO ACTION: WBAP (Ft. Worth).

SONNY HALL—HOWARD HUGHES IS ALIVE AND WELL (2:04)

(Prod: Ray Doggett) (Writers: Hall-Rainwater) (Tata Grande-Glad, BMI)—Flip: No info available. Plantation 86 (SSS Int'l).

JEFF YOUNG—SWEET CITY WOMAN (2:43)

(Prod: Jack Key) (Writer: Dodson) (Corral, BMI)—Flip: "Let Me Have Your Sweet Love (One More Time)" (2:44) (Newkeys, BMI) Rice 5045 RADIO ACTION: WKDA (Nashville); WBAP (Ft. Worth); WUBE (Cincinnati); KVET (Austin); KOKE (Austin).

also recommended

TOMMY CASH—You're Everything (2:27) (Prod: Glenn Sutton) (Writers: Sutton-Sherrill) (Flagship/Algee, BMI) Epic 5-10838 (CBS) RADIO ACTION: WHAP (Ft. Worth); WINN (Louisville).

DON BOWMAN—Hello D.J. ("Bleep Version") (3:35) (Prod: Bobby Bare) (Writer: Bare) (Return, BMI) Mega 615-0062 RADIO ACTION: KBBQ (Burbank); KAYO (Seattle)

JERRY SMITH—Cream and Sugar (1:43) (Writer: Smith) (Papa Joe's Music House, ASCAP) Decca 32938 (MCA)

ARCHIE CAMPBELL—Carry Me Back (3:01) (Prod: Bob Ferguson) (Writers: Hoffman-Woolery) (Dunbar/Gallico, BMI) RCA 74-0663

DONNA FARGO—The Happiest Girl in the Whole U.S.A. (2:27) (Prod: Stan Silver) (Writer: Fargo) (Prima-Donna, BMI) Dot 17409 (Famous) RADIO ACTION: WBAP (Ft. Worth).

LESTER FLATT & MAC WISEMAN—Salty Dog Blues (2:09) (Prod: Bob Ferguson-Jack Clement) (Writers: W. Morris-Z. Morris) (Peer International, BMI) RCA 74-0664 RADIO ACTION: WRAP (Ft. Worth).

BOBBY LEE TRAMMELL & JEAN STEAKLEY—You Were Worth the Wait (2:32) (Prod: Mareno-Gillespie-Black) (Writers: Mareno-Whitehead) (Music City, ASCAP) Souncot 1130

EARL SCRUGGS—Lonesome and a Long Way From Home (See Pop Pick)

SOUL

MICHAEL JACKSON—ROCKIN' ROBIN (See Pop Pick)

ARETHA FRANKLIN—DAY DREAMING (See Pop Pick)

100 PROOF (Aged in Soul)—EVERYTHING GOOD IS BAD (See Pop Pick)

BUCKWHEAT—Simple Song of Freedom (3:02) (Prod: Andy DiMartino) (Writer: Darin) (Hudson Bay, BMI) London 176 RADIO ACTION: WMAC (Nashville), KFJZ (Ft. Worth).

DEVASTATING AFFAIR—I Want to Be Humble (3:07) (Prod: Bob West) (Writers: Johnson-Wright) (Stein & Van Stock, ASCAP) Mowest 5001 (Motown)

GENYA RAVAN—Sit Yourself Down (2:40) (Prod: A. Scheffrin-M. Zager) (Writer: Stills) (Gold Hill, BMI) Columbia 4-45564

STAIRSTEPS—Hush Child (3:45) (Prod: Tony Camillo) (Writer: Camillo) (Etude, BMI) Buddah 291

DR. BOOK AND THE MEDICINE SHOW—Sylvia's Mother (3:31) (Prod: Ron Haffkine) (Writer: Shel Silverstein) (Evil Eye, BMI) Columbia 4-45562

CLIMAX BLUES BAND—Hey Mama (2:45) (Prod: Chris Thomas) (Writers: Climax) (Chrysalis, ASCAP) Sire 358 (Polydor)

THOMAS & RICHARD FROST—Got to Find the Light (2:40) (Prod: Joe Saraceno & John Antoon) (Writers: Frost-Frost) (MCA/Lion's Roar/Tons of Fun, ASCAP) Uni 55320 (MCA) RADIO ACTIONS: WSPR (Springfield, Mass.).

LOU ROBERTS—Everything You Always Wanted to Know About Love (2:17) (Prod: Michael Lloyd) (Writers: D. Culver-T. Garretson) (Sounds of Memphis, BMI) Sounds of Memphis 704 (MGM)

LOVE UNLIMITED—Walkin' in the Rain With the One I Love (3:35) (Prod: Barry White) (Writer: White) (January/Sa-Vette, BMI) Uni 55319 (MCA)

DAVE ELLINGSON & KIM CARNES—It's Love That Keeps It All Together (3:07) (Prod: Jimmy Bowen) (Writer: Carnes) (Quill, ASCAP) Amos 167 (Bell)

EARTH QUAKE—I Get the Sweetest Feeling (3:38) (Prod: Earth Quake & Allan Mason) (Writers: McCoy-Evelyn) (TM, BMI) A&M 1338

CHANGE—Sante Fe Stage (2:15) (Prod: Mel Friedman for Belkin-Maduri) (Writers: Sabatino-Marshall) (Sonkay/Carl Man, BMI) Kapp 2157 (MCA)

FRANCK POURCEL—I Only Wanted to Say (Gethsemane) (3:10) (Prod: Ettore Straffs & Robert Colby) (Writers: Rice-Webber) (Leeds, ASCAP) Paramount 0151

EARL SCRUGGS—Lonesome and a Long Way From Home (2:33) (Prod: Don Law) (Writers: Bramlett-Russell) (Cordell-Russell, BMI) Columbia 4-45560

ARNOLD, MARTIN & MORROW—Close Your Eyes (3:28) (Prod: Arnold, Martin & Morrow) (Writers: Arnold, Martin & Morrow) (Copyright Controlled) Bell 45-174

BILLY STRANGE—James Bond Theme (2:00) (Writer: Norman) (Unart, BMI) GNP Crescendo 4000

JONATHAN CLOUD—Jonathan Cloud (2:05) (Prod: Edward A. Boucher) (Writer: Drown) (Delightful, BMI) Vigor 701 (De-Lite)

also recommended

DEVASTATING AFFAIR—I Want to Be Humble (See Pop Pick)

STAIRSTEPS—Hush Child (See Pop Pick)

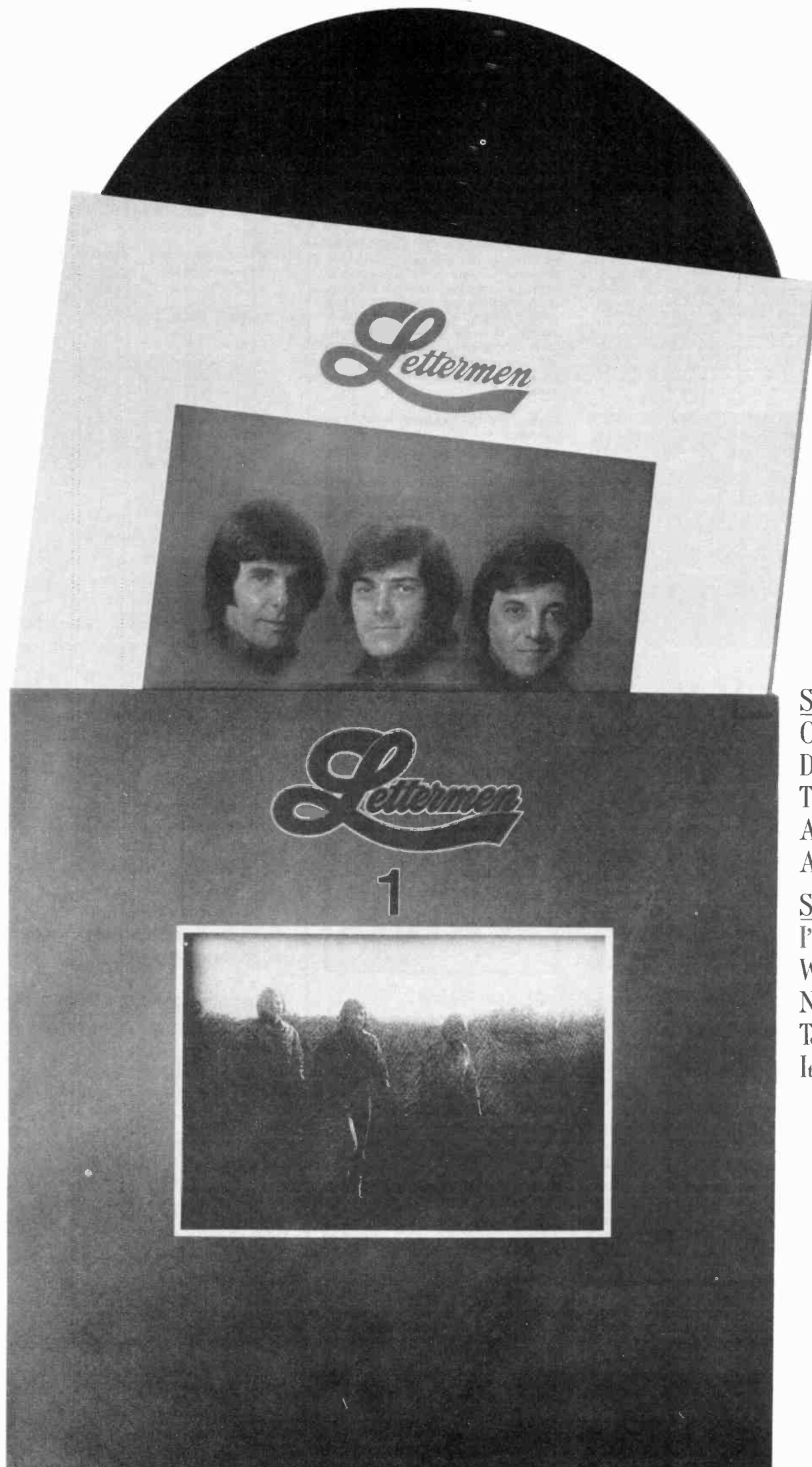
EBONYS—I'm So Glad I'm Me (3:05) (Prod: Gamble-Huff) (Writers: Gamble-Huff) (World War Three, BMI) Philadelphia International 3514 (CBS)

CREATIONS—Nothing's Too Good for You (3:13) (Prod: Frank Virtue) (Writer: Tennant) (Virtu, ASCAP) Virtu 2520 (Mercury)

HOT CHART ACTION THIS WEEK

- 7 * (13) HEART OF GOLD—Neil Young, Warner Bros.
- 14 * (27) MOTHER & CHILD REUNION—Paul Simon, Columbia
- 20 * (47) A HORSE WITH NO NAME—America, Warner Bros.
- 38 * (60) PUPPY LOVE—Donny Osmond, MGM
- 40 * (64) IN THE RAIN—Dramatics, Volt
- 53 * (69) DO YOUR THING—Isaac Hayes, Enterprise (Stax/Volt)
- 59 * (78) A COWBOY'S WORK IS NEVER DONE—Sonny & Cher, Kapp (MCA)
- 60 * (79) BETCHA BY GOLLY, WOW—Stylistics, Avco
- 62 * (new) TAKE A LOOK AROUND—Temptations, Gordy (Motown)
- 68 * (new) KING HERDIN—James Brown, Polydor
- 76 * (new) SUAVECITO—Malo, Warner Bros.
- 77 * (new) FIRST TIME EVER I SAW YOUR FACE—Roberta Flack, Atlantic
- 78 * (new) SON OF MY FATHER—Giorgio, Dunhill
- 79 * (new) HEARTBROKEN BOPPER—Guess Who, RCA

"Oh My Love"



Side One:

Oh My Love
Day After Day
That's Enough For Me
Anticipation
An Old Fashioned Love Song

Side Two:

I'm Only Sleeping
White Lies, Blue Eyes
Never Been To Spain
Touch Me
It's One Of Those Nights

A new direction on Capitol Records (SW-11010) and Tapes (4XW & 8XW-11010)

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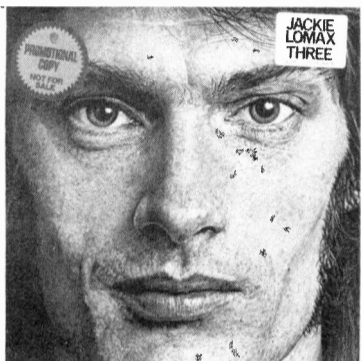
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Album Reviews



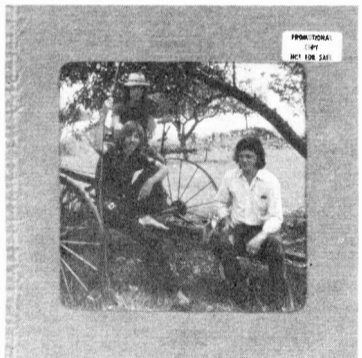
POP
JIM CAPALDI—
Oh How We Danced.
 Capitol SW 9314

Traffic percussionist-vocalist goes the solo route with this album, full of easy-flowing self-penned material. "Eve" (his current single), "Anniversary Song" and "Big Thirst," are rendered beautifully. Sidemen on various cuts include fellow Traffic men Steve Winwood, Dave Mason, Rebop Kuuku Baah, Chris Wood, Rick Grech and Jim Gordon. A top notch entry.



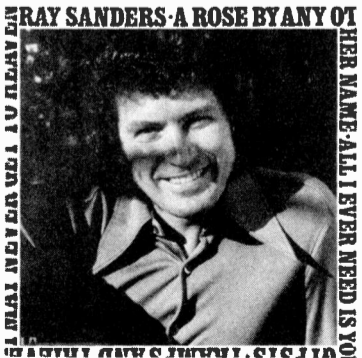
POP
JACKIE LOMAX—
Three.
 Warner Bros. BS 2591

One has to play this Jackie Lomax at loud volume to really get the best out of it. Most of the music is blues-tinged. Best cuts are "Fever's Got Me Burning," "No Reason," "Hellfire, Night-Crier," "Roll On," and "Lavender Dream." Already scoring abroad, Lomax should create considerable impact in the U.S., too.



POP
NOAH
Peaceman's Farm.
 Dunhill DSX 50117

One of the most exciting new albums of the year. "Peaceman's Farm" drives at you, "They Come, They Go" is softer, but highly innovative musically. "Something's in My Way" has an exciting beat. "In the Light of a Different Day" packs message and music for a tremendous impact.



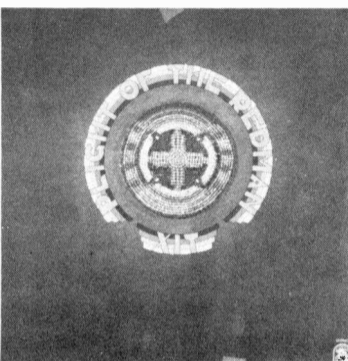
COUNTRY
RAY SANDERS—
A Rose by Any Other Name
 United Artists UAS 6822

"A Rose by Any Other Name," a male version of "Gypsies, Tramps and Thieves," and "With Pen in Hand" all are so outstanding on this album that you find yourself playing the LP over and over. Ray Sanders also does well on "I May Never Get to Heaven." A good album by a chart-busting singles artist, guaranteed to sell.



POP
FAIRPORT CONVENTION—
"Babacombe" Lee.
 A&M SP 4333

John Lee of Babacombe was convicted of murdering his employer, a Miss Keyse, and sentenced to death by hanging. On the eve of his hanging he had a premonition that he would be hung thrice but his life spared and so it was to be. This then provides the basic story line for what is surely one of the most enthralling albums of the year. Musically Fairport have handled their subject sensitively and expressively.



POP
PLIGHT OF THE REDMAN XIT—
Rare Earth R 536 L (Motown)

Seldom does a thematic album score with such vivid impact and music power. The album is a history of the Indian from childhood and naturalistic purity to the coming of the white man and war, and later, the ghetto of the reservation. All tunes are good. The nature of the LP demands airplay. But "I Am Happy About You" is extraordinarily beautiful.



POP
VARIOUS ARTISTS—2 LP's
Heavy Soul.
 Atlantic SD 2-500

When they said "Heavy Soul" they meant it. Listen to this line up: Beginning of the End, Brook Benton, Clarence Carter, King Curtis, Tyrone Davis, Roberta Flack, Donny Hathaway, King Floyd, Aretha Franklin, Garland Green, Little Sister, Barbara Lynn, Jackie Moore, the Persuaders, Wilson Pickett, Sam & Dave, DeDe Warwick and Betty Wright performing their recent single hits.



GOSPEL
KURT KAISER—
Pass It On.
 Word WST 8562

From the beautiful, perceptive "Softly and Tenderly" to the more flamboyant "Bring Back the Springtime," Kurt Kaiser has created a highly pleasant, highly entertaining package. One of the most interesting aspects is that you'd never realize it was a religious album; it's a great album purely for its pop music aspects.

SPECIAL MERIT PICKS

POPULAR

THOMAS F. BROWNE—Wednesday's Child. Vertigo VEL 1011 (Mercury)

Britisher Browne may be full of woe, but his songs are the essence of happier experiences. The songs, co-written with Mike Jones, are mostly about emotional and physical relationships and include "Dark Eyed Lady," "Gentle Sarah," "Bowm, Bowm, Bomm," "Carry My Load," and two songs of moral relevance, "Poor Man's Smile" and "The Alamo." The LP, produced by Browne and Jones, has a most commercial sound.

DANNY HOLIEN—Tumbleweed. TWS 102 (Famous)

Super sophisticated arrangement and production envelop the simple, folksong-like melodies in Holien's debut LP for Tumbleweed. Bill Szymczyk is the producer-engineer and GaGa, Peter Jukoff, and Stephen Swenson back the singer-guitarist expertly. Highlights include "Wella Wella Isabella," "The Strange One," and "A Song of Thanksgiving."

CLASSICAL

CLOCKWORK ORANGE—GREAT CLASSICAL THEMES FROM THE FILM—Various Artists. Angel S 36B55

Familiar works of Purcell, Rossini, Beethoven, Elgar and Rimsky-Korsakov are excerpted with discerning judgment and ironic placement from Kubrick's latest cinematic achievement. The use of themes of such enormous renown is an undeniable influence on the film's popularity as Andre Cluytms, Seiji Ozawa, Carlo Maria Giulini and others render this Angel effort an inevitable success.

4 STAR

POPULAR ★★★★★

VARIOUS ARTISTS—The Music People. Columbia C3X 31280

VARIOUS ARTISTS—Rock Classics. Warner Bros. BS 2590

STRAY—Saturday Morning Pictures. Mercury SRM 1624

COMPOST—Columbia C 31176

JIM HALL—Where Would I Be? Milestone MSP 9037

LAST GALAXIE—Selections from "Godspell." GAR 11312

ROBERT GOULET—Bridge Over Troubled Water. Harmony KH 31107

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

ACTION Records

NATIONAL BREAKOUTS

SINGLES

TAKE A LOOK AROUND . . . Temptations, Gordy 7115 (Motown) (Jobete, BMI)
KING HEROINE . . . James Brown, Polydor 14116 (Dynatone/Belinda, BMI)

ALBUMS

NEIL YOUNG . . . Harvest, Reprise MS 2032
JIMI HENDRIX . . . In the West, Reprise MS 2049

REGIONAL BREAKOUTS

SINGLES

LOOK AROUND YOU . . . Black Society, (MILWAUKEE) Stax 0115 (Beer Town/East/Memphis, BMI)

ALBUMS

WILDERNESS ROAD . . . Columbia (CHICAGO)

Bubbling Under The HOT 100

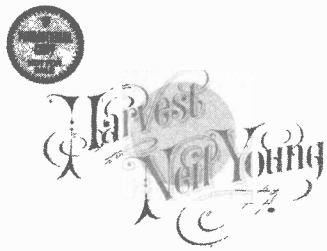
101. STEP OUT . . . Mamas & Papas, Dunhill 4301
102. MAN WHO SINGS . . . Richard Landis, Dunhill 4302
103. THANK GOD FOR YOU BABY . . . P G & E, Columbia 4-45519
104. TOGETHER AGAIN . . . Bobby Sherman, Metromedia 240
105. HIS SONG SHALL BE SUNG . . . Lou Rawls, MGM 14349
106. 20th CENTURY MAN . . . Kinks, RCA 74-0620
107. IN & OUT OF MY LIFE . . . Martha Reeves & Vandellas, Gordy 7113 (Motown)
108. WILLPOWER WEAK—TEMPTATION STRONG . . . Bullet, Big Tree 131 (Bell)
109. EVERYDAY . . . John Denver, RCA 74-0647
110. ONE WAY SUNDAY . . . Mark-Almond, Blue Thumb 206
111. LOVE THE LIFE YOU LIVE . . . Kool & the Gang, DeLite 546
112. GOOD FRIENDS? . . . Poppy Family, London 172
113. I'M SOMEONE WHO CARES . . . Originals, Soul 35093 (Motown)
114. BRIAN'S SONG . . . Peter Nero, Columbia 4-45544
115. WE GOT TO HAVE PEACE . . . Curtis Mayfield, Curtom 1968 (Buddah)
116. MISSING YOU . . . Luther Ingram, Koko 2110 (Stax/Volt)
117. BREAKING UP SOMEBODY'S HOME . . . Ann Peebles, Hi 2205 (London)
118. MONEY RUNNER . . . Quincy Jones, Warner Bros. 1072
119. IF WE ONLY HAVE LOVE . . . Dionne Warwick, Warner Bros. 7560
120. SON OF MY FATHER . . . Chicory, Epic 5-10837 (CBS)
121. CANDY MAN . . . Sammy Davis Jr., MGM 14320
122. SOPHISTICATED LADY . . . R.E.O. Speedwagon, Epic 5-10827 (CBS)

Bubbling Under The TOP LP'S

201. MAC DAVIS . . . I Believe In Music, Columbia C 30926
202. DANNY DAVIS & THE NASHVILLE BRASS . . . Turns To Gold, RCA LSP 4627
203. VENTURES . . . Joy, United Artists UAS 5575
204. AL MARTINO . . . Summer of '42, Capitol ST 793
205. GENYA RAVAN . . . Columbia C 31001
206. FREDDIE NORTH . . . Friend, Mankind 204 (Nashboro)
207. KENNY LOGGINS WITH JIM MESSINA . . . Sittin' In, Columbia
208. ESTHER PHILLIPS . . . From a Whisper to a Scream, Kudu KU 05 (CTI)
209. IAN MATTHEWS . . . Tigers Will Survive, Vertigo VEL 1010 (Mercury)
210. CHILLIWACK . . . A&M SP 3509
211. MIKE CURB CONGREGATION . . . Softly Whispering I Love You, MGM SE 4821
212. DAVE EDMUNDS . . . Rockpile, MAM 3 (London)
213. BUCKWHEAT . . . Movin' On, London PS 609
214. ALBERT COLLINS . . . There's Gotta Be A Change, Tumbleweed 103 (Famous)
215. DOUG KERSHAW . . . Swamp Grass, Warner Bros. BS 2581
216. TOMMY JAMES . . . My Head My Bed & My Red Guitar, Roulette SR 3007
217. BERNIE TAUPIN . . . Elektra EKS 75020
218. KING BISCUIT BOY . . . Gooduns, Paramount PAS 6023
219. MOTT THE HOOPLE . . . Brain Capers, Atlantic SD 8304
220. JACKSON BROWNE . . . Asylum SD 5051 (Atlantic)
221. SWEATHOG . . . Hallelujah, Columbia KC 31144
222. JOHN KONGOS . . . Kongos, Elektra EKS 75019
223. CLIMAX BLUES BAND . . . Tightly Knit, Sire SI 5903 (Polydor)
224. ALABAMA STATE TROOPERS . . . Road Show Elektra EKS 75022
225. FUNK, INC., . . . Prestige PR 10031 (Fantasy)

Billboard Album Reviews

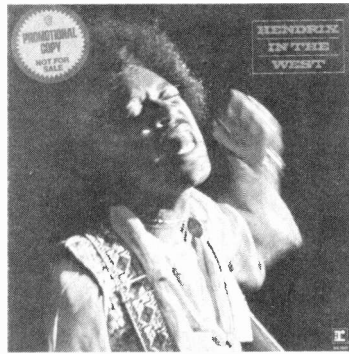
MARCH 4, 1972



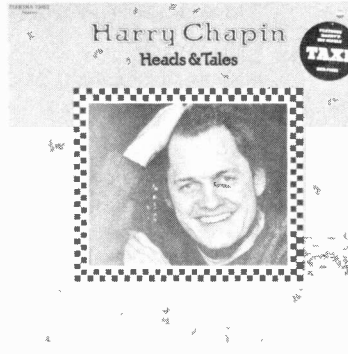
POP
NEIL YOUNG—
 Harvest.
 Reprise MS 2032
 Harvest has been the most anxiously awaited album of the year and it is indeed an admirable showcase for the genius of Mr. Neil Young. His melodies are hypnotically insistent framed in lyrics that have a strange drifting quality. He is joined by CS&N, James Taylor, Linda Ronstadt and backed by the Stray Gators. "Old Man," "Alabama," and "Out on the Weekend" seem instant successes. "Heart of Gold" is, of course, included.



POP
SONNY AND CHER—
 All I Ever Need Is You.
 Kapp KS 3660
 Mr. and Mrs. Bono are currently riding high on the pop charts and the Nielsens, and this LP is additional proof of their fine talent. It includes their recent hit (the title cut), their single "A Cowboy's Work Is Never Done" and a super reading of "More Today Than Yesterday." Snuff Garrett produced and captured the duo's warmth and quality. Also includes the classic "You Better Sit Down Kids" (written by Sonny Bono).



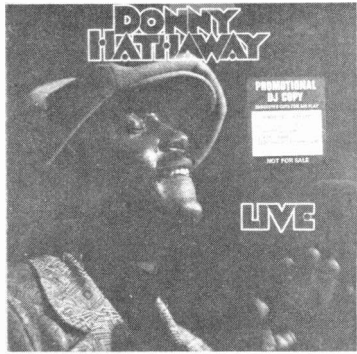
POP
JIMI HENDRIX—
 In the West.
 Reprise MS 2049
 Producer Eddie Kramer and John Jansen deserve much credit for the remix of the late Hendrix's work here. Recorded live at various places (Berkeley Center, San Diego Center, Isle of Wight) production takes up the slack. The renowned rock artist, as per, is fantastic.



POP
HARRY CHAPIN—
 Heads & Tales.
 Elektra EKS 75023
 Harry Chapin, on two particular cuts on this debut album, explodes with vast musical depth and power beyond 90 percent of the major acts in all music today—"Taxi" and "Dogtown." With all of the sweep of classical music, yet the vibrant surge of rock, Chapin performs two masterpieces. A great album. Chapin is destined to become a music legend. Fast.



POP
STAPLE SINGERS—
 Be Altitude: Respect Yourself.
 Stax STS 3002
 There is no group that comes closer to narrowing the gap in music than the Staple family. Here you find pop, soul, gospel and, in Pop Staple's guitar, a twang of country. This, their latest LP, includes the meaningful million seller "Respect Yourself" as well as "I'll Take You There," "This World" and "We the People." Geared to fit any format.



POP
DONNY HATHAWAY—
 Live.
 Atco SD 33-386
 The two previous albums brought Donny Hathaway to the attention of a lot of people. This package, recorded live at the Troubadour in L.A. and the Bitter End in New York, will make all aware. John Lennon's "Jealous Guy" and the long version of "Everything's Everything" are standouts. This should be Hathaway's biggest.



POP
MICHAEL LEGRAND—
 "Brian's Song" Themes & Variations.
 Bell 6071
 The genius of Michael Legrand is showcased in this fine LP that includes past Legrand compositions that have become classics. Produced, arranged and conducted by Monsieur Legrand, the LP spotlights the current hit single (and title song) as well as "What Are You Doing the Rest of Your Life," "Summer of '42," "Dis-Moi." A magnificent package that will be received favorably by programmers and record buyers to put it high on the charts.



POP
PERSUADERS—
 Thin Line Between Love And Hate.
 Win Or Lose SD 330387 (Atlantic)
 The Persuaders are a new quartet with a lot going for them—not the least significant of which is creating some of the best harmony around. The group enjoyed much single success with the title cut and "Love Gonna Pack Up" (included here); "Blood Brothers" and "Can't Go No Further and Do No Better" are also strong tracks.



POP
TODD RUNDGREN—
 Something/Anything?
 Bearsville 2BX 2066 (Warner Bros.)
 Todd Rundgren aka Runt has been proclaimed as a rather eccentric, eclectic musical genius and this two LP set affirms that proclamation. His songs have an aura of being irreverent, irrelevant little ditties while in reality they are penetratingly strident observations. The most important thing about this album is that he seems to have had a great time recording it and it is enormous fun to listen to.



POP
LETTERMEN 1—
 Capitol SW 11010
 The Lettermen, as always, turn in a fine performance on this superb LP which will start their 1972 high on the charts. Included are recent popular hits; "White Lies, Blue Eyes," "Old Fashioned Love Song," "Anticipation." With such fine quality production and sound this LP is sure to be a programmer's delight with much heavy sales to follow. Standout cuts are "Never Been To Spain" and "Day After Day," and their current single, John Lennon's "Oh My Love."



POP
FANNY HILL—
 Reprise MS 2058
 Recorded in London and produced by Richard Perry, this LP is sure to make a terrific impact on the disc scene in the months to come. The musicianship of the girls (they are their own backup group) as well as their vocals makes this album a strong entry. There is quality throughout on such cuts as "Knock On My Door," "The First Time," "Wonderful Feeling" and "Think About the Children," penned by the girls. Will receive much airplay and strong sales will follow.



POP
BRAVE BELT—
 Brave Belt II.
 Reprise MS 2057
 Brave Belt, a Canadian based group, consists of Randy & Rob Bachman, C.F. Turner and Chad Allen. Chad and Randy were founding members of the Guess Who and were responsible for much of that group's early success. The music on this album is cleanly precise, the vocals sure and strong. All eleven tracks have commercial feasibility, especially potent are "Be A Good Man," "Another Way Out," "Too Far Away" and "Summer Soldier."



POP
JESSE COLIN YOUNG—
 Together.
 Warner Bros. BS 2588
 Young's solo LP debut is a sensual sound experience in which the natural, rhythmic and extemporaneous-sounding vocals of the Youngbloods' lead vocalist carries entertainment to its highest limits. Featured cuts (many written by Young) include his recent single "Peace Song," "6 Days On the Road," "Good Times," "Together" and a reprise of the Youngbloods' "It's A Lovely Day."



POP
ALEX TAYLOR—
 Dinnertime.
 Capricorn CP 0101 (Warner Bros.)
 Alex Taylor is a sadly underrated performer. Having to compete with not just one famous sibling but three he seems to have acquired an ill-deserved reputation as being fourth man on the totem-pole. His voice, although bearing a similarity to his brothers, has a gutsy, virile quality, while his material seems more heavily blues oriented. Good sounds abound on Steven Stills' "Four Days Gone."



SOUNDTRACK
SOUNDTRACK—
 Cabaret.
 ABC ABCD 752
 Liza Minnelli and Joel Gray (who re-creates his award winning Broadway role) share the limelight in this soundtrack from the forthcoming film musical. Songs that are new for the film include Miss Minnelli's "Mein Herr" and "Maybe This Time" and "Money, Money," performed by Miss Minnelli and Gray. "Cabaret," "Tomorrow Belongs To Me," "Two Ladies," and especially "Wilkommen" sound like the most exciting transfers from stage to screen.



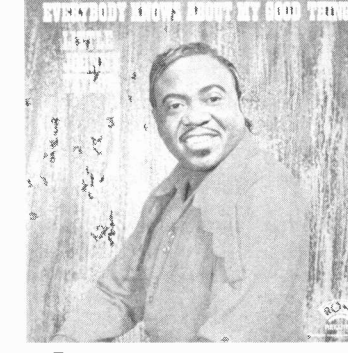
COUNTRY
PORTER WAGONER—
 What Ain't to Be, Just Might Happen.
 RCA LSP 4661
 With automatic precision, Porter Wagoner has produced one of the longest strings of best-selling records in the country music field. With sidemen like Buck Trent and Pete Drake, Wagoner offers "What Ain't to Be, Just Might Happen," "More Than Words Can Tell," and "Comes and Goes." Chalk up another big album for Mr. Wagoner. Dealers should tie in promotions with his TV show where possible.



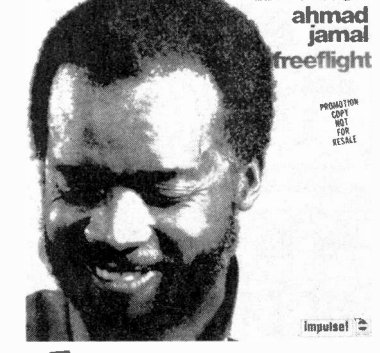
COUNTRY
STATLER BROTHERS—
 Interview.
 Mercury SR 61358
 Literally the best album ever produced by the Statlers. "Do You Remember These" warrants heavy pop airplay. "Got Leavin' on Her Mind" is very good, as are the Statler versions of "Take Me Home, Country Roads" and "Never Ending Song of Love."



CLASSICAL
JULIAN & JOHN—
 Julian Bream & John Williams.
 RCA Red Seal LSC 3257
 A community of guitar virtuosity has wittily created an exquisite recital focusing on an acumen of 17-20 century European literature. Unique in variety, profound in sensitivity this emotive collage contains, among other delights, works by Sor; "Encouragement," Ravel; "Pavan For A Dead Princess," Carulli; "Duo In G," each representing a distinct genre of the plucked string medium. The concerted result is a rich sonority of grand artistic dimension.



SOUL
LITTLE JOHNNY TAYLOR—
 Everybody Knows About My Good Thing.
 Ronn LPS 7530
 Bluesman's first LP for the label is a real treat. Other than the single hit (the title cut) the album also contains "It's My Fault Darling," "Baby Get Hip To Yourself" and "Sweet Soul Woman." Package will create excitement and new fans for Little Johnny Taylor.



JAZZ
AHMAD JAMAL—
 Freeflight.
 Impulse AS 9217
 Jazz is resurging back around the nation's campuses; it never dwindled in popularity abroad, as this live performance recorded in Switzerland by Ahmad Jamal proves. "Poinciana" impresses you from the first with its dramatic, pop-appeal power, but Jamal scores on all cuts. A very excellent album.

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending March 4, 1972

Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	WITHOUT YOU	12 Nilsson (Richard Perry), RCA 74-0604	34	20	STAY WITH ME	10 Faces (Glyn Johns/Faces), Warner Bros. 7545	68	—	KING HEROIN	1 James Brown (James Brown), Polydor 14116
2	2	HURTING EACH OTHER	8 Carpenters (Jack Daugherty), A&M 1322	35	29	FOOTSTOMPIN' MUSIC	9 Grand Funk Railroad (Terry Knight), Grand Funk 1841 (Capitol)	69	74	GOIN' DOWN (On the Road to L.A.)	4 Terry Black & Laurel Ward (Bill Gilliland-Roger Cook), Kama Sutra 540 (Buddah)
3	3	PRECIOUS & FEW	14 Climax (Larry Cox), Rocky Road 30,000 (Bell)	36	36	NICKEL SONG	7 Melanie (Peter Schekeryk), Buddah 268	70	76	MR. PENGUIN Pt. 1	5 Lunar Funk (Tedrolee Prod.), Bell 45,172
4	5	DOWN BY THE LAZY RIVER	7 Osmonds (Michael Lloyd & Alan Osmond), MGM 13324	37	39	YOU WANT IT, YOU GOT IT	9 Detroit Emeralds (Katouzzion Prod.), Westbound 192 (Janus)	71	71	(Oh Lord Won't You Buy Me a)	6 MERCEDES BENZ
5	8	EVERYTHING I OWN	6 Bread (David Gates), Elektra 45765	38	60	PUPPY LOVE	2 Donny Osmond (Mike Curb & Dan Costa), MGM 14367	72	67	GIMMIE SOME MORE	7 J.B.'s (James Brown), People 602 (Polydor)
6	7	LION SLEEPS TONIGHT	10 Robert John (Hank Medress & Dave Appell), Atlantic 2846	39	48	ROUNDABOUT	4 Yes (Yes and Eddy Offord), Atlantic 2854	73	85	AFRO STRUT	2 Nite-Liters (Fuqua Productions), RCA 74-0591
7	13	HEART OF GOLD	5 Neil Young (Elliot Mazer & Neil Young), Reprise 1065	40	64	IN THE RAIN	2 Dramatics (Tony Hester under the supervision of Don Davis) Volt 4075	74	75	STANDING IN FOR JODY	7 Johnnie Taylor (Don Davis), Stax 114
8	4	LET'S STAY TOGETHER •	14 Al Green (Willie Mitchell), Hi 2202 (London)	41	45	NO ONE TO DEPEND ON	4 Santana (Santana), Columbia 4-4552	75	77	CHEER	5 Potliquor (Jim Brown), Janus 179
9	10	SWEET SEASONS	6 Carole King (Lou Adler), Ode 66022 (A&M)	42	49	CRAZY MAMA	6 J. J. Cale (Audie Ashworth), Shelter 7314 (Capitol)	76	—	SUAVECITO	1 Malo (David Rubinson), Warner Bros. 7559
10	14	BANG A GONG (Get It On)	10 T. Rex (Tony Visconti), Reprise 1032	43	44	UNTIL IT'S TIME FOR YOU TO GO	6 Elvis Presley, RCA 74-0619	77	—	THE FIRST TIME EVER I SAW YOUR FACE	1 Roberta Flack (Joel Dorn), Atlantic 2864
11	12	THE WAY OF LOVE	6 Cher (Snuff Garrett), Kapp 2158 (MCA)	44	46	HANDBAGS AND GLADRAGS	4 Rod Stewart (Lou Reizner), Mercury 73031	78	—	SON OF THE FATHER	1 Georgio (Stop Intrenational Prod.), Dunhill 4304
12	9	AMERICAN PIE •	15 Don McLean (Ed Freeman), United Artists 50856	45	59	GLORY BOUND	4 Grass Roots (Steve Barri), Dunhill 4302 (ABC)	79	—	HEARTBROKEN BOPPER	1 Guess Who (Jack Richardson for Nimbus 9), RCA 74-0659
13	6	JOY	10 Apollo 100 (Miki Dallon), Mega 615-0050	46	52	COULD IT BE FOREVER	3 David Cassidy (Wes Farrell), Bell 45-187	80	83	WHITE LIES	5 Grin (David Briggs), Spindizzy 4005 (CBS)
14	27	MOTHER AND CHILD REUNION	5 Paul Simon (Roy Halee/Paul Simon), Columbia 4-45547	47	50	LOVE ME, LOVE ME LOVE	6 Frank Mills (Frank Mills), Sunflower 118 (MGM)	81	89	LIVING WITHOUT YOU	2 Manfred Mann's Earth Band (David Mackay), Polydor 14113
15	15	DON'T SAY YOU DON'T REMEMBER	12 Beverly Bremers (Victrix Prod.), Scepter 12315	48	43	THE WITCH QUEEN OF NEW ORLEANS	16 Redbone (Pat Vegas & Lolly Vegas), Epic 5-10749 (CBS)	82	84	WHAT IT IS	2 Undisputed Truth (Norman Whitfield), Gordy 7114 (Motown)
16	16	MY WORLD	6 Bee Gees (Bee Gees & Robert Stigwood), Atco 6871	49	40	KISS AN ANGEL GOOD MORNING	16 Charley Pride (Jack Clement), RCA 74-0550	83	86	WAKING UP ALONE	3 Paul Williams (Michael Jackson), A&M 1325
17	18	FLOY JOY	9 Supremes ("Smokey"), Motown 1195	50	51	NOW RUN AND TELL THAT	5 Denise LaSalle (Crajon Ents.), Westbound 201	84	—	LOUISIANA	1 Mike Kennedy (Alain Milhaud), ABC 11309
18	11	NEVER BEEN TO SPAIN	11 Three Dog Night (Richard Podolor), Dunhill 4299	51	42	THAT'S THE WAY I FEEL ABOUT 'CHA	13 Bobby Womack (Free Productions & Muscle Shoals Sound), United Artists 50847	85	—	TINY DANCER	1 Elton John (Gus Dudgeon), Uni 55318 (MCA)
19	22	JUNGLE FEVER	8 Chakachas (Roland Kluger), Polydor 15030	52	63	TAURUS	3 Dennis Coffey and the Detroit Guitar Band (Mike Theodore), Sussex 233 (Buddah)	86	88	NICE TO BE WITH YOU	2 Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)
20	47	A HORSE WITH NO NAME	3 America (Ian Samwell), Warner Bros. 7555	53	69	DO YOUR THING	2 Isaac Hayes (Isaac Hayes), Enterprise 9042 (Stax/Volt)	87	87	(Love Me) LOVE THE LIFE I LEAD	3 Fantastics (January Music), Bell 45,157
21	31	I GOTCHA	7 Joe Tex (Buddy Killen), Dial 1010 (Mercury)	54	37	FEELIN' ALRIGHT	15 Joe Cocker (Denny Cordell for Tarantula Prod.), A&M 1063	88	90	UP IN HEAH	2 Ike & Tina Turner (Gerhard Augustin), United Artists 50881
22	23	I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)	6 Donnie Elbert (Donnie Elbert), Avco 4587	55	62	EVERY DAY OF MY LIFE	6 Bobby Vinton (Jimmy Bowen), Epic 5-10822 (CBS)	89	93	TELL 'EM WILLIE BOY'S A'COMIN'	3 Tommy James (Tommy James, Bob King & Pete Drake), Roulette 7119
23	32	ROCK AND ROLL LULLABY	4 B. J. Thomas (Steve Tyrell-Al Gorgoni), Scepter 12344	56	55	TOGETHER LET'S FIND LOVE	10 5th Dimension (Bones Howe), Bell 45-170	90	—	ROCK ME ON THE WATER	1 Linda Ronstadt (John Boylan), Capitol 3273
24	19	ANTICIPATION	13 Carly Simon (Paul Samwell-Smith), Elektra 45759	57	61	IRON MAN	6 Black Sabbath (Rodger Bain), Warner Bros. 7530	91	—	CHANTILLY LACE	1 Jerry Lee Lewis (Jerry Kennedy), Mercury 73273
25	25	AIN'T UNDERSTANDING MELLOW	13 Jerry Butler & Brenda Lee Eager (Gerald Sime & Jerry Butler), Mercury 73255	58	56	BRIAN'S SONG	6 Michel Legrand (Michel Legrand), Bell 45-171	92	92	IT'S FOUR IN THE MORNING	4 Faron Young (Jerry Kennedy), Mercury 73250
26	17	DAY AFTER DAY	14 Badfinger (George Harrison), Apple 1841	59	78	A COWBOYS WORK IS NEVER DONE	2 Sonny & Cher (Sonny Bono & Snuff Garrett), Kapp 2163 (MCA)	93	95	KEEP ON DOIN' WHAT YOU'RE DOIN'	2 Bobby Byrd (James Brown), Brownstone 4205 (Polydor)
27	35	RUNNIN' AWAY	5 Sly & the Family Stone (Sly Stone), Epic 5-10829 (CBS)	60	79	BETCHA BY GOLLY, WOW	2 Stylistics Featuring Russell Thompkins Jr. (Thom Bell), Avco 4591	94	99	YOUR PRECIOUS LOVE	2 Linda Jones (J. Robinson & G. Harris), Turbo 021 (All Platinum)
28	21	BLACK DOG	11 Led Zeppelin (Jimmy Page), Atlantic 2849	61	73	DAY I FOUND MYSELF	3 Honey Cone (Staff), Hot Wax 7113 (Buddah)	95	97	IT'S ALL UP TO YOU	2 Dells (Charlie Stepney), Cadet 5689 (Chess-Janus)
29	30	SOFTLY WHISPERING I LOVE YOU	7 English Congregation (John Burgess), Atco 6865	62	—	TAKE A LOOK AROUND	1 Temptations (Norman Whitfield), Gordy 7115 (Motown)	96	96	DA DOO RON RON	3 Ian Matthews (Ian Matthews), Vertigo 103 (Mercury)
30	38	TALKING LOUD AND SAYING NOTHING	4 James Brown (James Brown-Brother Production), Polydor 14109	63	65	SLIPPIN' INTO DARKNESS	7 War (Jerry Goldstein), United Artists 50867	97	—	SWEET SIXTEEN	1 B.B. King (Ed Michel), ABC 11319
31	33	WE'VE GOT TO GET IT ON AGAIN	7 Addrissi Brothers (Norbert Putnam), Columbia 4-45521	64	66	DIAMONDS ARE FOREVER	6 Shirley Bassey (John Barry), United Artists 50845	98	98	YOU GOT ME WALKING	2 Jackie Wilson (Carl Davis & Johnny Moore), Brunswick 55467
32	28	FIRE AND WATER	11 Wilson Pickett (Brad Shapiro & Dave Crawford), Atlantic 2850	65	68	THAT'S WHAT LOVE WILL MAKE	4 Little Milton (Don Davis), Stax 0111	99	—	SINCE I FELL FOR YOU	1 Laura Lee (Stagecoach Prod.), Hot Wax 10602 (Buddah)
33	34	RING THE LIVING BELL	6 Melanie (Peter Shekeryk), Neighborhood 4202 (Famous)	66	54	COUNTRY WINE	6 Raiders (Mark Lindsay), Columbia 4-45335	100	—	BRANDY	1 Scott English (Dave Bloxham), Janus 171

HOT 100 A-Z—(Publisher-Licensee)

Afro Strut (Dunbar, BMI)	73	Do What You Set Out To Do (Don, BMI)	67	Never Been to Spain (Lady Jane, BMI)	18	Sweet Sixteen (Modern Music, BMI)	97
Ain't Understanding Mellow (Butler/Chappell, ASCAP)	25	Do Your Thing (East/Memphis, BMI)	53	Nice To Be With You (Interior, BMI)	86	Take A Look Around (Jobete, BMI)	62
American Pie (Yahveh/Mayday, BMI)	25	Don't Say You Don't Remember (Sunbury, ASCAP)	15	Nickel Song (Kama Rippa/Amelaine, ASCAP)	36	Talking Loud and Saying Nothing (Dyanatone/Belinda, BMI)	50
Anticipation (Quackenbush, ASCAP)	24	Down by the Lazy River (Kolob, BMI)	4	No One to Depend On (Petra, BMI)	41	Taurus (Interior, BMI)	52
Bang a Gong (Get It On) (Tra-Essex, ASCAP)	10	Everything I Own (Screen Gems-Columbia, BMI)	55	Now Run and Tell That (Ordano/Bridgeport, BMI)	50	Tell 'Em Willie Boy's A'Comin' (Mandan, BMI)	89
Batcha By Golly, Wow (Bellboy/Assorted, BMI)	60	Feelin' Alright (Alma, ASCAP)	54	(Oh Lord, Won't You Buy Me a) Mercedes Benz (Stricup, ASCAP)	71	That's the Way I Feel About 'Cha (Unart/Tracebob, BMI)	61
Bitcha (Superhype, ASCAP)	28	Fire and Water (Irving, BMI)	32	Precious and Few (Caesar's Music Library/Emerald City, ASCAP)	7	That's What Love Will Make (Trice, BMI)	55
Brandy (Graphle/Screen Gems-Columbia, BMI)	100	Flay Joy (Jobete, BMI)	77	Puppy Love (Spanka, BMI)	3	The Way of Love (Chappell, ASCAP)	83
Brian's Song (Colgems, ASCAP)	98	Jungle Fever (Intersong, USA/Chappell, ASCAP)	54	Ring the Living Bell (Neighborhood, ASCAP)	33	Together Let's Find Love (Fifth Star, BMI)	56
Chantilly Lace (Glad, BMI)	51	Keep On Doin' What You're Doin' (Dyanatone/Belinda, BMI)	77	Rock and Roll Lullaby (Summerhill Songs/Screen Gems-Columbia, BMI)	43	Until It's Time for You to Go (Gypsy Boy, ASCAP)	48
Cheer (Flypaper, BMI)	75	King Heroin (Dyanatone/Belinda, BMI)	35	Rack Me On the Water (Open Window, BMI)	23	Up in Heah (Hub/Unart, BMI)	43
Could It Be Forever (Pocketful of Tunes, BMI)	46	Kiss An Angel Good Morning (Playback, BMI)	49	Roundabout (Corillon, BMI)	90	Waking Up Alone (Alma, ASCAP)	81
Country Wine (Daria, ASCAP)	66	Let's Stay Together (Jec, BMI)	8	Roundabout (Corillon, BMI)	39	The Way of Love (Chappell, ASCAP)	83
A Cowboys Work Is Never Done (Chrismarc, BMI)	59	Lion Sleeps Tonight (Folkways, BMI)	72	Runnin' Away (Stone Flower, BMI)	27	What Is It (Jobete, BMI)	31
Crazy Mama (Moss Rose, BMI)	42	Living Without You (January, BMI)	65	Since I Fell For You (Warner Bros. ASCAP)	99	White Lies (Hilmer, ASCAP)	82
Do Doo Ron Ron (Mother Bertha/Trio, BMI)	96	Louisiana (Wingate, ASCAP)	45	Slippin' Into Darkness (United Artists, ASCAP)	63	Witch Queen of New Orleans, The (Novalene/Blackwood, BMI)	80
Day After Day (Apple, ASCAP)	26	Love Me, Love Me Love (North Country, BMI)	84	Safely Whispering I Love You (Maribus, BMI)	29	Without You (Apple, ASCAP)	9
Day I Found Myself (Gold Forever, BMI)	61	(Love Me) Love the Life I Lead (Maccauley, BMI)	87	Son of the Father (Trousdale, BMI)	78	You Got Me Walking (Julio/Brian, BMI)	1
Diamonds Are Forever (Unart, BMI)	64	Mother and Child Reunion (Charing Cross, BMI)	14	Standing in for Jody (Groovesville, BMI)	74	You Want It, You Got It (Bridgeport, BMI)	37
	64	Mr. Penguin Pt. 1 (Colgems, ASCAP)	79	Stay With Me (Warner Bros., ASCAP)	24	Your Precious Love (Conrad, BMI)	94
	20	A Horse With No Name (WB, ASCAP)	20	Suavecito (Cenierbury, BMI)	76		
				Sweet Seasons (Screen Gems-Columbia, BMI)	9		

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

We Love To Say “You Told Us So.”

**We told you the first time when their
debut album, GOOSE CREEK SYMPHONY (ST-444) was released.**

**We told you again when their second LP,
WELCOME TO GOOSE CREEK (ST-690), was released.**

**Then, you told us—by making their single (Oh Lord Won't You
Buy Me A) MERCEDES BENZ (3246) #1 in
Birmingham and Knoxville, to say nothing of the heavy play in
Atlanta, Baton Rouge, Chicago, Columbus, Dallas,
Hartford, Little Rock, Los Angeles, Louisville, Memphis, Nashville,
Norfolk, Omaha, Orlando, Raleigh, San Antonio,
Tampa, and Winston-Salem. And the fantastic chart action.
So, you told us so (finally).**

**By the way, Goose Creek will have a new album out in April.
You told us so...**



From The Music Capitals of the World

DOMESTIC

• Continued from page 17

porary Hotel booking. . . . The organist is also writing a book on jazz. "Let Me Set You Straight," which has several publishers interested. **SARA LANE**

SAN FRANCISCO

Grunt's **Hot Tuna** due for a new single and album release just prior to their April 3 appearance at New York's Carnegie Hall. . . . **Duke Ellington** orchestra into Marin's Civic Center, San Rafael, for one concert on March 5. . . . **Mel Torme** the next attraction at the Fairmont Hotel's Venetian Room from Thursday (24) through March 15. "The Velvet Fog" is now recording for London-distributed Flamingo label. . . . **AGL Productions** promoting the **Van Morrison** concert on March 3 at Berkeley's Community Theatre.

RCA's Eddy Arnold at the Circle Star Theatre, San Carlos, for six shows from March 14 through 18. . . . Atlantic's **Yes** and **Reprise's Wild Turkey**, both English groups, share the bill at the city's Winterland for two nights on March 10 & 11. . . . **Joni Mitchell** and **Jackson Browne** at Berkeley's Community Theatre on March 11, followed by **Sussex's Bill Withers** on the 12.

The **Allman Bros.** at Winterland on March 3 & 4, to be followed by **Black Sabbath, Yes** and **Wild Turkey** on March 10-11 and **Emerson, Lake & Palmer** on March 24-25. . . . **Sammy Davis Jr.** the Circle Star Theatre attraction March 6 through 12 and **Dionne Warwick** in from March 21 through 26. . . . Congregation **Kol Emeth, Palo Alto**, sponsoring two nights of concerts with **Theodore Bikel** at the Flint Center, Cupertino, on March 11 & 12. **PAUL JAULUS**

LAS VEGAS

Leslie Uggams and **Marty Allen** appearing at the Flamingo with **Sandler & Young** taking over the stage Thursday (16). . . . **RCA's Jimmy Dean** backed by **The Imperials** headlining the Landmark. . . . **Tony** and **Emmy** winner **Diahann Carroll** with **Bill Cosby** at the Hilton close Wednesday (15). . . . **Dawn**, featuring **Tony Orlando** made one of their rare personal appearances when they opened in the Hilton's Casino Theater. This appearance also launches their first nationwide concert tour.

Columbia's **Billy Joe Royal** opened at the Flamingo. His Sing Along With Me commercial for Coca-Cola filmed on location at the Grand Canyon is the singer's first national commercial. . . . **Pete Barbuti** is at the Sahara's Casbar Theater for a fortnight while **Prentice Minner** is closing a three-week stand there. . . . **Cliff** and **Claude Trenier** return to the Flamingo April 27.

The Negro History display in the Boulevard Shopping Mall featured **The Platters** autographing records. . . . Columbia's **Jim Nabors** who plays the Sahara will do a benefit for the Olympic Committee at Disney World in Florida. . . . **RCA's Julie Budd** did a Cancer Society benefit in Los Angeles. . . . **KENO** radio sponsoring a voter registration campaign while **KLUC** radio launched an ecology clean-up effort Saturday (18). **GANA** productions will provide a free box lunch for all participants.

Eleanor Grasso, right arm to **Hughes Hotel's Walter Kane** back at work after being in Sunrise Hospital. . . . Sahara's entertainment director **Arvid Nelson** remains in Sunrise. . . . **Marilyn Michaels** had to delay her Riviera opening a week due to illness. **Bobby Vinton** filled in.

Judy Lynn's Amaret "Winterwood" release is number one on the

KRAM radio survey. "Elvis Now" is the station's album of the week. . . . **Joan Rivera** who recently closed at Caesars Palace opened Friday (10) at Caesar's Monticello in Framingham, Mass., for 12 days. . . . **Decca's Marshello Co.** at the Golden Nugget. . . . **Ballin' Jack**, a five-piece Columbia rock recording group originating from the Northwest, appeared at the University of Nevada, Las Vegas. . . . More than 30,000 persons have seen the **Folies Bergere** since its opening at the Tropicana. **LAURA DENI**

CINCINNATI

Blonde canary **Marian Spelman**, long a regular on **Bob Braun's "50-50 Club"** on **WLW-T** and affiliated stations, has signed a new two-year contract with **Avco Broadcasting**. . . . **Way Productions** last week cut its initial major album session for **Almond Tree Records** at **Rusty York's Jewel Studios** here. Title of the album is "Pressed Down, Shaken Together and Running Over," the same name as the group that cut it. The 16-track session was engineered by **Ron Solomon** and produced by **Ted Ferrell**, Way director, and **Steve Heefner**, formerly **Steve O'Shea**, of **WCBS**, New York. Others who cut sessions at Jewel recently were **Jim Franklin**, of Detroit; the **Ritual**, hard-rock group; the **Tell-It-Like-It Is Singers**, a 20-voice choir; the **Melodaires Trio**, the **Christian Quartet**, the **Trace Family**, and **Shelby Osborne** and the **Rhythm Masters**.

Onah L. Spencer, 71, well-known jazz composer and songwriter and staff writer for **Down Beat** magazine, died here recently following a heart attack. He wrote much special material for **Louis Armstrong**, **Dinah Washington** and other jazz greats and was generally credited with discovering **Lena Horne** and **Lil Green**.

Johnny Broderick and **Charlotte Arren**, who appeared in vaude, niteries and musical comedy here and abroad for many years, are living in retirement in Port Charlotte, Fla., where Johnny has reactivated his music publishing business. Broderick, who in the past has written much special material for the late **Mahalia Jackson**, has a new religious album containing eight of his originals coming out next week.

"The **Nick Clooney Show**" which operated on a music-talk format over **WCPO-TV**, from 12:30 to 1:30 p.m. five days a week, since June, 1969, was canceled recently. Despite the show's high ratings, the show was losing money, according to **Robert Gordon**, station's general manager. Also out as a result of the cancellation are singer **Len Mink** and **Jerry Conrad's** **Rhythm & Brass**. Before joining **WCPO-TV**, **Nick Clooney** appeared on **WLW-T** and **WLW** Radio here for three years and at **WLW-C**, Columbus, Ohio, for a year.

CTI and **Kudo Records** presented "Winter Jazz," featuring **Freddie Hubbard**, **Hubert Laws**, **Stanley Turrentine**, **Esther Phillips**, **Grover Washington Jr.**, **George Benson**, **Hank Crawford**, **Johnny Hammond**, **Ron Carter**, **Airto** and **Frankie Crocker**, at **Music Hall** Feb. 24 at a \$6.50 top. . . . "Jesus Christ Superstar," featuring the original English Opera Company, set for four performances at **Music Hall** March 6-9.

Lou Miller, formerly with **Rite Records** here, is now general manager of **Nashville Recording** Plating in that Tennessee city. . . . **Mel Torme**, during his recent stint at the **Lookout House**, Covington, Ky., was approached by **WCPO-TV** general manager with the possibility of hosting a live talk-music seg on a string of Ohio stations. . . . Promoter **Martin Cohn** has **Shirley Bassey**, backed by the

TENNIS MEET SET IN APRIL

LOS ANGELES—The first annual Music Industry Gold Racket Tennis Tournament will be held here April 15-16. Proceeds will go to various charities. The board of directors of the meeting include chairman **Jay Cooper**, **Bob Fead**, **Don Blocker**, **Mickey Goldsen**, **Barry Gross**, **Marty Kuppa**, **Bob Levinson**, and **Better Richards**. Anyone wishing to enter should call 213-469-0151.

ASCAP Awards \$4,250 To Law School Students

NEW YORK—ASCAP has awarded \$4,250 to six law school students, the national winners in the 1971 Nathan Burkan Memorial Competition for their outstanding papers dealing with copyright law.

First prize of \$1,500 was won by **Barry W. Tyerman** of Los Angeles, a 1971 graduate of the University of California School of Law at Los Angeles. His essay was entitled "The Economic Rationale for Copyright Protection for

Published Books: A Reply to Professor Breyer."

Marshall J. Nelson of Chicago, a third-year student at Northwestern University School of Law, took second prize of \$1,000 for his paper, "Jazz and Copyright: A Study in Improved Protection."

Third prize of \$750 went to **John Walton Lang** of Austin, a third-year student at University of Texas School of Law, for his essay, "Performance and the Right of the Performing Artist."

Steven L. Sparkman of Plant City, Fla., a third-year student at Florida State University College of Law, won fourth prize of \$500 for his paper, "Tape Pirates: The New 'Buck'-aneers'."

Joint fifth prizes of \$250 were awarded to **Mrs. Sara Jane Boyers** and **Frank R. Curtis**. Mrs. Boyers, a 1971 graduate of University of Southern California Law Center, was cited for her essay, "Protection for the Artist: The Alternatives." She lives in Santa Monica, Calif. **Curtis** shared fifth prize for his paper, "Protecting Authors in Copyright Transfers: A Study of Section 203 of the Copyright Revision Bill." A Brooklyn resident, **Curtis** is a 1971 graduate of Yale University Law School.

Copyright P' On 10 Labels

LOS ANGELES—Ten record labels have used the encircled P, which indicates the recording is copyrighted, on records received by **Billboard** for review on or before Feb. 15, 1972.

In a check of the records, it was found that **Elektra**, **Prophesy**, **Hi MAM**, **London**, **Win or Lose**, **Event**, **Polydor**, and **Big Tree** and **Bell** put the encircled P, indicating that the record has been copyrighted under provisions of S 646.

Copyright Office Counsel **Abraham A. Goldman**, when queried (**Billboard**, Jan. 29), said the date the recording is "fixed" in final form is the testing point. Only records or tapes fixed in final form on or after Feb. 15th, the day the law became effective, could be copyrighted with the encircled P. Counsel **Goldman** explained that his office's definition of fixation is: "A series of sounds constituting a sound recording is 'fixed' when that complete series is first produced on a final master recording that is later reproduced on published copies."

Alithia Indie Distribution Network Keeps Growing

NEW YORK—Alithia Records is continuing to build its network of independent distributors. Recently lined up are: **A&L Distributors**, Philadelphia; **Best & Gold**, Buffalo; **Bee Gee Distributors**, Albany; **Summit Distributors**, Chicago; **AMI Distributors**, Detroit; and **Music Media**, Cleveland. Alithia, which was set up a few months ago in North Bergen, N.J., launched its independent distributorship ties with **International Recotape**, New York, and **Music Suppliers**, Boston.

Vito Samela, vice president and general manager of Alithia, said, "We will continue to add distribution on an area basis until we have full national coverage." The label's first release is an album titled "Walden" and Samela said that the company is assisting the independent distributors by direct mailing

to all commercial and college stations in their markets. "In addition," he said, "we have hired independent promotion men in certain areas to assist the distributor, and radio spots are utilized to the fullest."

In addition, the **Nature Group**, who appear on "Walden" LP, have completed rehearsals and are ready to start a tour of the college circuit. The group is handled by the **Doris O'Donnell Agency**.

In other areas, three singles are being readied for release by Alithia in the next month. Talks are being held for artists, product, Canadian and International Distribution, record club and tape manufacturing. Also, an agreement has been signed with **Robbins, Feist and Miller** for publishing and a song folio on "Walden."

Steady Invests in Planned Bway Show; Others Expand

NEW YORK—Steady Records has invested in the upcoming Broadway property, "Catch My Soul," which won awards last year in its West End and touring productions in America. Film rights to the show have been sold to **MetroMedia**. Last year, Steady invested in the Broadway production of "Ari," the musical adaptation of **Leon Uris'** novel, "Exodus."

In other areas, the **Steady Phase II** operation and **Scepter Records** have signed a distribution deal in the U.S. Steady has also completed negotiations with **Victrix Productions**, which produced **Beverly Bremers'** chart single, "Don't Say You Don't Remember." **Johnny Maestro** will also produce for Steady.

Steady has pacted its new artists with a view towards exploiting the

sales phenomenon of cafe appearances stimulating singles sales. Signed by the label are **Phil Flowers**, **Joey Dee**, **Louis Lee** and **Kaye Stevens**. Also on the Steady roster is **Eddie Lovette**.

The company has also signed the **Original American Touring Company** and the **American Rock Opera Company**, both of which play numerous college dates in the U.S. and Canada. Road show performances of "Catch My Soul" by the two companies are scheduled prior to the Broadway opening of the show.

Steady is now renewing overseas licensing agreements which expire in March.

Signings

• Continued from page 16

and is at the **Bitter End** in New York through March 6. . . . **Claudia Linear**, who has done backup vocals for **Leon Russell**, **Mad Dogs and Englishmen**, **Ry Cooder** and **Ike and Tina Turner**, has signed with **Warner Bros**. The label has also signed **Adam Mitchell** to a recording contract. He produced and arranged the first **Warner Bros.** album by the new Canadian group, **Fludd**. . . . The **Don Les Harmonicats** have signed with the **Vic Beri** management division of **VMI Records**. . . . **Laff Records** has signed comedy team **Richard & Willie**, as well as **Joe E. Ross** of the television series, "Car 54, Where Are You?"

Woody Herman Orchestra, booked for a March 17 appearance at **Memorial Auditorium**, Louisville, at a \$9 top. . . . **Harrison Jones**, protege of songwriter-promoter **Belva Shumate**, has a new release on **Tripp Universal Records**, coupling a pair of Belva's tunes, "Why" and "The Little Things You Do." **BILL SACHS**

RESERVE YOUR AD SPACE
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NARM ISSUE (MARCH 11)
NOW
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DISTRIBUTION

TOP LP's & TAPE

POSITION
106-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
106	110	14	LEON RUSSELL & MARC BENNO Asylum Choir II Shelter SW 8910 (Capitol)			NA
107	107	23	SONNY & CHER LIVE Kapp KS 3654 (MCA)			
108	111	16	MOM & DADS Rangers Waltz GNP Crescendo GNPS 2061			NA
109	83	11	NEW SEEKERS We'd Like to Teach the World to Sing Elektra EKS 74018			NA
137	2	2	B.B. KING L.A. Midnight ABC ABCX 743			
175	3	3	APOLLO 100 Joy Mega M31-1010			NA
112	94	10	ENGELBERT HUMPERDINCK Live at the Riviera, Las Vegas Parrot XPAS 71051 (London)			
113	122	4	DON McLEAN Tapestry United Artists UAS 5522			
114	114	4	RY COODER Into the Purple Valley Reprise MS 2052			
115	115	5	UNDISPUTED TRUTH Face to Face With the Truth Gordy G 959 L (Motown)			NA
116	118	55	BLACK SABBATH Paranoid Warner Bros. WS 1887	●		
117	102	77	CARPENTERS Close to You A&M SP 4271	●		
118	120	5	KENNY ROGERS & THE FIRST EDITION Ballad of Calico Reprise 2XS 6476			NA
119	123	18	CURTIS MAYFIELD Roots Curtom CRS 8009 (Buddah)			
120	121	29	CHI-LITES (For God's Sake) Give More Power to the People Brunswick BL 754170			NA
121	105	25	BARBRA JOAN STREISAND Columbia KC 30792	●		
150	2	2	ISAAC HAYES In the Beginning Atlantic SD 1599			NA
123	117	9	CAT STEVENS Very Young & Early Songs Deram DES 18061 (London)			
124	124	19	HERBIE MANN Push, Push Embryo SD 532 (Atlantic)			NA
125	109	6	HENRY MANCINI Big Screen, Little Screen RCA LSP 4630			NA
126	132	6	LAURA LEE Woman's Love Rights Hot Wax RA 708 (Buddah)			NA
127	112	80	ROBERTA FLACK Chapter Two Atlantic SD 1569	●		NA
128	119	147	CHICAGO TRANSIT AUTHORITY Columbia GP 8	●		NA
129	129	24	ISLEY BROTHERS Givin' It Back T-Neck TNS 3008 (Buddah)			NA
130	113	21	JACKSON 5/SOUNDTRACK Goin' Back to Indiana Motown M 742 L			NA
131	104	9	HILLSIDE SINGERS I'd Like to Teach the World to Sing Metromedia KMD 1051			NA
132	126	108	CHICAGO Columbia KGP 24	●		
133	133	3	CAPTAIN BEEFHEART Spotlight Kid Reprise MS 2050			
181	2	2	BETTY WRIGHT I Love the Way You Love Alston SD 33-388 (Atlantic)			NA
135	135	17	JERRY BUTLER Sagittarius Movement Mercury SR 61347			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
136	143	14	JOHN DENVER Aerie RCA LSP 4607			NA
137	128	5	JOHNNY MATHIS In Person at Las Vegas Columbia KG 30979			
138	139	43	JAMES TAYLOR Mud Slide Slim & the Blue Horizon Warner Bros. BS 2561	●		
139	130	49	PARTRIDGE FAMILY Up to Date Bell 6059	●		
140	131	11	MILES DAVIS Live Evil Columbia G 30954			
141	136	54	THREE DOG NIGHT Golden Biscuits Dunhill DS 50098	●		
142	—	1	CONWAY TWITTY & LORETTA LYNN Lead Me On Decca DL 75326 (MCA)			NA
143	151	24	ARETHA FRANKLIN Aretha's Greatest Hits Atlantic SD 8295			
144	153	10	ROD STEWART ALBUM Mercury SR 61237			NA
145	145	4	LEO KOTKIE Greenhouse Capitol ST 11000			NA
146	142	70	SLY & THE FAMILY STONE'S GREATEST HITS Epic KE 30325 (CBS)	●		
147	155	2	MANFRED MANN'S EARTH BAND Polydor PD 5015			NA
148	141	15	SONNY & CHER Best of Atco SD 33-219			NA
149	159	11	PAUL WILLIAMS Just An Old Fashioned Love Song A&M SP 4327			NA
150	149	23	BUDDY MILES LIVE Mercury SRM 2-7500			NA
151	154	11	WILSON PICKETT Don't Knock My Love Atlantic SD 8300			NA
152	108	12	RICHARD HARRIS My Boy Dunhill DSX 50116			NA
153	—	1	DONNY HATHAWAY Live Atco SD 33-306			NA
154	156	2	JOHN PRINE Atlantic SD B296			NA
155	166	7	BILLY PRESTON I Wrote a Simple Song A&M SP 3507			NA
156	157	5	DENISE LaSALLE Trapped By a Thing Called Love Westbound WB 2012 (Chess/Janus)			NA
157	165	6	LIGHTHOUSE Thoughts of Mcvin' On Evolution 3010 (Stereo Dimension)			NA
158	158	9	JR. WALKER & THE ALL STARS Moody, Jr. Soul S 733L (Motown)			NA
159	160	35	DONNY OSMOND ALBUM MGM SE 4782	●		NA
160	163	4	RAY CONNIFF & THE SINGERS I'd Like to Teach the World to Sing Columbia KC 31220			
161	145	13	DAVID FRYE Richard Nixon, Superstar Buddah BDS 5097			NA
162	169	3	JAMES LAST Music From Across the Way Polydor PD 5505			NA
163	134	9	JESUS CHRIST, SUPERSTAR Original Broadway Cast Decca DL 1503 (MCA)			
164	164	4	LINDA RONSTADT Capitol SMAS 635			NA
169	161	14	SEALS & CROFTS Year of Sunday Warner Bros. BS 2568			
166	167	9	CHER Superpak United Artists UAS 88			NA
167	171	14	URIAH HEEP Look at Yourself Mercury SBM 1-614			NA
168	125	14	COMMANDER CODY & HIS LOST PLANET AIRMEN Ozone Paramount PAS 6017			NA

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
169	172	2	CANNONBALL ADDERLEY Black Messiah Capitol SW 8084			
170	116	12	KINKS Muswell Hillbillies RCA LSP 4644			NA
171	184	6	FREE MOVEMENT I've Found Someone of My Own Columbia KC 31136			NA
172	176	5	CRAZY HORSE Loose Reprise MS 2059			
173	194	2	KEITH EMERSON WITH THE NICE Mercury SRM 26500			NA NA
174	174	23	GODSPELL Original Cast Bell 1102			
175	177	8	LUTHER INGRAM I've Been Here All the Time Koko MOS 2201 (Stax/Volt)			
176	—	1	CRUSADERS 1 Blue Thumb BTS 6001 (Famous)			NA
177	—	1	PETER YARROW Peter Warner Bros. BS 2599			
178	185	5	RAY STEVENS Turn Your Radio On Barnaby Z 30809 (CBS)			NA
179	—	1	CANNED HEAT Historical Figures Ancient Heads United Artists UAS 5557			NA
180	192	3	POTLIQUOR Levee Blues Janus JLS 53033			NA
181	183	3	SOUNDTRACK/QUINCY JONES \$ A&M Reprise MS 2051			NA NA NA
182	182	3	TONY BENNETT Summer of '42 Columbia C 31219			
183	187	6	DETROIT Paramount PAS 6010			NA
184	162	5	NITTY GRITTY DIRT BAND All the Good Times United Artists UAS 5553			
185	199	2	STAPLE SINGERS Beatitude/Respect Yourself Stax 3002			
186	162	13	IT'S A BEAUTIFUL DAY Choice Quality Stuff/Anytime Columbia KC 30734			NA
187	189	2	JO JO GUNNE Asylum SD 5053 (Atlantic)			
188	188	5	FAMILY Fearless United Artists UAS 5562			NA
189	191	3	INCREDIBLE STRING BAND Liquid Acrobat As Regards the Air Elektra EKS 74112			NA
190	—	1	OHIO PLAYERS Pain Westbound WB 2045 (Chess/Janus)			NA
191	195	3	HAMILTON, JOE FRANK & REYNOLDS Hallway Symphony ABC/Dunhill DSX 50113			NA
192	193	2	LOU RAWLS Silk & Soul MGM SE 4809			
193	200	2	P G & E Columbia C 30362			NA
194	173	6	MAHAVISHNU ORCH. With JOHN McLAUGHLIN The Inner Mounting Flame Columbia KC 31067			NA NA
195	—	1	QUINCY JONES Ndeda Mercury SRM 2-623			NA
196	197	2	ARTHUR FIEDLER Plays the Music of Paul Simon Polydor PD 5018			NA
197	179	3	COUNTRY JOE McDONALD Incredible! Live! Vanguard VSD 79316			NA
198	180	5	GRIN 1 + 1 Spindizzy Z 31038 (CBS)			NA
199	—	1	BOBBY SHORT LOVES COLE PORTER Atlantic SD 2-606			NA
200	—	1	JIM CAPALDI Oh How We Danced Capitol SW 9314			

TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Cannonball Adderley	169
Allman Brothers	85
America	37
Apollo 100	111
Badfinger	31
Tony Bennett	182
Leonard Bernstein	100
Black Oak Arkansas	103
Black Sabbath	81, 116
Bread	10
James Brown	52
Jerry Butler	135
J.J. Cale	80
Canned Heat	179
Jim Capaldi	200
Captain Beefheart	133
George Carlin	74
Carpenters	46, 117
David Cassidy	15
Cheech & Chong	28
Cher	70, 166
Chicago	34, 128, 132
Chi-Lites	120
Dennis Coffey	69
Commander Cody & His Lost Planet Airmen	168
Ray Conniff	160
Ry Cooder	114
Alice Cooper	23
Country Joe McDonald	197
Crazy Horse	172
Papa John Creach	94
Crusaders	178
Miles Davis	140
John Denver	136
Detroit	183
Detroit Emeralds	99
Neil Diamond	61
Doors	59
Dramatics	38
Bob Dylan	27
Earth, Wind & Fire	92
Jonathan Edwards	104
Keith Emerson	173
Emerson, Lake & Palmer	16
Faces	7
Family	188
Arthur Fiedler	196
Firesign Theatre	87
Roberta Flack	41, 127
Aretha Franklin	21, 143
Free Movement	171
David Frye	161
Jerry Garcia	60
Marvin Gaye	101
Godspell	174
Grand Funk Railroad	22
Al Green	14, 78
Grin	198

Hamilton, Joe Frank & Reynolds	191
Richard Harris	152
George Harrison & Friends	2
Donny Hathaway	153
Isaac Hayes	32, 122
Jimi Hendrix	43
Hillside Singers	31
Honey Cone	72
Hudson & Landry	66
Humble Pie	77
Engelbert Humperdinck	112
Incredible String Band	189
Luther Ingram	175
Isley Brothers	129
It's A Beautiful Day	186
Michael Jackson	18
Jackson 5	26, 130
Jamming With Edward	33
Jesus Christ, Superstar	163
(Various Artists)	57
Jesus Christ, Superstar (Broadway)	163
Jethro Tull	65
Jo Jo Gunne	187
Elton John	20
Quincy Jones	102, 195
B.B. King	110
Carole King	3, 19
King Crimson	76
Kinks	170
Gladys Knight & The Pips	73
Leo Kottke	145
Led Zeppelin	8
Denise LaSalle	156
James Last	162
Laura Lee	126
John Lennon	84
Lighthouse	157
Don McLean	1, 113
Mahavishnu Orchestra	194
Malo	50
Henry Mancini	125
Herbie Mann	124
Manfred Mann	147
Mark-Almond	98
Dave Mason	93
Johnny Mathis	137
Curtis Mayfield	119
Melanie	29
Buddy Miles	150
Mom & Dads	108
Moody Blues	83
Van Morrison	86
Mountain	82
Peter Nero	56
New Seekers	109
Nilsson	6
Nitty Gritty Dirt Band	184
Laura Nyro	105
Ohio Players	190
Original Cast: Jesus Christ, Superstar	??

Osibisa	67
Bobby Osmond	55
Osmonds	11, 159
P. G. & E.	193
Partridge Family	79, 139
Persuasions	90
Wilson Pickett	151
Potliquor	180
Elvis Presley	48
Billy Preston	155
Charley Pride	47
John Prine	154
Rare Earth	49
Lou Rawls	192
Redbone	75
Kenny Rogers & The First Edition	118
Rolling Stones	5
Lynda Ronstadt	164
Leon Russell & Marc Benno	106
Santana	36, 96
Seals & Croft	165
Bobby Short	199
Carly Simon	30
Paul Simon	9
Sly & The Family Stone	35, 146
Sonny & Cher	42, 107, 148
Soundtracks:	
Clockwork Orange	54
Diamonds Are Forever	89
\$	181
Fiddler On the Roof	64
Shaft	53
Summer of '42	95
Staple Singers	185
Cat Stevens	17, 63, 123
Ray Stevens	178
Persuasions	45, 144
Barbra Streisand	121
Stylistics	24
T. Rex	44
James Taylor	138
Temptations	25
Three Dog Night	39, 141
Traffic	13
TV Cast:	
All In the Family	71
TV Soundtrack:	
Goin' Back To Indiana	130
Conway Twitty & Loretta Lynn	142
Undisputed Truth	115
Uriah Heep	167
Jr. Walker & The All Stars	158
War	40
Dionne Warwick	58
Grover Washington, Jr.	62
Who	88, 91
Paul Williams	149
Wings	51
Bobby Womack	97
Betty Wright	134
Peter Yarrow	177
Yes	4, 68
Neil Young	12

Steve...
getting an
incredible response
to your performance
on television last week
of "Ain't No Sunshine"
"You Are My Sunshine"
I suggest we rush release this single...
Ben



Honolulu Market

• Continued from page 1

rock stations who claim they will expose contemporary music by local groups IF the sound is commercial. They avoid traditional material, but the goal of the association is not to exclusively perpetuate the tourist kind of music, but to rather develop commercial music forces.

Johnny Mercer is the first mainland composer to send Dant three compositions with a "Hawaiian orientation" which Dant hopes to get recorded.

The organization has been conducting its own songwriter's contest, selecting two titles each month, making demos and having them played on the all-Hawaiian station, KCCN. In April a final judging will take place, with the organization planning to have the winning song recorded.

One of Dant's projects is to rekindle interest among mainland labels which previously recorded Hawaiian musicians into recording rock with Hawaiian acts.

Dant claims one head of a major recording studio chain has indicated he would be interested in building a facility in Honolulu IF there are signs a recording center is viable.

Dant's selling pitch to artists is that they can relax in the splendor of Hawaii while recording in a combination vacation/recording situation, or record here while en route to concerts in the Pacific. There are already two small studios which handle the brunt of local label and advertising business.

The Hawaiian Corp., a conglomerate with interests in other businesses, is sponsoring the association, but the plan is to make it financially independent.

Dant is encouraged about the future: he is in the process of compiling results of a survey of mainland radio stations who were asked whether they would play music from Hawaii and if they would join the organization. Of 150 replies received in the first week, half said they would play music from Hawaii.

Musically, Liz Damon and the Orient Express have been the state's leading pop group, but they seem to have cooled off around the country.

Dant has recorded the Surfers and folksinger Denny Guy for Sunny Burke's Los Angeles-based Daybreak label, and has recorded two LPs for Irv Pinensky's new Trim label: Danny Kalekini and Barney and Leland Isaacs (in a more traditional setting).

Herb Ona's Flair label has had some local success with the Cooper Nickel, while Don McDiamid/Andy Anderson's Hula label has remained in the traditional field. Singer Ed Kenney is preparing his own LP. The Allis, managed by Pinensky, are on Trim, while Don Ho has ties with Reprise.

Pinensky, owner of the distributorship Eric of Hawaii, has four LPs in the can but no releasing dates.

In other relevant developments: a new form of LP packaging is on display in the Japanese department store, Shirokiya. It features a 16-inch by 12-inch hard cardboard display jacket with a full color photo of an artist. Japan Victor is

the label, calling the package a panel deluxe and retailing for \$11.95.

On the broadcasting front: KGU, the state's first station, is celebrating its 50th year. It has a good middle of the road policy, strengthened by heavy sports coverage. And Tom Moffatt, vice president at KPOI, is back on the air after a year and a half, working the 3-6 p.m. slot in a move to strengthen the station's ratings against KKUA.

'Love Story' Is Even Lovelier

• Continued from page 1

and had dinner with Charles Aznavour "and we were going to make a deal until we sat down to talk money. I couldn't begin to pay the kind of money they wanted . . . so we blew it." Other names discussed were Maurice Jarre and Michel LeGrand. But then he heard some of the music of Francis Lai and visited him at his home on Aug. 15. Lai's music for the film was recorded on Sept. 8 in France. Minsky brought it back and added it to the film for a sales meeting Sept. 16 and the rest is history.

The novel "Love Story" was written after the movie was filmed.

"I not only realized that the music in 'Love Story,' the first time I heard it when Lai played it for me on his accordion, was going to be important music commercially, but I damned near broke down. Because I knew exactly where it was going to go in the film.

"The music of 'Jory,' I visualize as being on the order of Tchaikovsky's 'Peter and the Wolf' where every time Peter appeared, you heard the theme. We believe a theme written for Jory, the hero of the film, will identify both with the boy and what we're trying to say in the movie.

Minsky is now wrapping up final work on "Jory," which was finished filming just recently in Durango, Mexico, under the direction of Barry Minsky, assistant to the producer.

"You make a picture and you finish the picture . . . but while you're making the film you're always thinking about the music. Music today—all music, including that for motion pictures, in my opinion—has got to make a statement. Music can many times say what you can't speak. It can reflect the culture of our time.

"Commercially, it can be worth more than the negative of the whole movie."

In the case of "Jory," Minsky said he wanted something unusual in regards to music because the time is 1880. "You've seen westerns that put a lot of canned music in to save money. I didn't want that. There've been some great westerns with great music. I think 'Jory' is going to be in that category."

Minsky headed the film department of the William Morris Agency in New York until he failed to arouse the company's interest in the script of "Love Story." He left William Morris to produce the film himself.

FM ACTION

Reporters: Ed Sciaky, WMMR-FM, Philadelphia; Dick Bozzi, WCBS-FM, New York; Ed Shane, WGLD-FM, Chicago; Harvey Holiday, WDAS-FM, Philadelphia; Ron Berger, WHCN-FM, Hartford; Rich Fitzgerald, KOL-FM, Seattle; Pete Larkin, WKTK-FM, Baltimore; Bob Cole, KSAN-FM, San Francisco; Mike Caldwell, WREK-FM, Atlanta; Steve Russell, KWFM-FM, Tucson; Doyle, WNCR-FM, Cleveland; Michael Dean, WBUS-FM, Miami Beach; Bruce Funkhouser, KINK-FM, Portland; Ken Wardell, KZAP-FM, Sacramento. These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

HARRY CHAPIN, "Heads and Tales," Elektra

Cuts: "Greyhound," "Any Old Kind of Day," "Empty," "Dogtown," "Taxi," "Same Sad Singer."
Stations: WHCN-FM, WKTK-FM, KWFM-FM, KINK-FM

FANNY, "Fanny Hill," Reprise

Cuts: "Think About the Children," "Knock On My Door," "The First Time."
Stations: KINK-FM

NEIL YOUNG, "Harvest," Reprise

Cuts: All
Stations: KZAP-FM, WDAS-FM, KWFM-FM, KOL-FM, KSAN-FM, WMMR-FM, KINK-FM, WCBS-FM, WHCN-FM, WBN-FM, WBUS-FM

ALEX TAYLOR, "Dinnertime," Capricorn

Cuts: "Who's Been Talking," "Payday," "Change Your Sexy Ways," "Who Will the Next Fool Be."
Stations: KINK-FM, KSAN-FM

B.B. KING, "L. A. Midnight," ABC

Cuts: "Help the Poor," "I've Been Poor Too Long," "I Got Some Help I Don't Need," "Can't You Hear Me Talking to You."
Stations: KINK-FM, WGLD-FM

KENNY LOGGINS with JIM MESINA, "Sittin' In," Columbia

Cuts: "Danny's Song," "Vahevela," "Lovin' Me," "Back to Georgia."
Stations: WCBS-FM, WKTK-FM

LES McCANN, "Invitation to Openness," Atlantic

Cuts: "Lovers," "Beaux J Poo Boo."
Stations: KZAP-FM, KWFM-FM, KSAN-FM, KOL-FM

DAVE MASON, "Headkeeper," Blue Thumb

Cuts: All
Stations: KWFM-FM, WBUS-FM

DONNY HATHAWAY, "Live," Atco

Cuts: "What's Goin' On," "The Ghetto," "We're Still Friends," "Everything Is Everything," "Voices Inside," "Hey Girl."
Stations: KWFM-FM, WHCH-FM, KOL-FM, WNCR-FM

DAVID BROMBERG, "David Bromberg," Columbia

Cuts: "Sammy's Song," "Deh-lia," "Suffer to Sing the Blues."
Stations: KZAP-FM, WGLD-FM, WREK-FM, WMMR-FM

CURTISS/MALDON, "Purple," Capitol

Cuts: "Man From Afghanistan," "Long Long Time," "You Make Me Happy," "Find a Little Peace," "I'm Waiting."
Stations: KWFM-FM, WGLD-FM

JIMI HENDRIX, "In the West," Reprise

Cuts: "Little Wing," "Lover Man," "Blue Suede Shoes," "Voodoo Chile," "Johnny B. Goode."
Stations: KSAN-FM, KOL-FM, KINK-FM, WGLD-FM

JESSE COLIN YOUNG, "Together," Warner Bros./Racoon

Cuts: "Good Tunes," "6000 Miles," "Sweet Little 16," "6 Days On the Road," "Pastures of Plenty," "Sweet Little Child," "Peace Song," "Lovely Day."
Stations: KZAP-FM, KOL-FM, KINK-FM

WILDERNESS ROAD, "Wilderness Road," Columbia

Cuts: "Wilderness," "Queasy Rider," "Rider's Return."
Stations: KWFM-FM

TRANQUILITY, "Tranquility," Epic

Cuts: All
Stations: WKTK-FM

LITTLE FEAT, "Sailin' Shoes," Warner Bros.

Cuts: "Easy to Slip," "Willin'," "Cat Fever," "Trouble," "Cold, Cold, Cold," "Texas Rose Cafe," "Sailin' Shoes," "Tripe Face Boogie."
Stations: KSAN-FM, KINK-FM

FIRE SIGN THEATER, "Dear Friends," Columbia

Cuts: All
Stations: WBUS-FM, WMMR-FM, KINK-FM, KOL-FM, KZAP-FM, KWFM-FM, WNCR-FM

MCKENDREE SPRING, "McKendree Spring," Decca

Cuts: "Down By the River," "Hobo Lady," "Oh In the Morning," "3."
Stations: WGLD-FM, WKTK-FM, WCBS-FM

FAIRPORT CONVENTION, "Babacombe Lee," A&M

Cuts: Both Sides
Stations: KWFM-FM, WBUS-FM

MICHAEL WHITE, "Spirit Dance," Impulse

Cuts: All
Stations: WBUS-FM, WREK-FM

JACKIE LOMAX, "Three," Warner Bros.

Cuts: "Rock Salt," "Hellfire, Night-Crier," "Fever's Got Me Burning."
Stations: WBUS-FM, KSAN-FM

JOHN LEE HOOKER, "Never Get Out of These Blues Alive," ABC

Cuts: "Boogie With the Hook," "Never Get Out of These Blues Alive."
Stations: KOL-FM, WDAS-FM

JIMMY SPHEERIS, "Isle Of View," Columbia

Cuts: All
Stations: WHCN-FM, WNCR-FM

GARY ST. CLAIR, "Gary St. Clair," Paramount

Cuts: "Dr. Rock & Roll," "Jim Dandy," "Somebody to Love," "Song for Tomorrow," "Gospel Changes," "Comin' On Home."
Stations: KINK-FM, KWFM-FM

TINY ALICE, "Tiny Alice," Kama Sutra

Cuts: "A Word From Our Sponsor," "15 Cent Hamburger Mama."
Stations: KZAP-FM

Ike & Tina Turner's Bolic Sound Studio

LOS ANGELES—After nearly a year of construction and the discarding of two completed control booth systems, as not good enough, Ike & Tina Turner's Bolic Sound recording studio is in full operation. And the facility on south La Brea Avenue in the Inglewood district has got to rank as one of the most ornate recording plants in the world.

Bolic Sound contains two 16-track quadrasonic studios, fully equipped and with almost unbelievably lush decor. The building also houses Ike & Tina's other companies: I & TT Productions, Placid Music, HUH Music and the Spud Nik Booking Agency. The main office boasts a polar bearskin rug and other furnishings not usually standard in music companies. The main floor also contains a fully stocked kitchenette and a wood-paneled lounge with a pool table and Vegas-style card table.

However, it is the upstairs hideaway at Bolic Sound which makes the studio a truly unique facility. Entered through a gold-lined oval door is a complete apartment to be

New York; Joe Rosen, Sounds of Our Times, Brooklyn, N.Y.; Hirsch; Hoch; and Stan Kaiser, Stan's Record Shop, Bronx, N.Y.

used by Ike & Tina as a home base during lengthy recording periods. Aside from the red velvet chairs and couches and the super-sized bed with platform and canopy there are many other distinctive touches such as a mural of a nude couple which covers an entire wall and a six-foot-high golden globe-like console ridged like a hand grenade which hides drawers containing a TV set, a stereo and a bar.

Ike & Tina bought the building as a new shell and installed all the opulence from scratch. Even before the facility was fully completed, recordings had been taped at Bolic Sound by Three Dog Night, Bobby Womack, Delaney and Bonnie, Frank Zappa and the Turtles.

Smart and Snappy

• Continued from page 16

The cast is uniformly excellent, and the dancing appropriately spastic. Especially meritorious are Barry Bostwick, as Danny; Timothy Meyers, as Kenickia, super-cool tough guy; and Adrienne Barbeau, as his prematurely case-hardened girl. The book, music and lyrics for "Grease" are by Jim Jacobs and Warren Casey, who have brilliantly exhumed the '50's in all their sleazy glory.

DAN BOTTSTEIN

Dealers Claim Price Freezeout

• Continued from page 1

selling their own product to themselves at a discount unavailable to other retail outlets.

Mickey Gensler, president of ARD and owner of Teen Discomat, stressed the advantage in advertising to the wholesaler who enters retailing. His dealers must buy his merchandise, and the wholesaler then advertises for his own retail stores.

This advertising blitz to which ARD felt itself subjected was emphasized by Bill Hirsch, who, with his partner George Hoch, runs Action Records in Queens. Hirsch claimed that the record clubs'

television ads tell viewers that their albums are not sold in record shops. This type of advertising, he said, effectively prevents people from even going into retail dealers and asking for a record. Once a potential customer is inside the store, Hirsch said, he might look around and buy something else.

In order to take action against what ARD believed to be inequitable practices by wholesalers, the organization determined to take ads in the trades, publicizing the membership's grievances, and calling upon record dealers around the country for support. It was also suggested at the meeting that the FTC might be consulted as

to possible violations of the law by wholesalers.

In addition, a motion was passed to have ARD representation at the NARM Convention, which convenes Sunday (5), at the Americana Hotel, Bal Harbour, Fla.

In attendance at the ARD meeting were Gensler; ARD secretary Irene Brower, who co-owns Midtown Records, Bayonne, N.J., with Bill McDermott, also present at the meeting; Peter Millman, Spinning Disc, Bronx, N.Y.; Mr. and Mrs. David Wolfson, Wolfson's Records, Bayonne, N.J.; Ralph Schechtman, Program One Stop, Inc., Union, N.J.; Seeman; Raymond Ratinetz, Fulton Records,

"Vincent": A Word Painting by Don McLean.



Produced by Ed Freeman. From the LP "American Pie"

b/w "Castles In the Air" From Don's first LP "Tapestry"

Single #50887.

Jim Capaldi
of Traffic
just released
his first solo
album (SW9314)
includes his
single "Eye" (1204)



Produced by Jim Capaldi
& Chris Blackwell