

# Billboard

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 SEVENTY-EIGHTH YEAR  
 The International  
 Music-Record-Tape  
 Newsweekly

CARTRIDGE TV PAGE 40

HOT 100 PAGE 60

TOP LP'S PAGES 62, 64

## Single-Breaking Road Gets Tougher

By EARL PAIGE

CHICAGO — Billboard chart analysis reveals there are fewer singles being released and that it's taking them longer to peak on the Hot 100 as compared with five years ago. The trend means that labels are working fewer singles much harder. Programmers, one-stop managers, label promotion

men and people at stations all agreed a new single is increasingly tough to break.

Other aspects of the trend: Tighter radio station playlists, the policy of many major market stations to play it safe before going on a record and album cuts starting to compete with singles exposure. And, according to some experts, the trend also means that jukebox programmers are also playing it safe with new artists but at the same time are missing the opportunity to ride hits for a longer period.

(Continued on page 30)

## Gortikov Vows A Pirate War

BAL HARBOUR, Fla. — Stan Gortikov will throw additional fire power into the Recording Industry Association of America's fight against the bootleggers and counterfeiters in his newly appointed position as RIAA's permanent president (see Executive Turntable).

Gortikov told Billboard he recognizes that his immediate priority must be anti-piracy action and piracy battles, can be expected to substantially step up RIAA's full scale fight against illicit duplicators.

With Gortikov at RIAA's helm, the U.S. record manufacturer's associations will work toward stronger ties with its counterpart associations in other countries. "The international involvement of RIAA," Gortikov said, "will be strengthened."

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## Melnick Group Opens 6 Stores

By CLAUDE HALL

PHILADELPHIA—The first of six full-line retail outlets will be officially opened here Tuesday (21) by Sound Track, Inc., a new firm just launched by Al Melnick, A&L Distributors here, Sam N. Balaity, owner of Mads Discount Records in Ardmore, Pa., and Norman D. Cooper, a tape and record wholesaler in the area.

Sound Track No. 1, with 2,000 square feet of space, will be devoted to album and tape cartridge sales, but about a third of the store will also carry automobile and home sound hardware. Merchandise, including tape cartridges,

(Continued on page 4)

## A Love Story: NARM, Dealer

By LEE ZHITO

BAL HARBOUR, Fla. — The National Association of Record Merchandisers' flirtations with retailers flowered into a serious affair during NARM's 14th annual convention here last week.

The organization, founded to champion the cause of the rack jobber, is openly embracing volume retailing chains and key independent dealers. This latest extension of its reach comes after its successful absorption of the distributor and one-stop segments of the industry.

In welcoming retailers to its fold, NARM was lauded by some for giving true meaning to its name as an association of record merchandisers.

Its membership now includes such impressive retailing newcomers as S. Klein's Alexanders, Korvette, Vernado, the Jefferson Stores, Montgomery Ward, Discount Records, Hawaii's House of

Music, Waxie Maxie, King Karol of New York and Music Odyssey of California among others.

The addition of retailers further expanded NARM's ranks. Its convention here was the largest in its history, attracting an attendance of approximately 1,300.

The convention's primary issue concerned the piracy problems (see story, p. 3). The tone of this year's meetings reflected the association's age. A reserved, sedate

(Continued on page 12)

## Jobete Music and 97 of Its Composers Joining ASCAP

NEW YORK — Jobete Music Co. Inc., music publishing arm of Motown Records, and 97 of its writers will become members of ASCAP next month. It represents the largest single group of new members ever elected at one time.

Among the writers joining ASCAP are Berry Gordy, Smokey Robinson, Stevie Wonder, Nicholas Ashford, Valerie Simpson, Marvin Gaye, Johnny Bristol, Pamela Sawyer, Henry Cosby, Hal Davis, Gloria Jones, Dino Fekaris, Nick Zesses and the Corporation. Many important copyrights are affected

including, "Tears of a Clown," "My Cherie Amour," "You Really Got a Hold On Me," "Get Ready," "Do You Love Me," "You Made Me So Very Happy," "Hey Big Brother," "What's Going On," "Mercy Mercy Me," "ABC," "The Love You Save" and "Sugar Daddy," among hundreds of others.

Acknowledging the significance

(Continued on page 8)

**Additional NARM coverage on Pages 3, 12 and 14**

## RTR Name Now Is Music Week

LONDON — Billboard's sister publication in the U.K., Record & Tape Retailer, has changed its name to Music Week and has been completely restyled.

The name Music Week first began to be incorporated in Record & Tape Retailer's title some six months ago. "We have now completed the changeover," said editorial director Mike Hennessey, "because the continuing diversification of the music industry into new areas of growing importance to manufacturers and dealers, meant there was a need for the

(Continued on page 4)

## IMIC EXHIBITORS TO SHOW ELECTRONIC GEAR

NEW YORK—Latin America will get its first view of the new electronic hardware at the exhibits being lined up for the International Music Industry Conference (IMIC) to be held April 30-May 5 at the Acapulco Princess Hotel, Acapulco, Mexico.

Exhibitors have indicated that they will be showing their lines of videotape recorders and cassettes among other wares.

IMIC-4 marks the first time that exhibition booths will be available to participants. Already set for exhibition space are Motorola, Sony Corp. of America, and STM Electronics. Sansui Electric Co., Ltd., is virtually wrapped up as another exhibitor.

According to a spokesman for James O. Rice Associates, the company staging the Conference, interest in exhibition space is running high and inquiries are coming in on a regular basis. The principal push to bring more firms into the exhibitor fold is now under way.

IMIC-4 is sponsored by the Billboard Group of publications. Information regarding exhibition space may be obtained from IMIC-4, 300 Madison Ave., Ninth Floor, New York, N.Y. 10017, (212) 687-5523.



Sponsored by the Billboard Group, the setting for this year's IMIC-4 is Acapulco's beautiful Princess Hotel. Special rates have been arranged for registrants, and to make sure you arrive safely, special low-rate group flights have been organized. For additional information on IMIC-4, contact James O. Rice Associates, 300 Madison Avenue, New York, New York 10017.

## Warns Cable TV May Beat Video

By RICHARD ROBSON  
 Staff Member, Music Week

CANNES—A warning that cable TV could overtake Video as the new communications medium of the future in some European markets was made last week at the opening of Vidca '72, the second International Market for Videocassette programmes and equipment.

It came from Dr. Christian Teulings, president of the International Publishers Audiovisual Association, who felt that unless there was some more positive action from both hardware and software companies, they might lose some of their potential markets.

Teulings told the 1,200 delegates, "Many of us have talked too much and thought too little. A year ago, at Vidca '71, I asked, 'Will the Videocassette be a gold mine or an air bubble during the next 12 months?' I can now answer that question by saying that 1971 has been a year of air bubbles and disappointments."

**Loose Talk**

He continued, "There has been too much loose talk. There have been too many delays which have caused prices to rise steeply. There are still many

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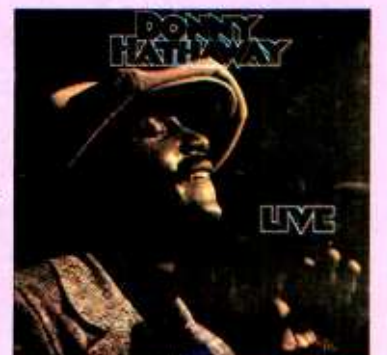
## Aretha Franklin

Her new album, "Young, Gifted and Black" (SD 7213)  
 Her new single, "Day Dreaming" (2866)



## Donny Hathaway

His new album, "Donny Hathaway Live" (SD 33-386)  
 His new single, "Ghetto Boy" (6880)



New on Atlantic and Atco Records and Tapes (Tapes distributed by Ampex).

# THE AFRO-STRUT IS GETTING MORE THAN A FOOTHOLD AT TOP-40 STATIONS!



Six key Top-40 stations  
in Atlanta, New Orleans,  
St. Louis, Washington, D.C.,  
Baltimore, and  
Kansas City  
are on it!

Heavy R&B  
airplay and  
sales  
continue  
nationwide!



Sales to date  
well over 300,000!

Moving up  
the pop charts!

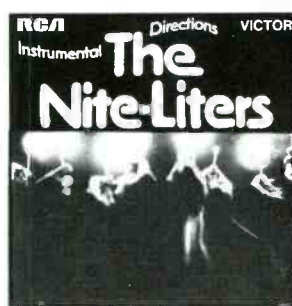
Billboard 59

Cash Box 53

Record  
World 54•

## The Nite-Liters' "Afro-Strut" 74-0591

From the album "Instrumental Directions"



LSP-4580; P85-1825; PK-1825

**RCA** Records and Tapes

## EDITORIAL

## RIAA Firepower

The appointment of Stanley Gortikov as permanent president of the Recording Industry Association of America, an organization which for years has enjoyed a reputation for probity and achievement under the aegis of its executive director, Henry Brief, is a salutary development. The combination of Gortikov and Brief is indeed a formidable one. The wisdom and experience of these executives, and RIAA counsel Ernie Myers, augurs well for the rapidly growing record industry—an industry which must cope with technological change and development of new markets; an industry which is at once an entertainment medium as well as a key communication artery; an industry which is an international cultural force.

We congratulate the RIAA for what we view as a wise decision.

## Col to Release Mums Products

NEW YORK — Columbia Records will distribute all product released on the Mums label. Mums, a Los Angeles-based company, is owned by Bobby Roberts and Hal Landers. Third principal of the company is director of a&r Don Altfield, who will be the executive in charge of production, general administration, and manager of professional publishing.

Roberts and Landers' concept is to keep Mums a small, unique label, involved in the over-all development of its artists' careers, as well as in their records. The label's first release will be a P. F. Sloan album produced by Don Altfield.

The first single scheduled for release on the Mums label will be

## Monarch Suit Against MCA

LOS ANGELES—In a story regarding dual lawsuits filed by Monarch Record Mfg. here in Circuit Court (Billboard, Mar. 11), the defendant was left out in one case.

Monarch seeks payment from MCA Records of \$87,023.31, which the complainant charges is an open book account past due over two years.

## Famous Holds Promo Meet; Backs Indie Distributors

NEW YORK—Seventeen major distributors were represented at a two-day national promotion meeting held by Famous Music Corp. at Essex House hotel and the company's headquarters in the Gulf and Western building here.

During programs concerning communication incentives and direction, Herb Gordon, director,

## Nemetz Disks On Fantasy

SAN FRANCISCO — Fantasy has tapped North Beach Productions to develop a single and LP by Memphis singer Shelley Nemetz. Tom and Rachel Donohue have already produced the single "The Family/Mud Island" and they are co-producing the LP with John Hurley.

Hurley and his associate Ronnie Wilkins arranged all the tunes in the LP. The two authored "Son Of A Preacher Man" and "Love Of The Common People." Nemetz is backed by the vocal group called The Memphis Nipple Co.

Donohue produces Stoneground and Ron Nagel for Warner Bros.

## Polydor's Smalls Dies

NEW YORK—Tommy Smalls, Polydor Inc. executive in promotion and marketing, died, March 8 after a long illness.

the debut disk of Lax, a group featuring Joe Osborne and Hal Blaine, session musicians who have played on literally hundreds of Top 10 records. Blaine is producing Mums' third act, the Frogs, for whom Hanna-Barbera is currently developing a television cartoon series.

## Moss Calls Stemming Greed as Challenge of Change at Meet

By DAN BOTTSTEIN

BAL HARBOUR, Fla. — "The challenge of change is the challenge to make sure that greed does not take us over," said Jerry Moss, president of A&M Records, addressing himself to the theme of the 14th Annual NARM Convention, held here at the Americana, March 5-9.

The meeting's theme, "The Challenges of Change," sparked Moss' March 6 keynote address, in which he warned that "the year the music died might well have been 1968." Said Moss, "I believe 1968 was the year Wall Street discovered us." He told the assembled representatives of the music

national promotion, said: "Famous believes wholeheartedly in the independent distributor and this meeting sets up the groundwork for total cooperation on all levels."

Famous executives addressed the meetings on company policy and procedure. The visiting promotion men were welcomed by Famous Music president, Tony Martell.

Promotion men attending the meeting included Ed Esserman, London Records Dist., Atlanta; John Belliveau, Music Merchants of New England; Frank Gullano, Summit Dist., Chicago; Richard Taub, Big State Dist., Dallas; Gary Gawinek, ARC JAY/KAY, Detroit; Dick Lemke, TDC, Hartford; Butch Cordell, Record Sales Corp., Memphis; Skip Schreiber and Tom Moore, Campus Record Dist., Miami; Wes Haynes, Heilicher Bros., Minneapolis; Ray Free, Empire State Dist., New York.

Joe Isgro, Universal Dist., Philadelphia; Dono Barbis, ABC Record Sales, Seattle; Dave Vaughn, Roberts Record Dist., St. Louis; Gerry Thompson, Schwartz Bros., Washington; Tony Tamburrano, Reeder Record Sales, Houston.

In addition Rusty Wood, Famous' national field promotion manager, Vicki Cooper, Famous Music promotion, Los Angeles, Charlie Johnson, director, national album promotion, Chuck Gregory, director, national sales and Carmen La Rosa, national sales manager, attended.

## NARM Vows Bootleg Crackdown—Orders Search & Identify Units

By LEE ZHITO

BAL HARBOUR, Fla.—A warlike NARM board of directors ordered the formation of regional committees comprised of key members and directed them to "search out and identify" illicitly duplicated product in retail outlets throughout the U.S. (Exclusively revealed, Billboard, Feb. 12.)

This latest move, coming on the heels of the new copyright law for the protection of recordings, further intensified the industry's mounting drive against unauthorized duplicators.

The board's order came in the form of a resolution, and was disclosed during a session devoted to "The Problems of Piracy." It calls for the committees to report all activities of "pirates, bootleggers and counterfeiters" within their respective regions and for the identification of bogus product.

Earl W. Kintner, NARM's general counsel, served as chairman of the meeting. Charles Ruten-

berg, a partner in Kintner's law firm of Arent, Fox, Kintner, Plotkin and Kahn, reviewed the past year's activities and gains in combating unlicensed duplicators, and spelled out other measures to be taken in the protection of recordings in his address, "The Fight Against Record Piracy." Panelists participating in the session included John Clark of the Abeles and Clark law firm, representing the Harry Fox Agency; Jules Yarnell of the law firm of LaPorte and Meyers, the Recording Industry Association of America's legal representatives; Howard Smith of Mitchell, Silverberg and Knupp, the Los Angeles law firm which has handled a number of cases filed against alleged pirates; Sam Marmaduke, head of Western Merchandisers, the rack jobber given credit for effecting passage of copyright protection legislation in Texas.

The session's primary theme was

that the battle against unauthorized duplicators is far from won despite the industry's victory in gaining passage of the new copyright law protecting recordings. Rutenberg said that the new law provides that persons engaged in such duplication are subject to all penalties under the copyright law including criminal prosecution for willful infringement for profit.

Rutenberg stressed that the new law does not protect recordings made before Feb. 15, 1972, but said "with regard to the piracy of such recordings, relief will con-

(Continued on page 12)

## Caedmon 1st Comedy LP

NEW YORK — Caedmon Records, New York based firm, will make its debut in the comedy album field with an LP entitled "The Unauthorized Autobiography of Howard Who?" The album was conceived and written by Norman Steinberg and Alan Uger, along with comedy writers John Bondi, Adam Kirk and Michael Preminger.

The album features comedian Robert Klein, Naomi Brossart, Paul Dooley, Steve Landesberg and Lynne Lipton.

Caedmon has mounted a merchandising campaign consisting of trade and consumer advertising, a special mailing to AM, FM and college radio stations, and a concentrated shipping schedule to insure availability of stock in dealer stores all over the country. The albums are scheduled to be in retail outlets from Coast to Coast on Monday (13), and samples will begin to arrive at radio stations nationally.

## Ritchie Yorke Gets Can.'s Juno Award

TORONTO — Billboard's Canadian correspondent Ritchie Yorke was named journalist of the year at the annual Juno awards ceremony, given by the Canadian Radio Television Commission.

Yorke was cited for his contributions to the Canadian music industry through his recently published book, "Axes Chops and Hot Licks," a survey of the Canadian music industry, his instigation of the Maple Music Junket and magazines writings.

## Atco Sets College Push For Black Oak

NEW YORK—Special emphasis will be placed on college radio stations and college newspapers in a national advertising and promotion campaign currently being organized by Atco Records for Black Oak Arkansas' LP "Keep the Faith."

## New Aura Drive

CHICAGO — A nationwide tour and an extensive consumer ad campaign is planned for Mercury Records' Act Aura, made up principally of ex-members of Flock which had two Columbia albums and appeared at the Isle of Wight festival before breaking up.

industry that "you merged, conglomerated, until pieces of paper called stocks ran your lives."

The A&M president called upon the delegates to "give back a small part of what the music business has given you." In the aggressive pursuit of security, Moss suggested, some elements of the industry have dealt with disreputable operatives, whose product is unauthorized tape duplications. Quoting Oscar Wilde, he said that "the cynic knows the price of everything, and the value of nothing."

Moss exhorted his audience to unite in an all-out battle against piracy. He urged the NARM membership to donate its time and money to fight illegal duplicators, and to counsel government law enforcement agencies on what constitutes pirated recordings. Recalling the 1970 emergency meeting of NARM executives, Moss noted that nine states now have anti-piracy laws, with more pending.

Chronicling the rapid changes that have transformed the record

industry, Moss pointed out to the talent explosion at the Monterey Pop Festival as a turning point. Jimi Hendrix, Janis Joplin, Simon & Garfunkel, the Mamas & the Papas, and Otis Redding were all on one stage. "The underground truly surfaced at Monterey," said Moss. "Youthful audiences were ravenous for good rock, with or without the roll. Long hair began to grow in every community."

"Monterey gave rise to the serious record buyer," he continued. "The serious record buyer made us all a bit more honest. He also made the artist a bit more honest."

Moss asserted that Monterey broke down the distinctions between separate buyer markets. A new record buyer emerged from that festival. He bought classical, rock, country and MOR.

In detailing the winds of change that have swept the record business, Moss indicated that the only constant was change. He found an extremely receptive audience for that message.

## Flying Dutchman Ties With Beverly Hills Label

NEW YORK—Flying Dutchman Records and Morris Diamond's Beverly Hills label have worked out a distribution and promotion deal. Morris Diamond becomes sales and promotion chief

for Bob Thiele's Dutchman group while continuing as president of the Beverly Hills label.

Flying Dutchman will act as exclusive U.S. distributor for the Beverly Hills label utilizing the recently organized network of independent distributors set up by Thiele. All Beverly Hills distributors will remain intact.

Said Bob Thiele: "In the majority of markets both Flying Dutchman and Beverly Hills share the same distributor, but the joint involvement gives more strength to the over-all operation."

"This arrangement also provides both Flying Dutchman and Beverly Hills with East and West Coast offices."

Following the signing of the deal Diamond left on a distributor tour cross-country promoting a new single on Beverly Hills by rock group, Rock Bottom, a new single by Jaye P. Morgan, and under the new arrangement, product by Teresa Brewer, Gil Scott-Heron, Harold Alexander and Bob Thiele on the Flying Dutchman labels.

## UA's Armond Realigns Staff

LOS ANGELES — United Artists Records held a two-day national promotion meeting in Los Angeles last week during which Gene Armond, national promotion manager, outlined a new organization plan which will make the label's promotion staff independent of the UDC distribution branches.

New jobs announced at the meeting included Tom Klimaski's appointment to eastern regional promotion manager, Roger Bland as southwest region promotion manager and Harvey Levitt as mid-west regional promotion manager. Music—Capitol Jazz

## Hi's Cannon Into Country

NEW YORK — Ace Cannon, Hi Records instrumental artist who has scored on the pop and r&b chart levels, is moving into the country field. The move which comes on the heels of the Cannon group's recent singles success with the instrumental version of Freddie Hart's "Easy Lovin," is a two-pronged country push by the Memphis-based label.

Hi is launching a new label to be known as Hi Country, which will have a new logo and catalog number series. Initial release will be a single, "Endless Love," by

Narvel Felts. Other releases will be upcoming shortly.

In line with the effort to broaden the sales base for Cannon into country as well as pop, a new single, Hank Williams' country classic, "Lovesick Blues," will be released, and an album, "Cannon Country," containing contemporary and classic country hits, will follow shortly.

All promotion forces at Hi and London, which distributes Hi, are set to go in the expanded drive into the country market.

## Court Settles Suit Vs 'Your Cheatin Heart'

ATLANTA—Mrs. Billie Jean Williams Berlin has won a libel suit filed here against MGM and others, but a federal jury failed to award her any damages in connection with the case.

Also named as defendants in the suit were Columbia Broadcasting System, and Storer Broadcasting Co. The case revolved around the Metro-Goldwyn-Mayer movie, "Your Cheatin Heart," which is a fiction-fact account of the life of the late Hank Williams.

The jury in U.S. District Court ruled that Mrs. Berlin was Williams' common-law wife at the

time of his death in January of 1953. The movie portrayed Williams as having had only one wife, the former Audrey Shepherd. Mrs. Berlin contended, successfully, that although her marriage to Williams was technically invalid, there was proper intent. The technicality concerned the waiting period following her divorce from a previous husband.

Mrs. Berlin sought \$100,000 actual and \$1 million punitive damages from the three companies on grounds that the movie represented her as "unchaste" since it was common knowledge that she was living with Williams.

The jury agreed, but said MGM had acted without malice, and declined to award her the money. CBS was named because it distributed the film for television, and Storer was singled out because the film was shown on a Storer-owned station here.

This is the latest in a series of litigations that has marked those connected with the writer-singer since his death.

## Williamson, MCA in Tie

NEW YORK—MCA Music will take over the administration of the catalogs of Williamson Music throughout the world effective May 3. The catalogs, which represent all the collaborative efforts of Richard Rodgers and Oscar Hammerstein II, had been administered by Chappell & Co. for many years.

The agreement for the representation was made by Rodgers, William Hammerstein, and Sal Chiantia, MCA Inc. vice president and president of MCA Music.

## Coretta King's Caedmon LP's

NEW YORK — Mrs. Coretta King, widow of Martin Luther King Jr., has been set for a series of recordings by Caedmon Records. A total of three albums will be issued consisting of a three-record set based upon her best-selling book, "My Life With Martin Luther King, Jr.," plus two single record albums, "The Freedom Movement" and "Free at Last! Free at Last! His Truth Goes Marching On."

An extensive advertising and publicity campaign will accompany release of all three. Included are trade and consumer advertising, radio time buys and a number of personal appearances by Mrs. King. The albums are scheduled for release March 20.

The negotiations for the services of Mrs. King were arranged by Barbara Holdridge and Marianne Mantell, president and chairman of the board, respectively, of Caedmon, and Joan Daves, literary agent for Mrs. King.



Neil Young's "Harvest" on the Reprise label has been certified for a gold record by the RIAA.

Joan Baez's latest Vanguard album, "Blessed Are..." has been certified gold by the RIAA.

The Carpenters have been certified for a gold single for "Hurting Each Other" on A&M.

Paul Simon's Columbia album, "Paul Simon" has been certified as a gold LP by the RIAA.

Alice Cooper's Warner Bros. album "Killer" has received gold certification from the RIAA.

"A Nod Is as Good as a Wink," by Faces, on Warner Bros., has won gold certification from the RIAA.

Charley Pride has had his current RCA Records album, "Charley Pride Sings Heart Songs," certified as a gold album by the RIAA. This marks Pride's fifth gold album award.

## Melnick Group

will be color coded and unlocked. "We think that trained clerks will be the answer to potential losses from pilferage."

On hand for the opening will be key industry executives. The opening will be covered by television, said Melnick. In addition, Sound Track is scheduling a saturation radio spot campaign on various radio stations in Philadelphia, including WFIL and WIBG.

The second Sound Track store is scheduled for Roxborough, a suburb. The third will be in a major shopping mall, Melnick said. "We expect each store to do in excess of \$300,000 in business a year." The Sound Track chain will be all discount stores.

## Cactus Adds 3 New Members

NEW YORK—Three new members have joined Atco group, Cactus—Werner Fritching, guitar, Duane Hitchings, piano and ex-Atomic Rooster singer, Peter French.

They join the nucleus of founder members Carmine Appice and Tim Bogert. The group is currently on an East and West Coast tour.

## UA Is Offering Free Campus Concert Series

By EARL PAIGE

CHICAGO—UA Records is expanding its talent promotion activities with the launching of the first in a series of free campus concerts here Monday (13) at Loyola Univ. The concerts, bringing top acts to campuses, will be tied in with commercial dates in each city.

Martin Cerf, UA director of creative services, said the concept of such "piggyback" concerts will help the label reach "opinion makers" on campuses which in turn will promote the regular appearances and stimulate record sales.

The concert idea follows other UA innovations such as a 99¢ concert last summer in the Hollywood Bowl from which a 99¢ priced LP is to be released soon and the more recent idea of producing 7-in. diameter mini versions of albums as promotion vehicles.

Another aspect of the free campus concerts is that UA is presenting what Cerf terms "progressive black" acts; thus, the concerts will help in promoting what he sees as a new trend in talent. War, Ike & Tina Turner and Bobby Womack are UA acts in this vein but Cerf mentioned Kandrell Earth, Wind & Fire and other "second generation" black acts.

One key is the ability of UA to coordinate the free concert with paid dates. War was set for three nights here at Alice's Restaurant will play the evening Loyola gig and have a day to travel to Washington.

Working closely with Loyola student Walter Paas, UA's local campus representative, Cerf was able to rent the school's theater for \$200. It holds 1,000 people. UA still sustains the holdover expenses for the group and all told could invest \$2,000 in the "free" show (this does not include the fact that War usually earns in the range of \$3,000 a date).

Nevertheless, Cerf sees all kinds of good fallout from the idea. For

example, following the Loyola concert, around 30 campus media people will interview the group back stage. Prior to the concert, various media here picked up on the idea with War's "All Day Music" and other songs getting plus airplay. Cerf through the UDC distributing firm here made sure area stores and campus shops had ample stocks of War's two LP's.

## MCA Sued For \$7.5 Mil

NEW YORK—A breach of contract suit in the sum of \$7.5 million has been filed in U.S. Federal Court here against MCA, Inc. MCA Records, J.K. Maitland, Gregoire Katz, Edward Barclay and Louis Cook, by Jack Benanty and International Themes & Teleplay Inc.

The suit, filed by attorneys Regan, Goldfarb, Powell & Quinn, for Benanty and International Themes, charges that MCA engaged in a practice of dual distributorship to the French market by permitting Katz and Barclay to export, distribute and sell its records in France, while a similar agreement was in effect with Benanty and International Themes.

The suit charges MCA's practice amounted to a conspiracy and unreasonable restraint, which resulted in competition in the distribution and sale of records in the U.S. and France.

The suit claims that as a direct result of the alleged conspiracy and restraint the plaintiffs have been damaged in their business and property, have suffered great monetary damage and loss of profits, goodwill, reputation and actual potential customers.

The plaintiffs are seeking a trial by jury in the action. A hearing date has not yet been set.

## CBS Jazz Product Hits Youth Pay Dirt

NEW YORK — CBS is now finding instant acceptance in the youth market for jazz — whether from the company's decades-old catalog or the modern recordings that fuse jazz with rock.

CBS has released sales figures on some of their jazz product. Miles Davis' "Bitches Brew" — a contemporary recording — is approaching the 500,000 mark, while the Bessie Smith series, now being released as a five-volume set two generations after the sides were first recorded, has a total sales figure of 200,000.

Similarly a contemporary recording by guitarist John McLaughlin and the Mahavishon Orchestra, "The Inner Mounting Flame" released recently, has sold nearly 50,000, it is reported. And "The Gospel Sound," a two volume history of black gospel music from the 1920's onwards has a sales figure of 20,000. CBS' Weather Report group has sold 40,000.

Commented Bob Altshuler, director of press information, CBS: "The media is open for all these different styles of jazz and blues and the youth market today allows them to coexist side by side. The albums are reviewed in depth by the rock press and FM airplay is readily available."

CBS has always serviced the rock press with jazz product, certainly over the last seven years, said Altshuler, but for the past couple of years the music has been getting a "great deal of attention" from the media.

Encouraged by the response to the avant type of jazz, CBS will be mounting special promotions on the recently issued Ornette Coleman album, "Science Fiction" and an upcoming album by Charles Mingus, "Let My Children Hear My Music."

They will also be concentrating on archive releases from the John Hammond Collection — product that includes unissued material from Charlie Christian, and Count Basie, Billie Holiday, Bessie Smith, Louis Armstrong and concert recordings from Harlem's Apollo Theater.

CBS is also releasing the Candid jazz series on their custom label, Barnaby. These are recordings from the defunct, short-lived Candid label that includes material recorded in the early 1960's from Charles Mingus, Cecil Taylor, Abbey Lincoln and Phil Woods.

## Atl Pamphlet Tells Co. Story

NEW YORK—Atlantic Records is making a 12 page pamphlet, "A Short History of Atlantic Records" available on request. The booklet was originally printed as part of a promotion scheme for the label.

The booklet contains a 1,200-word history, written by Bob Rolontz, Atlantic vice president, publicity and advertising, and a chronological chart of the company's gold singles and albums.

## RTR Name Now Is Music Week

Continued from page 1

publication to adopt a more broadly-based title which more accurately reflects the scope of its coverage and its obligations to the industry and the readers it serves."

Originally launched as Record Retailer some 13 years ago, the paper incorporated Tape into its title in 1970 in response to the tape explosion in the U.K. It has since introduced departments on cartridge TV and musical instruments and now plans to extend its coverage to other aspects of the music industry.

The circulation of Music Week has achieved a figure in excess of 7,800 copies a week, the highest in the paper's history.

## A&M Donation

LOS ANGELES — A&M Records has donated \$10,000 to the Los Angeles Free Clinic, the first such clinic in the U.S. The A&M grant is to be used primarily for the clinic's drug abuse control programs.

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# Executive Turntable

Stanley M. Gortikov, former president of Capitol Industries, Inc. and Capitol Records, named permanent president of the Recording Industry Association of America, a newly created post.



GORTIKOV

RIAA's board also elected Clive Davis, Columbia Records president, as the association's board chairman. Election was held at Bal Harbour, Fla. during a board meeting conducted concurrent with the NARM convention. Gortikov will headquarter in Los Angeles. Henry Brief, continuing as executive director, will report to Gortikov. Brief's headquarters will remain in New York. Gortikov had been with Capitol for 11 years, serving as director of corporate development, merchandising vice president, president of Capitol Records Distributing Corp., senior vice president of Capitol Records, Inc., president and chief executive officer of Capitol Records, Inc., and Capitol Industries, Inc.

★ ★ ★

Gregory Peck has been elected to the board of directors of Capitol Industries. Bhaskar Menon, president of the company, stated that Peck "brings a sensitivity to the performing areas of the industry at board level which Capitol is very honored and fortunate to have." The Oscar-winning actor is also a director of the Motion Picture Academy, the American Film Institute, the L.A. Center Theater Group, Salk Institute and the motion picture-TV campaign of the American Cancer Society as well as a member of the National Arts Council.

★ ★ ★

Carmen LaRosa named national sales manager, Famous Music Corp. He joined Famous Music in Miami as Southern marketing director and was formerly associated with Columbia and MCA. Named album and college promotion manager for Famous is Charlie Johnson, formerly national promotion director, Polydor Records. Rusty Wood appointed the company's national field promotion manager, at age 22. He joined Famous as Mid West regional manager and was also associated with MCA.



DE PASSE



FINE



COOPER



LICHTENBERG

Suzanne de Passe appointed head of Motown's creative production division. She briefly served in the same position for Motown's West Coast operation and has served as creative assistant to Motown president, Berry Gordy . . . Jerry Fine named director national promotion, Chelsea Records. Before joining the Wes Ferrell label, Fine was national promotion manager, Sunflower Records and was associated with Amaret Records. . . . Ted Cooper appointed staff producer, Scepter Records. Cooper has produced material for Staple Singers, Sly and the Family Stone, Elephants Memory, Paul Jones and Gordon Waller among others. . . . W. Mallory Rintoul named to the new position of general attorney-litigation, CBS. Donald E. Biederman named general attorney of the Record/Columbia section of the CBS Law Department, a post previously held by Rintoul.

Steve Blain named vice president, record packaging group, Ivy Hill Lithograph Corp. He was formerly president of the Jubilee Group of companies. . . . James Lichtenberg, free lance writer, joins the Buddah group's publicity department working in association with PR director, Nancy Lewis. . . . Arnold Peace Broido, president of Theodore Presser Co., appointed to ASCAP's board of directors, filling the unexpired term of Adolph Vogel, president Elkan-Vogel, who resigned.

Jack Mesler is United Artists Records' new national sales manager. He has been with UA in sales and promotion for the past seven years.

William Byron, manager of Sanyo's communications division, has been appointed general sales manager of the company's electronics division.

Fredric J. Strutzel, senior marketing research analyst for Bell & Howell, has been appointed manager, marketing research, institutional and consumer products.

★ ★ ★

Elliot Davis, Sony product manager, has been promoted to marketing manager. Succeeding Davis as product manager is Fred Deller.

★ ★ ★

Larry Oswell has been appointed credit manager of CTI (Cartapes).

★ ★ ★

Betty Bitterman has been promoted to associate producer

(Continued on page 66)

# Memphis Mails Music Ballots

MEMPHIS — Ballots to nominate the top five in each category for the second annual Memphis Music Inc. awards to be held June 3 are in the mail, Marty Lacker, executive director of MMI announced.

The membership of the promotional arm of the growing Memphis recording industry voted for the top 15 in each category, and will narrow them down to the top five before the final votes are cast to select winners.

Categories include: top musician, producer, songwriter, vocal group, male and female vocalists, instrumental group, new artists, album cover design, and the Memphis music executive of the year.

A golf tournament is scheduled for June 2 in conjunction with the awards.

## RECORD REVIEW

# Six Children's 'Winners' Out by Miller-Brody

NEW YORK — Miller-Brody Productions, already credited with having released 18 recordings of Newberry Award winning stories for children, have now added another six. It's been the policy of the label to offer only the very best, and these new additions to their library are no exception. The characterizations, accompanying music and over-all production are the finest, and the excellent choice of stories makes the set unbeatable. The Award winners include "Rifles For Watie" by Harold Keith, "Strawberry Girl" by Lois Lenski, Marguerite Henry's "King of the Wine," "Shen of the Sea" by Arthur Bowie Chrisman, and "Carry On, Mr. Bowditch" by Jean Lee Latham. This release marks the first time a Newberry Award runner-up is being made available, and it's the delightful "Cricket in Times Square" by George Selden. JOE TARAS

# Vanguard Tie With London

NEW YORK — Harold Lewis, national sales manager of Vanguard Records, has appointed London Records of California as Vanguard's new distributor for Southern California.

The distribution arrangement, which is effective immediately, was worked out by Lewis and by Marie di Filippo and Herb Goldfarb of London.

# Paramount Sets 'Godfather' Promo

NEW YORK — Famous Music Corp. Music is tieing in with major promotions connected with the premiere of the film, "The Godfather."

Aided by full window displays, radio and print advertising, the soundtrack album is set for release the second week in March to coincide with the film's opening.

The score is by Nino Rota, who wrote the film music for "Romeo and Juliet," "La Dolce Vita" and "War and Peace." It was produced for Paramount Records by Tom Mack.

# Fat City Tours With Moody Blues

NEW YORK — Paramount group, Fat City, will tour with the Moody Blues when the U.K. group starts its U.S. tour in Chicago, March 22.

The tour includes concerts in Detroit, Syracuse, Baltimore, Toronto, Boston, San Antonio, Fort Worth, Oklahoma City, Houston, Orlando and ends April in Miami Beach.



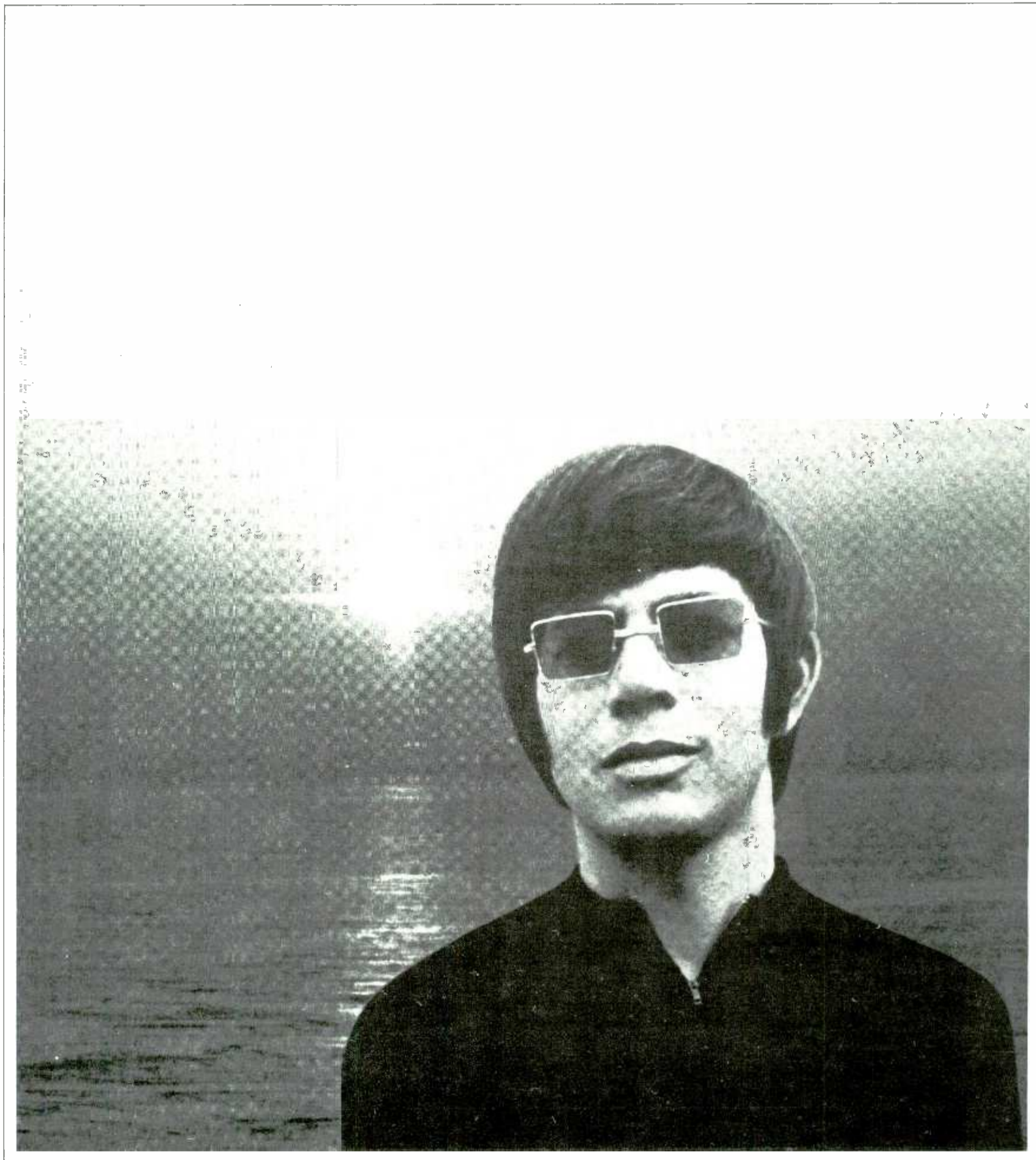
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# Alithia Enters Country

NEW YORK—Alithia Records Ltd., headed by president Peter Kraljevich and vice president Vito Samela, is entering the country field with a label named Jean. The executives have already begun acquiring material and are readying a drive on a country single cut by Nancy Ford, who is vice president of the Long Island Country Music Association. Produced on Long Island by Artie Schill, the sides, both written by Miss Ford, are "Tomorrow I'll Start" backed with "Johnny's Jo Yo." Promotion is being worked on by Chuck Chellman of Nashville.

The label's executives note that

there is a lot of country music activity on Long Island, with a considerable number of acts appearing in nightclubs and stations airing a substantial amount of country material. Samela added: "The area is picking up the slack which occurred when WJZ, Newark, dropped its country format to go Top 40."

Alithia has created the Jean label, Kraljevich and Samela stated, because of their faith in the power of country material. The executives added that they have more Nancy Ford material ready, both for singles and LP product, and are looking for additional artists.

# CTI, Kudu 'Winter Jazz' Pkg Sparks Sales of Acts

NEW YORK—CTI and Kudu Records' "Winter Jazz" concert package has stimulated album sales for the artists who performed on the tour.

Vic Chirumbolo, director of marketing and sales for CTI, said, "Due to the success of 'Winter Jazz,' we have already experienced a very decided increase in sales of our artists' LP's. This is based on the huge orders that have already come in from our distributors since the concerts. 'Winter Jazz' is following the same success

pattern created last July with our two 'Summer Jazz' concerts in California. In fact, since our 'Summer Jazz' concerts, our business volume has almost quadrupled."

"Winter Jazz" featured the entire CTI and Kudu recording roster, including trumpeter Freddie Hubbard, flutist Hubert Laws, tenor saxist Stanley Turrentine, alto saxist Grover Washington Jr., alto saxist Hank Crawford, guitarist George Benson, organist Johnny Hammond, bassist Ron Carter, percussionist Airtio Moreira, drummer Bernard Purdie and singer Esther Phillips. Frankie Crocker was MC.

The concert tour played the Music Hall in Cincinnati, Feb. 24; the Music Hall in Cleveland, Feb. 25; the Opera House in Chicago, Feb. 26; and the Ford Auditorium in Detroit, Feb. 27. The Chicago and Detroit dates were complete sellouts.

# Gortikov Vows A Pirate War

• Continued from page 1

ened. This is in recognition of the fact that the U.S. companies are world wide companies. The converse of this is true. The interests of record companies abroad in the giant U.S. market are obvious.

Gortikov said that of the opportunities and problems facing U.S. manufacturers are shared by firms based in other countries. A closer working relationship between RIAA and similar associations in other countries will help achieve a united front in reaching some of the mutual goals of the various organizations.

Gortikov said he will develop a master plan of projects and priorities for consideration by RIAA's board and will announce some of the associations other targets in the near future. In a general way, Gortikov expressed the need for the industry to convey its strength and achievements to the public, and to provide a stronger communications link for the industry.

# Soundesign SQ Licensee

NEW YORK—Soundesign Corp. importer and distributor of stereo systems and related audio equipment, is the latest addition to Columbia's list of SQ disk licensees.

Soundesign markets its products in the U.S. and Canada under the "Soundesign" and "Realtone" brand names and recently introduced line of stereo systems to be marketed under the "Winthrop" brand name.

# Jobete Music and 97 of Its Composers Joining ASCAP

• Continued from page 1

of the move, Stanley Adams, president of ASCAP said, "The Society is extremely pleased and proud to welcome this noteworthy publishing firm and its writers."

The move was made possible by ASCAP's change in its collabora-

tion rule last December. "ASCAP and BMI writers can now collaborate freely," Robert L. Gordy, vice president and general manager of Jobete pointed out. "We have developed a structure which makes it possible for writers to pick the performing rights organization of his choice and be paid by that organization without regard to his collaborator's affiliation. This new freedom can only benefit the creative people of our industry."

Gordy stated that through Stone-Diamond and Stone-Agate Music his organization will maintain a BMI catalog and will continue to work with important BMI writers including Norman Whitfield, Barret Strong, Frank Wilson and R. Dean Taylor.

The Jobete firm which was formed in 1958 has had more than 500 Top 100 chart singles including 59 last year, and has been the number one chart activity publisher for a number of years.



STANLEY ADAMS, president of ASCAP, and Robert L. Gordy, vice president and general manager of Jobete, discuss Jobete's entry into the ASCAP fold.

# Studio Track

By SAM SUTHERLAND

During recent months, Criteria Recording Studios in Miami, has reported various aspects of its newest expansion program, a \$250,000 project that has doubled existing work space. Now, Mack Emerman, president of the facility, has officially unveiled the results.

The most dramatic aspect of the program is certainly Criteria's third complete 16-track studio, Studio "C," which Emerman believes to be "one of the best equipped anywhere in the world." Emerman attributes the strength of the new facility to "the many innovative ideas used in its construction."

Specifically, the new studio offers an extremely compact yet flexible custom-built MCI console which incorporates an integrated remix console with quad-panning facilities, elaborate equalization and echo controls, and a new noise gate system. The console has provisions for a simultaneous quad feed to a four-track machine, and a unique switching system has been utilized.

Emerman also mentions the studio's design, which has been directed toward optimum isolation. A specially designed drum booth, with a bass trap built to prevent bass drum leakage, is just one of several acoustic traps in the studio.

In Studio "C," as well as in the newly-renovated studios "A" and "B," a new decor and sophisticated lighting systems have been utilized to provide "real warmth, intended to make the musician feel more comfortable and relaxed" during sessions. Both "A" and "B" are now fully-equipped for 16-track and quad sound, and Emerman claims they match the quality achieved in Studio "C."

Calibration of all monitor speakers by Real Time Analysis for flat response is designed to maximize uniformity of monitoring systems throughout the facility.

\*\*\*

Ike Turner has opened Bolic Sound, his Inglewood, Calif., studio, to the public. Although the facility has been in operation for about a year, most of the activities there have been in the form of jamming and Turner productions.

Now Bolic is open for business, and studio manager Judy Leopold has provided a view of Bolic's two 16-track studios. Both studios are equipped for quad-sound, and a variety of tape machines and configurations are available in each studio. 16-track machines are by 3M and John Stephens, and the mixing consoles were custom-built by Stephens and Flickinger, an Ohio-based operation, respectively. Both boards have 24 inputs and 16 out.

Among the first sessions: Gayle McCormick for Dunhill, with Joe Shermie producing and Johnny Horton engineering.

\*\*\*

Nashville Sessions: Quadrafonic Sound Studios has hosted recent sessions by Pamela Polland, produced for Columbia by George Daily; Danny Epps, also on Columbia, with George Richey producing and Neil Wilburn engineering; Eric Anderson, now on Columbia Records and produced by Norbert Putnam, with engineer Stan Hutto; and Jack Nitzsche for Warner Brothers, produced by Elliot Mazer and currently being remixed. Engineer Gene Eichelberger has been busy with an Armour Testender jingle produced by Mike Melford, and Buffy Sainte Marie is due in, following the success of her current single, produced at Quadrafonic by Norbert Putnam.

At Jack Clement Recording Studios, a number of labels have booked recent sessions. Capitol Records has brought in Roy Rogers, Ferlin Husky, Bobbi Roy, and Wanda Jackson, all produced by Bill Walker, J-M-I Records artists have included Walter Forbes, with Jack Clement handling production

himself; Dusty, produced by Ron Galbreath; and Susan Taylor, produced by Allen Reynolds. Jack Price and The Singing Rambos have both done sessions for Heartwarming Records, with Bob McKenzie producing, and Ray Stevens has produced his own work and a session by Layng Martine for Ahab Productions. Warner Brothers' Denny Whitehead recorded at Clement with Chip Young, and Jack Clement produced Doc Watson's latest album there for Poppy Records.

\*\*\*

East Coast Remotes: New York City was apparently a fertile territory for live recording last month. On Feb. 19, Locations Recorders recorded the first of six live dates with Atlantic Records artists. Yes, The band's English producer and engineer, Eddie Offord, left Ad- vision in London to handle the dates. . . . Meanwhile, elsewhere in the Village, Echo Sound recorded Elephant's Memory and Chuck Berry at the Alexander Theater. John and Yoko Lennon, now working with Elephant's Memory, visited the band. . . . On the following Wednesday, Fedco Audio Labs trucked into Carnegie Hall for a concert by Joni Mitchell and Jackson Browne. Henry Lewy engineered the date for Asylum Records.

\*\*\*

Eastern Sound Recording Studios in Methuen, Mass. has recently undergone transition to full 16-track capability. A 314 tape machine and new API console form the heart of the system. Though relatively new, Eastern is forming its own label, Onyx

(Continued on page 66)

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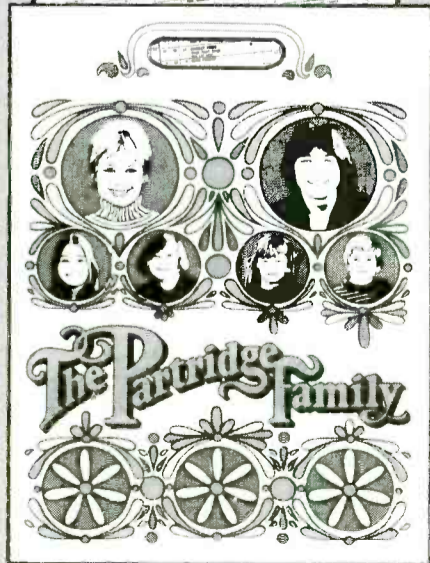
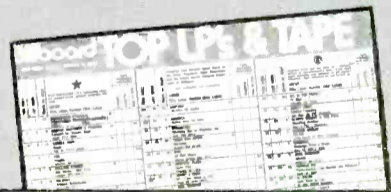
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# Off the Ticker

Famous Music has been successful in increasing its earnings and market penetration despite a difficult year for the recorded music industry in general, said Charles G. Bludhorn, chairman of **Gulf & Western Industries**, parent company of Famous. . . . An indication of growth can be seen in this: **Integrity Entertainment Corp. (The Wherehouse)**, a chain of record-tape-audio stores, had opened with 12 stores in the beginning of the fiscal period (July 1, 1971) and increased it to 22 stores by Dec. 31, including outlets in Northern California (3) and San Diego (4). It added a 23rd outlet in San Jose and will open a 24th in Whittier in April. According to Lee Hartstone, president, the company is negotiating for six more outlets, "hopefully to be in operation by June 1." Sales for the first two months of this year totalled about \$1,700,000, Hartstone said. . . . **Handleman Company** has declared a regular quarterly dividend of 17 cents a share payable April 3 to stockholders of record March 17. . . . Lew R. Wasserman, president of **MCA Inc.**, said that record revenues and earnings were achieved in phonograph records and tapes, music publishing, television production and distribution, Spencer Gifts and Columbia Savings (two subsidiaries). MCA's regular quarterly dividend of 15 cents a share will be paid April 21 to holders of record April 6. . . . **Braun A. G.**, Frankfurt, Germany, and Huntsville, Ala., a subsidiary of **Gillette**, has been affected by the poor retailing en-

vironment in Germany, its main market and, as a result, operated in the red in the latter part of 1971, according to **Arnold Bernhard & Co.**, New York. Braun, which produces stereo components, tape recorders, speakers, turntables and compacts, contributed about 15 percent to Gillette's sales in 1971. . . . **Soundesign Corp.**, Jersey City, N.J., distributor of home entertainment products, has registered a proposed public combination offering of 300,000 common shares with the Securities and Exchange Commission. The company said it will offer 200,000 shares to augment working capital. Certain selling stockholders will offer the remaining 100,000 shares. There are currently 1,353,000 shares outstanding. . . . **3M's** first quarter prospects "look as good as we had anticipated and, if anything, perhaps a little better," said Harry Heltzer, chairman. He feels that sales and earnings will reach record highs in 1972 for the 21st consecutive year. Heltzer wouldn't predict results for the year, but said, "There's a possibility of going over the \$2 billion sales mark this year." 3M reported earnings of \$210.7 million, or \$3.75 a share, on sales of \$1.83 billion last year. . . . **Warner Communications** said its subsidiary, **Television Communications Corp.**, agreed in principle to acquire **Cable Information Systems** in exchange for about 110,000 shares of Warner Communications common. The buy has a value of more than \$5 million. Cable Information Systems has about 37,000 subscribers in nine CATV networks. . . . **Omega-Alpha** said its merger acquisition of **Transcontinental Investing** became effective after shareholders of both companies voted for it.

# Earnings Reports

HANDLEMAN CO.			
3rd qtr. to Jan. 31	1972	1971	
Sales	\$ 35,181,000	\$ 33,807,000	
Net income	2,294,000	2,248,000	
Per share	.52	.51	
Nine-month			
Sales	84,767,000	81,531,000	
Net income	5,338,000	4,989,000	
Per share	1.20	1.12	
EMI LTD.			
6 mo. to Dec. 31	1971	1970	
Sales	\$329,500,000	\$300,000,000	
Net income	14,300,000	12,400,000	
ZENITH RADIO CORP.			
Year to Dec. 31	1971	1970	
Sales	\$613,058,622	\$573,143,704	
Income	31,311,042	24,701,957	
Spec credit	86,111,600		
Net income	37,422,642	24,701,957	
Com shares	19,023,216	19,019,914	
Per share	a1.65	1.30	
a—Based on income before special credit. b—Consists of a gain of about \$8,300,000 from settlement of suit against Hazeltine Research Inc., less charges of about \$2,200,000 resulting primarily from the closing of a color television tube plant in Chicago and termination of certain business activities. c—Equal to \$1.97 a share.			
MCA INC.			
Year to Dec. 31	1971	1970	
Gross revenues	\$333,725,000	\$334,482,000	
Net income	16,680,000	13,272,000	
Per share	2.04	1.62	
CERTRON CORP.			
1st qtr. to Jan. 31	1972	1970	
Sales cont. oper.	\$ 3,138,000	a\$ 2,914,000	
Net. Cont. oper. (loss)	4,000	(625,000)	
Loss disk oper. (loss)		(55,000)	
Net income (loss)	4,000	(680,000)	
Per share (loss)		(.24)	
a—Restated.			

# Market Quotations

As of closing, Thursday, March 9, 1972

NAME	1971 High	1971 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	1455	27	24 1/4	27	+ 5/8
A&E Plastik Pak Co.	127 3/8	3 3/8	272	6	5 1/2	5 7/8	+ 3/8
American Auto Vending	15 3/8	6 7/8	234	15	14	14 1/2	+ 3/8
ABC	67 3/4	25	2930	67 3/4	64 1/8	67 1/8	+ 3/8
Ampex	257 1/2	7	2046	9 1/2	8 1/2	8 5/8	+ 3/8
Automatic Radio	14 1/4	5	166	8 5/8	7 3/8	8 1/2	+ 1/2
Ara	170 1/2	117	174	170 1/2	162 3/4	169	+ 5 3/4
Avco Corp.	207 1/8	12 1/2	1007	19 1/2	18 7/8	19 1/2	+ 1/8
Avnet	15 5/8	8 1/4	3313	15 1/4	13 1/2	15 1/8	+ 1 5/8
Bell & Howell	65 1/2	32 1/8	360	65 1/2	63 1/2	65	+ 3/8
Capitol Ind.	21 7/8	8	367	13 1/2	12 3/4	13 3/8	+ 1/4
CBS	55 7/8	30 1/8	1356	55 3/8	53 3/8	54 3/8	Uch.
Columbia Pictures	17 3/8	16 5/8	1160	14 7/8	13 3/8	14 3/8	+ 1 1/4
Craig Corp.	9	2 5/8	366	6 3/4	5 5/8	6 1/8	+ 1/4
Creative Management	17 3/4	7 5/8	115	11 3/8	10 5/8	11	+ 1/4
Disney, Walt	169 1/2	77	1809	168	154 1/8	154 1/8	- 15 3/8
EMI	5 1/2	3	269	5 1/4	5	5	+ 3/8
General Electric	66 1/2	52 7/8	4172	64 3/8	61 1/4	64	+ 2 3/8
Gulf & Western	39 3/8	19	3391	39 3/8	36	38 1/8	+ 2 1/8
Hammond Corp.	13 7/8	8 1/2	412	11 3/8	11	11 1/8	+ 1/8
Handleman	47	31	536	34	32 1/4	32 1/4	- 1 1/8
Harvey Group	87 1/8	31 1/8	30	45 1/8	41 1/4	41 1/4	- 1 1/8
Instruments Systems Corp.	12 3/8	4 5/8	915	7 3/8	6 7/8	7	+ 3/8
ITT	67 3/8	45 7/8	5057	62 3/4	59 1/2	60 3/8	- 7/8
Interstate United	13 1/2	6	281	11 1/4	10 1/2	10 7/8	+ 1/4
Mackie	16 1/2	8 3/8	212	16 3/8	15 1/8	16 1/4	+ 3/8
Matsushita Electric Ind.	28 5/8	16 1/4	9130	28 5/8	23 1/2	28 1/4	+ 4 1/4
MCA	35	17 3/4	609	35	32	34 1/8	+ 3/4
Mattel Inc.	52 1/4	18 5/8	1714	30 7/8	28 3/4	29 3/4	+ 1 1/8
MGM	26 7/8	15 1/2	324	21 1/4	19	20 3/8	+ 1 1/2
Metromedia	37 7/8	17 3/4	847	37 7/8	35 1/2	37 3/4	+ 2 1/8
3M	144 3/4	95 1/8	646	144 3/4	140 1/4	143 1/2	+ 3 1/4
Motorola	98 3/8	51 1/2	586	98 3/8	94 1/8	98	+ 1 1/2
No. American Philips	37 3/4	21 7/8	295	37 3/4	33 3/8	37 3/4	+ 4 1/4
Playboy Enterprises	25	16 3/4	1552	25	22 3/4	23 3/8	- 1/2
Pickwick International	47 3/8	32	420	47 3/8	45	46 3/8	+ 5/8
RCA	45	26	3610	45	42 1/8	44 7/8	+ 2 3/4
Servmat	40 1/4	25 1/2	711	34 1/2	31 3/8	34 1/2	+ 2 1/4
Sony Corp.	35 3/8	14 1/4	3180	35 3/8	31 7/8	34 1/2	+ 2 1/4
Superscope	32 3/8	9 1/8	454	18 1/8	16 5/8	17 1/8	- 1/8
Tandy Corp.	49	30 3/8	1581	45 1/4	43 1/2	45 1/4	+ 1/4
Telex	22 3/8	7 3/4	3349	14 1/4	12 1/4	12 7/8	+ 1 1/2
Tenna Corp.	11 1/2	4 1/4	808	7 3/4	6 1/4	7 3/4	+ 1 1/2
Transamerica	22 1/8	14 3/8	3976	22 1/8	20 3/8	22	+ 1 3/8
Triangle	22 3/4	14 3/8	456	19 3/8	17 1/2	19 1/2	+ 1 1/2
20th Century Fox	17	7 5/8	1777	17	15 7/8	16 1/2	+ 1/2
Vendo	17 1/2	9 7/8	134	14 5/8	13 5/8	14 1/2	+ 3/4
Viewlex	12 7/8	5 5/8	2073	12 1/2	10 5/8	12	+ 5/8
Warner Communications	47 3/8	25 7/8	2668	46 1/2	44 3/4	44 3/4	- 1/4
Wurlitzer	20 1/4	10 1/8	89	19	18 1/2	18 1/2	+ 3/8
Zenith	54 7/8	36 3/8	937	50 1/2	48 3/8	50 3/8	+ 1 1/8

As of Closing, Thursday, March 9, 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.	6 1/4	5	5	Koss Electronics	14	12	12
Alltapes	3 3/8	3 3/8	3 3/8	Magnetic Tape Eng.	10	9	9 3/4
Audiophonics	4 1/2	4	4	M. Josephson Assoc.	12 1/4	12 1/8	12 1/4
Bally Mfg. Corp.	48 1/2	39 3/4	48 1/2	NMC	15 7/8	14 1/4	14 1/4
Cartridge TV	32 3/4	32	32	Perception Ventures	4	2 1/2	3 1/2
Data Packaging	10	9	10	Recoton	4 3/4	4 1/2	4 1/2
Gates Learjet	15 1/8	14 3/8	14 7/8	Schwartz Bros.	11 1/4	11 1/4	11 1/4
Goody, Sam	8 3/8	8	8 1/4	Telecor, Inc.	50 1/4	43 3/4	50 1/4
GRT Corp.	6 1/8	5 1/4	5 1/4	Teletronics Int.	12 1/8	10 5/8	10 5/8
Integrity Entertain.	12 3/4	10 1/4	12	United Record Tape	3 3/8	2 3/4	3

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

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## Meet Stylus Carnivorous, the vinyl cannibal. His eating habits can make you money.

Any of your customers who play records could fall prey to Stylus Carnivorous, The Vinyl Cannibal. "Stylus", as you'll probably end up calling him, is a loveable but dangerous little creature we've created to symbolize damaged and neglected phonograph styli. And he serves as the main theme in a brand new informative program designed just to make people aware that diamond styli don't last forever.

We have free ad mats for you that remind customers to come to your store for a free stylus check-up. And, if they need a replacement, all you need is our new stylus merchandiser. It holds an assortment of genuine Pickering styli for all popular record players and compacts. It takes up little counter space, yet produces big profits.

Call your Pickering rep or drop us a line.



101 Sunnyside Boulevard, Plainview, N.Y. 11803 (516) 681-0200

Display contains stylus replacements for most popular models of B.I. (SLX Series), Fisher, Pilot, Singer, Symphonic, Toshiba, Bogen, Scott, Kenwood, K.L.H., Sony, Columbia/Masterworks, Sylvania, Columbia, Concord, Harmon-Kardon, Panasonic.

## WB Music Into a Folio Deal With WEA Distrib

NEW YORK—Warner Bros. Music has set a folio distribution deal with the WEA distribution network. Under the agreement, the "Warner Superstar" personality folios will be sold together with a "Warner Superstar Rack" to record outlets which have not heretofore handled printed matter.

The initial offering of folios included in this rack are: "Crosby, Stills, Nash and Young," "The Songs of Elton John and Bernie Taupin," "Gordon Lightfoot—The Summer Side of Life," "Van Morrison," "Woodstock #1," "Peter, Paul and Mary Song Book," "Bob Dylan Song Book," "Paul and . . ." "Laura Nyro," "Lennon & McCartney Gold" and "Live at the Fillmore."

This is one of several moves by Warner Bros. Music to increase the distribution of its publication division. An arrangement with the Columbia Record Club is already under way, and Ed Silvers, president of Warner Bros. Music, indi-

cated that there will be several other areas into which the firm will be moving with its print material.

## Abkco Sues Magazine

NEW YORK—Abkco Industries has filed suit, listing three causes of action, for \$150 million against New York magazine following the publication of an article "Some Sour Notes From the Bangladesh Concert" in their Feb. 28 issue.

Abkco Industries is claiming \$50 million on each cause. They claim the article contained "false and defamatory matter concerning Abkco" and that the article "seriously impaired sales to the public of 'The Concert for Bangladesh' album."

The third cause claims damages "for injury to Abkco's credit and reputation as a result of the defendants' malicious, wrongful and willful publication of such defamatory matter."

Named as defendants are New York magazine, NYM Corp., Peter McCabe (writer of the article), Sheldon Zalaznick, editor, and Aeneid Equities, Inc.

Abkco president Allen Klein said that any monies derived from his legal action will be donated to UNICEF for the Benefit of Refugee Bangladesh Children.

## Hudgik Label

GRANBY, Mass. — Celestial Body Sound Records has been launched here by Steven C. Hudgik. The record/tape firm will have its first release in the next few days—"It's Funny, So Laugh," a comedy record featuring the team of Ken Grenier and Flip Hanno. All production for the label will be done by Hann-Gren Productions (comedy) and Gene Guzik (music).

From the Desk of - "Pappy" Daily

To All My Friends In Country and Western Radio:  
I'm sure you all know how grateful I am to each of you for your loyal support of the product with which I've been involved for so many years.

Without question, I'm most proud of my long and successful association with my good friend, George Jones. During the years I've had the privilege of producing his recordings, it affords me the greatest satisfaction to know that the many records on which we were associated will live forever as testimony to the true and lasting greatness of his talent in country music. In the twilight of my life, I'm convinced that George Jones will become one of the immortal greats in the annals of country music.

Those recordings now being released on RCA Records and those that will be released in the future, some 58 never before released sides, to my way of thinking demonstrate the real George Jones, the giant of country music, singing as his legion of fans want and expect him to sing. Whatever the future holds for this rare and gifted artist, it is my sincere hope that you will continue to support his future RCA releases each of which were recorded with the same dedication and feeling for everything that is good in country music, as were all his past recordings with which I was connected.

My warmest regards and best wishes to all of you for continued good health and success in all your endeavors.

Your friend,

Pappy Daily

## 12 STUDENTS WIN '72 NARM SCHOLARSHIPS

BAL HARBOUR, Fla.—Twelve students have been awarded \$4,000 each in the 1972 NARM Scholarship Awards competition. The results were announced at the NARM Scholarship Foundation Dinner, held on March 6 at the Americana.

The winners were Arsenio Cordoves, who took the Joe & Grace Cayre Scholarship, the first NARM award donated by a Latin operation—Caytronics Corp., headed by Joe Cayre; Cynthia Giunta, recipient of the Bill Hansen Memorial Scholarship (Hansen Publications); Debra Brown, the Jack Imber Memorial Scholarship (Sam Goody & Manny Wells); Pamela Hedderich, the Ivy Hill Lithograph Scholarship; Leann Kulp, the Gary McFarland Memorial Scholarship (Buddah Group); Valerie Ambrecht, the Harry Schwartz Memorial Scholarship (Schwartz Bros.); Stanley Wells, the Francis Wolff Memorial Scholarship (United Artists Records); Michael Crazier, the Leonard Goldenson scholarship (ABC Records); William Smith, the Capitol Records Scholarship; Stephen Dumm, the Bell Records Scholarship; Dugan Lange, the Goddard Lieberman Scholarship (Columbia Records); and Ronald Kiener, the RCA Records Scholarship.

# Old Vanishing in Marketing, Upgrading the Thing: Panel

By JOHN SIPPEL

BAL HARBOUR, Fla.—Long-time marketing methods are being carefully scrutinized and upgraded and budgets in all the facets of the marketing are being tightened, panelists from retailing, wholesaling and manufacturing firms in tape and records indicated at the NARM convention here Tuesday (7).

Moderator Bruce Lundvall of Columbia set the tenor, with opening remarks that illustrated graphically all old dicta are vanishing, with new ground rules being established. Lundvall lashed out against backliners on packages which carry no information on the artists therein. "Radio and consumer want this information. We need pack-

aging that attracts and informs." He indicated that the day of artist-controlled packaging design was nearing an end. "Impulse buying is spurred by informative packaging."

Lundvall urged all to seek informed retail personnel. He recommended more emphasis on career planning by employers. "Self-service is not the answer to the large amount of diverse product." Point-of-purchase material appropriations must be utilized more prudently by continuous surveys of retail sources. He cited a recent Columbia display which combined a tape playback of eight excerpts of eight Columbia albums with a visual in-store display as a fore-

## President's Panel Covers Racks, Dealers, Singles

BAL HARBOUR, Fla.—The president's panel at NARM's 14th Annual Convention here at the Americana, ranged over the topics of rackjobbers, retailers and the singles market. The March 6 meeting, moderated by Stanley M. Gortikov, former president of Capitol Records, included label chiefs Clive J. Davis, Columbia Records; Ahmet Ertegun, Atlantic Records; Rocco Laginestra, RCA Records; Jay Lasker, ABC Records; John K. Maitland, MCA Records; Bhaskar Menon, Capitol; Michael Stewart, United Artists Records; and Larry Uttal, Bell Records.

In the panel discussion on rack jobbing, Ertegun stated that the racks don't promote new acts. They'll try to sell what moves, he said. "We can't count on the racks or distributors to promote our (particular) product. They sell everybody's product."

Uttal agreed. "Labels should promote product, racks should sell it." Emphasizing the importance of the rack operation, he asserted that "without (them), the growth of this industry would have been stunted." Retailers shouldn't emulate rack jobbers, Uttal claimed. "There should be a fair balance between the two merchandisers." Stressing the need for independent distributors, Uttal said, "If we keep our distributors alive, then they can help us control the rack jobbers, and make them work to our benefit."

Laginestra decried what he termed the "lack of sufficient catalog exposure by the racks. We can learn from other industries," he maintained. The racks which will prosper, he predicted, are

those that cooperate with the manufacturers.

Maitland concurred with Laginestra's feeling that the racks failed to display enough catalog. "There is a lot more business to be done than the Top 100," he said.

Stewart forcefully reinforced this complaint. "Shlock" product makes up 50 percent of some racks," he stated.

### Unique

Davis contended that the music industry is unlike any other. Many retailers, he said, now realize that knowledge of their product is important. Exposure and knowledge of product is essential. David said, "Racks must come to grips with the problem of awareness if they are to continue to expand."

As the panel considered the retail shops, Menon saw unimaginative point-of-purchase displays, and lack of knowledgeable clerks as retail weaknesses. Maitland also asserted that the retailer has not made changes in layout that would be attractive to the customer. Laginestra proposed that manufacturers provide retailers with more input. Uttal reiterated his belief that the independent distributor was the key to disk sales. If he makes a decent profit, Uttal said, he can work with the retailer to move the product.

Maitland and Davis championed headshops. "We like the headshops," said Maitland. "They publicize new acts. And the influence of headshops spreads." Davis stated that "headshops are the first to break new artists. We're all dependent on new blood. New artists in contemporary rock emerge from headshops."

(Continued on page 18)

## Press Elected NARM Chief

BAL HARBOUR, FLA.—Dave Press of D and H Distributing, Harrisburg, Pa., was elected president of the National Association of Record Merchandisers.

Other officers include Peter Stocke, Tayloer Electric, Milwaukee, vice president; David Lieberman, Lieberman Enterprises, Minneapolis, Minn., secretary; Harry Aposoleris, Alpha Distributing, New York City.

Newly elected board members include New York City's Jack Grossman, Jack Grossman Enterprises and outgoing NARM president: Jack Silverman, ABC Record and Tape, Des Moines, Ia.; Jim Schwartz, Schwartz Bros., Washington, D. C.; Jay Jacobs, Knox Record Racks, Knoxville, Tenn.; George Souvall, Alta Distributing, Phoenix, Ariz.

## NARM Award Winners

BAL HARBOUR, Fla.—The National Association of Record Merchandisers annual awards based on actual sales reflected by its members were as follows:

Best selling hit single record: "Joy to the World," Three Dog Night, Dunhill;

Best selling children's album write-in vote resulted in a tie for the two "Sesame Street" Lp's on Columbia and Warner Bros. labels;

Best selling movie sound track: "Shaft," Enterprise/MGM. Stax/Volt;

Best selling orchestra and/or instrumentalist: Burt Bacharach, A and M;

Best Selling original cast "Hair," RCA;

Best selling male country artist: Charley Pride, RCA.

Best selling female country artist: Lynn Anderson, Columbia.

Best selling male soul artist: Isaac Hayes, Enterprise.

Best selling female soul artist: Aretha Franklin, Atlantic.

Best selling economy album: "Excerpts from Jesus Christ Superstar, Pickwick/33.

Best selling album: "Tapestry," Carole King, Ode.

Best selling group (Tie) Carpen-

ters, A&M; Chicago, Columbia; and Partridge Family, Ball.

Best selling group: Black Sabbath, Warner Bros.

Best selling folk artist: John Denver RCA.

Best selling comedy album: "All in the Family," the Bunkers, Atlantic.

Best selling classical album: Leonard Bernstein "Mass" Columbia.

Best selling new male artist: Rod Stewart.

Best selling new female artist: Carole King.

Best selling jazz artist: Isaac Hayes.

Best selling male artist: James Taylor.

Best selling female artist: Carole King.

The NARM presidential awards went to Clive J. Davis, president of CBS Records, and Perry Como, RCA Records artist. Perry Como came on stage riding a golf cart because of a recent leg injury. His award was presented by Rocco Laginestra, president of RCA. Como then sang and received a standing ovation.

Lily Tomlin, Polydor Records, was emcee for the event.

## NARM Vows Bootleg Crackdown

• Continued from page 3

continue to be sought through actions for unfair competition through prosecution under state criminal law or by actions for infringement of music copyrights."

He scoffed at the claim that the payment of mechanical royalties on music copyright immunizes the unauthorized duplicator from legal action. He said the Harry Fox Agency's position is that the 1909 copyright law does not force the copyright owner to accept money for use of his music in pirated recordings. This matter is now in the courts awaiting a ruling.

The disclosure that NARM committees will be searching through the inventories of retailers for unauthorized duplications brought Sam Goody to the floor expressing the fear that NARM may be starting a witch-hunt. The giant New York City dealer-distributor and father of record discounting rose, identified himself as one who "runs a small operation in the New York area."

### Goody Statement

Said Goody: "What you're trying to do is beautiful, but I want to point out to you that you will start a witch-hunt, and that if anyone has a counterfeit or bootleg tape in his emporium will be immediately branded as a purveyor of illicit goods. We had an experience where a manufacturer who was shipping us the goods was getting back bootleg product from outlets he was selling to, and this manufacturer in turn was re-shipping it to our stores. The next thing we knew was that the fellow who was selling us these goods came into our store and told us we had counterfeit product on our shelves. We only buy from proper sources. I think the manufacturer should put a serial number on each tape he issues for the protection of the people he is selling it to. Why should we suffer a witch-hunt?"

Kintner replied that "NARM does not intend to engage in a witch-hunt. We are after the illegal duplicators and counterfeiters. We know that some of the illicit product is difficult to distinguish."

A fear expressed repeatedly throughout the session centered on counterfeiting. Kintner, Ruttenberg as well as the other panelists echoed the prediction that counterfeiting will mount in the months to come once the full affect of the new copyright law is felt. Inasmuch as the unauthorized duplicators center almost all of their manufacturing on new releases, it

was felt that once they are blocked from copying post-Feb. 15 product, some may be forced to counterfeit product. Counterfeiting, it was explained, consists of copying the originating manufacturer's covers, labels and trademark in the effort to pass off the bogus copy as the original product.

### Be on Guard

Retailers, rack jobbers and distributors were warned to be on guard against such product. The array of high-voltage legal talent on the rostrum assured the audience that counterfeiters will be flirting with severe criminal penalties under long-standing laws prohibiting such activities.

Harvey Lefkowitz of Scott Distributing Corp. asked what can be done to stop overseas armed forces service centers from providing duplicating facilities to servicemen. Lefkowitz said the centers maintain LP libraries and have in-the-cartridge copying units. The serviceman is able to buy a blank cartridge for 50 cents, and through the duplicating facilities on the premises of the audio club is able to copy any album of his choice. There is considerable duplicating such as this going on and it is cutting into pre-recorded tape sales.

Kintner said the U.S. Government ought not to be fostering illegality. "I will make you this pledge," he said, "Chuck Ruttenberg and I will take it up with the Defense Department and explain what they're doing and why we think the Defense Department ought to be in step with the Library of Congress under the new copyright law."

## Love Story Blooms

• Continued from page 1

approach to the same old problems contrasted the fireworks of former conventions. Such charges and countercharges as manufacturers overloading merchandisers and rack jobbers rolling back excessive returns were voiced with the mature knowledge that some problems must go unsolved only to come up for further discussion at future conventions.

The presence of some dealers echoed other time-worn complaints, new to NARM meetings, but old to the industry—concerning the record clubs and their preferential price offers to consumers. These were countered by the same yesteryear answers that clubs have served to expand the scope of the total industry.

# Andy Williams. The first vocal version of "Love Theme from The Godfather." Like it. Or else.


45579

The hit's in.  
Andy Williams doing the first and only  
vocal version of the "Love Theme from The  
Godfather." The follow-up to his tremendous  
success with "Love Story."

And just as "The Godfather" opens

(which will be the biggest film of the year),  
Andy will be in the midst of a 13-city tour per-  
forming his new song.

So protect yourself now, with Andy  
Williams' new single. There'll be lots of bullets.

**On Columbia Records** 



# NARM Sessions Focus on Top Music Industry Names



Jerry Moss presented the keynote speech. From left: Earl Kintner, legal counsel to NARM; Jack Grossman, president of NARM; author Robert Townsend, Jules Malamud, NARM executive director; Alfred Chotin, NARM convention chairman; and Moss, president of A&M Records.



Entertainment was a highlight of the NARM convention this year and the artists included such as Charley Pride, Bread, Ray Conniff, Isaac Hayes, and Perry Como. Here, Mort Hoffman, RCA Records executive; NARM executive director Jules Malamud, center; and artist Jerry Reed help Chet Atkins tune up his guitar for a show.



The Nitty Gritty Band perform for a NARM evening session.



The presidential panel, guided by Stan Gortikov, at podium, included from left: Mike Stewart, United Artists Records; Larry Uttal, Bell Records; Bhaskar Menon, Capitol Records; Rocco Laginestra, RCA Records; Ahmet Ertegun, Atlantic Records; Clive Davis, CBS Records; and Mike Maitland, MCA Records.

## Record-Tape Men in Action at NARM



Manning the RCA Records booth were some of the label's top executives. From left: Bill Lucas, Frank O'Donnell, Vito Blando, Edgar Ellis of Ellis Distributing, and Ship Byrd.



From Atlantic Records, from left: Ralph Cox, Johnny Bienstock, and Bob Kornheiser. At right is Ervin Litkei, Olympia Distributors in New York.



Bell Records was well represented throughout the meeting. From left: Bill Mulhern, Oscar Fields, Gordon Bossin. Facing them are Sid Spencer of Contact, Norfolk, and Al Jones, right, Contact, San Diego.



Buddah Records was up to its usual live-wire promotions. From left: Neil Bogart of Buddah, Mario di Filippo, Marty Hirsch of Buddah, Norm Ravis of Globe, and Joe Fields of Buddah.



Henry Stone paid a call on the Warner Bros./Reprise booth. From left: Ed Wolfeld, Russ Thyret, Lou Dennis, Greg Balandyne, and Stone of Tone Distributors.



Participating in a rap session during the person-to-person conferences were, from left: Jim Wilson, Starday-King; Hutch Carlock of Music City Records; Johnny Bienstock of Atlantic Records; and Joe Weiss, Universal Music, Skokie.



From left: Art Denish, Jerry Geller, and Ed Kushins, all of Sceptor Records.

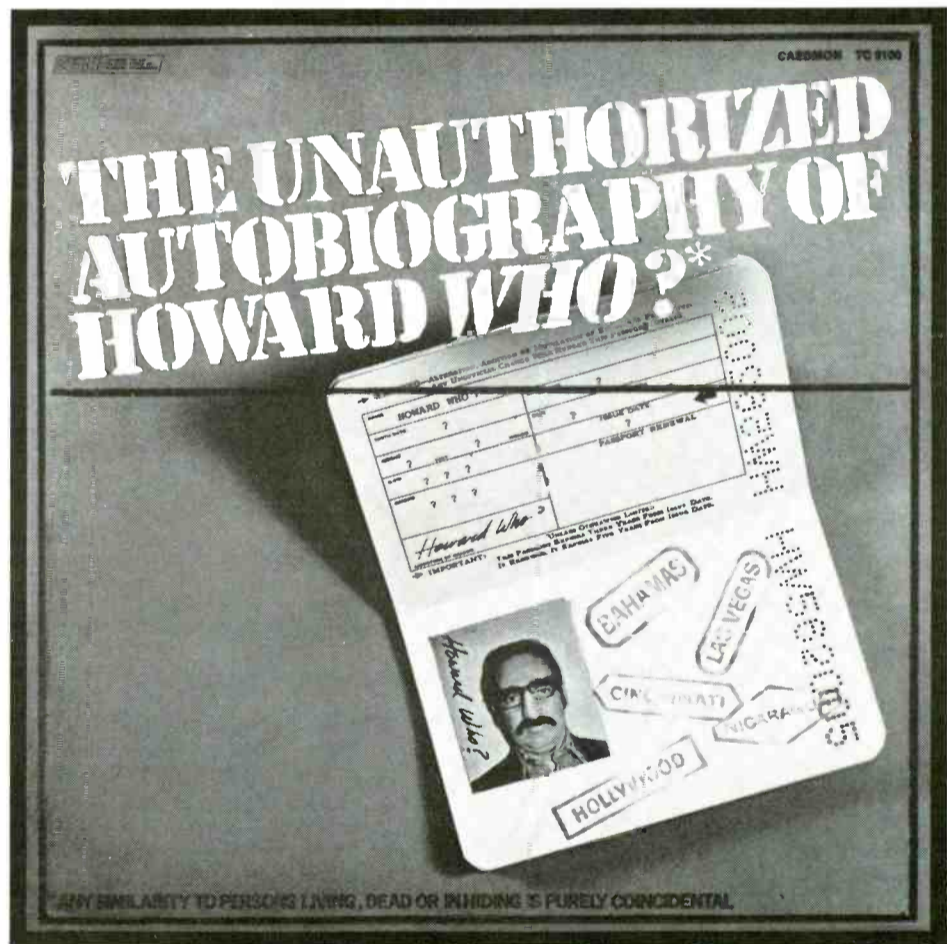


From left: Larry Goldberg and Bill Hall of TMC, Larry Welk and Morry Goldman of Ranwood Records.

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Drums: Jim Gordon / Bass: Klaus Voorman / Guitar: Cris Speedin / Trumpet and Trombone: Jim Price / Horns Arranged by Jim Price  
Accordion: Henry Krein  
Percussion: Richard Perry

**DRIVING ALONG** (Nilsson)  
Vocals: Harry Nilsson / Drums: Jim Gordon / Bass: Herbie Flowers / Acoustic and Lead Guitar: John Uribe / Rhythm Guitar: Klaus Voorman  
Melotrons: Richard Perry and Harry Nilsson

**EARLY IN THE MORNING** (Fickman, Jordan, Bartley, organ and vocal: Harry Nilsson)

**THE MOONBEAM SONG** (Nilsson)  
Vocals and Mello-phon: Moonbeam Harry / Bass: Herbie Flowers / Acoustic Guitars: John Uribe and Klaus Voorman

**DOWN** (Nilsson)  
Piano and Vocal: Harry Nilsson  
Drums: Jim Keltner and Jim Gordon / Bass: Klaus Voorman  
Guitar: Cris Speedin / Organ: Roger Coolan / Trumpet and Trombone: Jim Price / Sax Bobby Keys / Horns Arranged by Jim Price

Jim Price, Caleb Crave, John Uribe and Gary Wright appear through the courtesy of A&M Records, Inc.

Bobby Keys appears through the courtesy of Warner Bros. Records, Ltd.

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SIDE 2

**WITHOUT YOU** (Harris-Evans)  
Vocals: Harry Nilsson / Drums: Jim Keltner / Bass: Klaus Voorman / Piano: Gary Wright  
Acoustic Guitar: John Uribe  
Strings and Horns Arranged and Conducted by Paul Buckmaster

**COCONUT** (Nilsson)  
Vocals: Harry Nilsson / Drums: Jim Gordon and Roger Pope  
Bass: Herbie Flowers / Guitar: Caleb Crave / Acoustic Guitar: John Uribe / Percussion: Jim Gordon

**LET THE GOOD TIMES ROLL** (Lee)  
Piano, Harmonica and Vocals: Harry Nilsson / Bass: Klaus Voorman  
Guitar: Cris Speedin / Organ: Gary Wright

**JUMP INTO THE FIRE** (Nilsson)  
Vocal and Electric Piano: Harry Nilsson / Drums and Percussion: Jim Gordon / Bass: Herbie Flowers / Lead Guitar: John Uribe / Rhythm Guitars: Cris Speedin and Klaus Voorman  
Acoustic Piano: Jim Webb

**I'LL NEVER LEAVE YOU** (Nilsson)  
Piano and Vocal: Harry Nilsson / Strings and Horns Arranged and Conducted by George Triton

PRODUCED BY RICHARD PERRY

Recorded at Trident Studios, London - June, 1971 / Engineer: Robin Geoffrey Cable

"I'll Never Leave You" and "Early in the Morning" recorded in RCA Studios, Hollywood / Engineer: Ritchie Schmitt, Recordist: Dennis Smith

Additional recording at Island Studios, London / Engineer: Phil Brown  
Remixed at AIR, Island, Trident Studios, London and RCA Studios, Hollywood  
A Very Special Thanks to Doug Sax

Photography: Dean Torrance  
Graphics: Roy Lehner

Thanks to David Katz, Bill Price, Steve from Trident and to all who helped in the making of this album.

**RCA**  
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Public performance clearance - BMI except "Without You" - ASCAP

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# NARAS Scenes From Chicago/Nashville

## Chicago NARAS



CHICAGO National Academy of Recording Arts & Sciences (NARAS) participants from Columbia (left, seated) Carroll Slovak, Gordon Anderson, Jay Jenson, Gerry Griffith, Mert Paul, Barbara Cohen, (standing) Dick Weybright, Larry Backe, Nancy Grange and Roy Job; local NARAS president Paul Roewade and wife, Mrs. Irwin Cowen and NARAS national director David Leanse; Mercury artist Jerry Butler and wife Annette and label's Long John

Silver (standing), Stan Bly (glasses) and Mike Gormley; Gladys Knight proudly accepts; Motown group's Mel Nickerson, Mrs. Esther G. Edwards, William Smokey Robinson, Charles Borden, Jay Williams and Anne Montgomery; Bill Chase blowing his heart out; B. B. King winding it all up.

## Nashville NARAS



NASHVILLE NARAS highlights (left to right), The NARAS show at the National Guard Armory in Nashville; Conway Twitty performs; Loretta Lynn sings; Mickey Newbury and

"Trilogy"; Candi Staton "Stand By Your Man"; Al Green sings Soul; Ray Stevens hosted and performed.

## Nashville NARAS Puts on Spectacular

NASHVILLE — The NARAS chapter of this city put it all together this year, presenting one of the finest shows in its history and honoring all of its nominated finalists.

Some 700 turned out for the spectacular event at the National Guard Armory, disguised in splendid decorations for the event.

The fast-moving show did not have a single weak spot. Beginning with Candi Staton, who sang two of her hit numbers, the program moved to the Gospel field with Hovie Lister and the Statesmen. Their act was followed by Freddie North, who proved to be one of the finest singers in the business today. He was a popular crowd favorite. Both North and Miss Staton are natives of Nashville.

Mickey Newbury brought the crowd to its feet for a standing ovation after performing his "American Trilogy" and two other

of his songs. Following a brief intermission, Al Green and his group put on a segment that ranged from strong soul to middle-of-the-road music, demonstrating his versatility.

Loretta Lynn and Conway Twitty, two of country music's greatest recording artists, switched the mood completely, and again were crowd favorites. They did singles and a duet. Ray Stevens, who emceed the event, and did it superbly, opened and closed the show with two numbers, including the perfect closer, "Everything is Beautiful," complemented by his singers, The Butterfly.

(Continued on page 49)

## President's Panel Coverage

• Continued from page 12

In the panel's examination of the singles market, Lasker described singles as his company's "daily excitement. The single record business is still very potent," he said. Lasker felt that returns of singles was a problem. The racks over-buy, he claimed, was overstocked, Lasker noted the importance of proper servicing, as against overservicing.

Stewart reported that his label had had more returns on hits than on other singles.

Ertegun said that the industry couldn't change its returns policy without crippling the independent distributors and the retailers. "We're a singles-minded company," he said. Soul artists use singles as a major breaking ground. Retailers have helped us with singles where racks have not."

Maitland claimed that retailers aren't adequately merchandising singles, and Uttal stated that the packaging of singles needs investigation.

Max Silverman, of Waxie

## NARAS CITES BILL WILLIAMS

NASHVILLE—In a surprise ceremony during the NARAS awards shown here, a special Governor's Award was given to Bill Williams of Billboard.

Chapter president Frank Jones cited Williams for his "outstanding contributions to the National Academy during the past year," and said the award was based on the unanimous decision of the Governors of the chapter.

Last October, Williams received the coveted Metronome Award from Nashville Mayor Beverly Briley as the individual who had done the most to further the cause of the music industry during the previous 12 months.

Maxie's, asked a question from the floor about alleged discrimination against retailers and distributors, who are unable to purchase product at discounts available to the rack jobbers. Maitland said, "We agree that there are odd pricing customs. We're aware of the FTC's concern about this. I think it's improper, and we have to change it." Said Uttal, "It's unconscionable, but the racks have the power. Now retailers are getting stronger, and can sock it to the rack jobbers."

Sasch Rubinstein of Magtec, in a question from the floor, expressed doubts about the viability of the expanded inventory that will be required of record stores with the advent of quadrasonic records and tapes. Quadrasonic will necessitate four separate divisions, it was pointed out—reel-to-reel tapes, disks, cassettes and cartridges.

Davis proposed that quadrasonic will be a step forward, although, like the tape explosion, the new system will increase inventory.

## Nominations and Fun At Chicago NARAS

By EARL PAIGE

CHICAGO—Celebrating Grammy nominations instead of the actual awards proved more fun for the 402 attending the local chapter of the National Academy of Recording Arts & Sciences (NARAS) dinner even if the evening did develop into a kind of self-satiating heaping of entertainment lasting nearly four hours.

Absent was that downer feeling of past NARAS galas here when envelope after envelope failed to turn up a local winner or just one or two—in effect, everybody "won." The program listed 13 nominees and eight area acts or individuals received special awards.

Spicing up the show as emcee was the improvisational Second City theatrical group spoofing everything from NARAS to Nixon.

The only complaints concerned the slight problem with the sound system and the major problem of the bar being too removed from the action. Kris Kristofferson, whose sound worked well enough for the audience, said he couldn't hear his guitar.

A spokesman with the group Chase agreed with the observation that the audience seemed hard to spark: "They're tired," he snapped, "they've been sitting there four hours with a glass of water."

The breakthrough to the crowd came after the opening Chicago Symphony Brass Ensemble's spirited Gabrieli brass compositions, some solid rock and satire from Wilderness Road and Kristofferson's first number when folk singer Stevie Goodman performed an anti-Viet Nam song a cappella.

Kristofferson brought on Goodman and John Prine with Prine's "Everybody Needs Somebody That He Can Talk To" especially well received. Typifying the whole evening, all three joined in on Kristofferson's "Me & Bobby

McGee" in a we're-having-fun-up-here-too impromptu sing-in.

From the opening brass ensemble work through wind-up B. B. King's blues offerings, the show had good balance. Contrast was offered by Wilderness Road's driving "Bounty Man" and "Rider's Return" and the softer sounds of the folk artists building up to Chase.

While many artists stayed with more proven material, Chase tested "Zeus" from its Greek Mythology inspired new album, balancing, however, the drive from this four trumpet strong act with softer ballads such as "I Won't Be Long" spotlighting vocalist G. B. Shinn and organist (and in this case author) Phil Porter. Chase laid into the by-now tired audience with "Get It On" and "I Can Feel It" but Shinn still had to call for some audience clapping.

There was a long more or less awkward pause while B. B. King set up, but his songs about a trifling wife made it worthwhile. The crowd really loved lyric lines such as: "The iceman came by but he didn't leave no ice, the postman came by and he didn't even ring twice." Loud cheers greeted the inevitable "tell that insurance man he better write some insurance on himself."

Special awards went to Jerry Butler, Chase, Chicago Symphony Orchestra, Marvin Gaye, Rod Stewart, Goodman, Father Norman O'Connor, Prine and Wilderness Road. Grammy nominees honored, with NARAS executive director David Leanse here from L.A. to see how Chicago does it, were Chase, Don DeMichael, Denny Hathaway, King, Gladys Knight & the Pips, Kristofferson, Clay McMurray, Terry Paul, George Beverly Shea, Barrett Strong, David Van De Pitte, Muddy Waters and Howlin' Wolf.

## Cap & Barnaby Vintage Jazz

LOS ANGELES — Major jazz reissue series have been announced by Capitol and Barnaby.

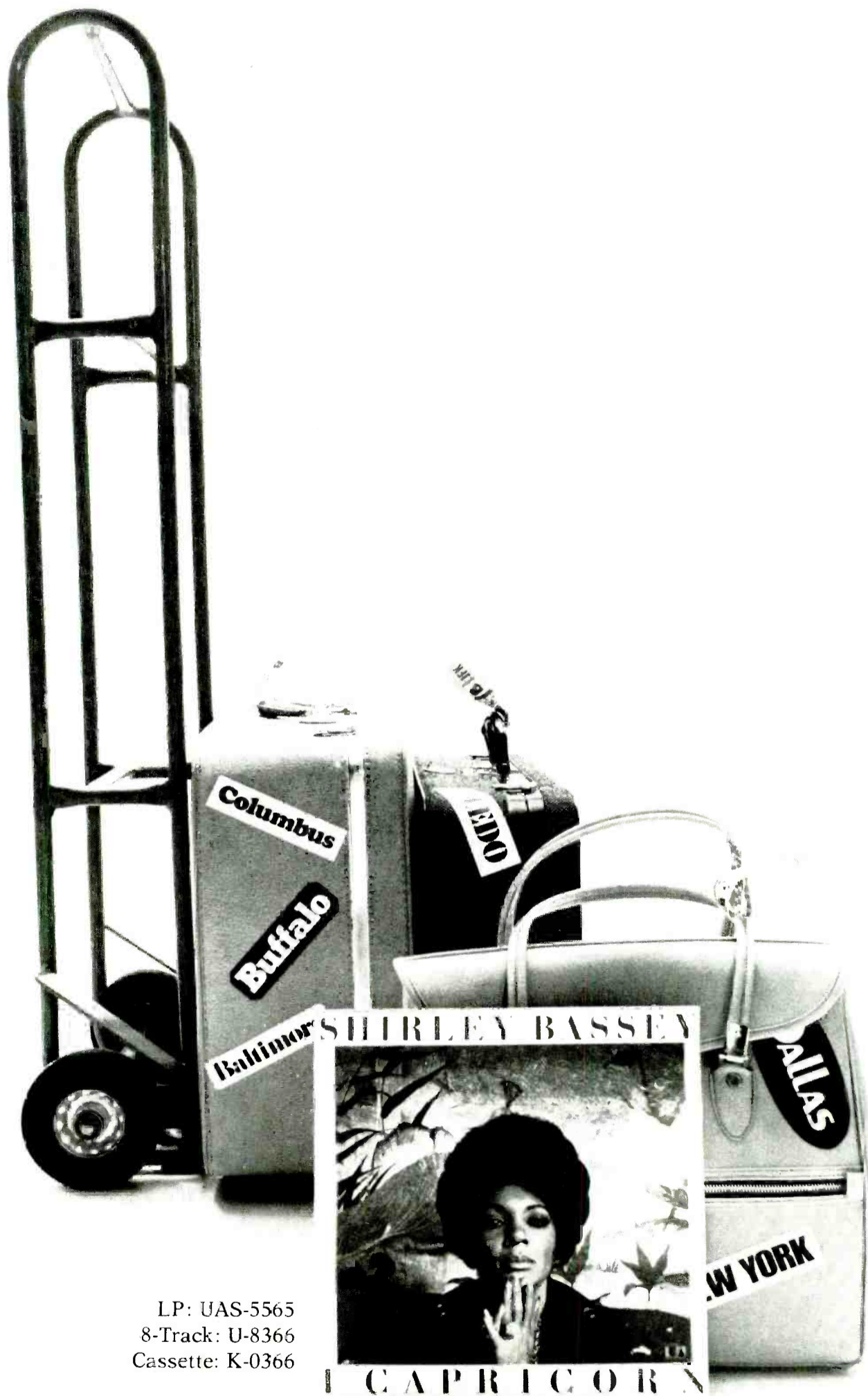
Capitol's initial release in April will feature ten albums by Stan Kenton, Art Tatum, Gerry Mulligan, Billie Holiday, Coleman Hawkins and Miles Davis. The series was originally released by Capitol's Holland licensee, Bovema.

The Barnaby/Candid series consists of albums first recorded for Candid Records in the early '60s under supervision of jazz critic Nat Hentoff. Nine albums have been released to date, featuring Charles Mingus, Eric Dolphy, Cecil Taylor, Archie Shepp, Booker Ervin, Phil Woods, Buell Neidlinger, Abbey Lincoln and bluesmen Otis Spann and Lightnin' Hopkins.

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Edward Severin Browne  
Barney Duke Browner  
Robert Bullock  
Michael Campbell  
G. C. Cameron  
Carl Chapman  
Chris Clark  
Alfred Cleveland  
Henry Cosby

Patricia Dahlstrom  
Clifton Davis  
Hal Davis  
Roquel Billy Davis  
Debbie Dean  
Suzanne De Passe  
Esther Edwards  
Dino Fekaris  
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Mike Valvano  
Kathleen Wakefield  
La Verne Ware  
Ron White  
Delores A. Wilkinson  
Henry Williams  
Stevie Wonder  
Nickolas Zesses

**ASCAP**

## Concert Assoc.'s 'Tommy' Gets 'Timid' Treatment

By NAT FREEDLAND

LOS ANGELES—Concert Associates' production of "Tommy" at the Aquarius Theater is the first major professional mounting of the Who's pioneer rock opera. The hellfire sincerity of its music is in itself enough to make it a more relevant entertainment than "Hair." But theatrically, the show handles its explosive material rather too timidly.

The fact that there were two directors didn't help unify the approach. Director-choreographer Claude Thompson is a veteran of Las Vegas revues and TV variety hours. His slick dances are honest

examples of their roots, but not really sufficient to express the Who's demonic vision.

The credits show "tri-media conception and direction" by Joel Rosenzweig, a talented young alumnus of the University of Southern California whose heralded student production of "Tommy" was his master's thesis last year. He provided some film and slide effects which were apparently plagued by equipment problems, but were supposed to focus on close-ups of the central theme in each scene. He also provided a synopsis of the plot which is essential to understand this production of the show.

The driving 12-man amplified orchestra including a live moog, under Denny Randell's direction, drowns out a substantial portion of the Who's lyrics, especially during the early part of the show when some eight bars of music are supposed to make it clear that young Tommy has been made psychosomatically deaf, dumb and blind because his mother beat him

(Continued on page 29)

## New SF Mgt. Firm Packages Concerts

SAN FRANCISCO—Newly formed management firm Opus III Enterprises in Mill Valley, has expanded into packaging shows for schools and concerts.

The firm represents Saving Grace, Fletcher Brothers, Grootna, Osceola, Loading Zone, Snail and Jeffrey Cain.

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## Donte's Slates 4 New Acts

LOS ANGELES—Four new acts debut at Donte's this month, marking the San Fernando Valley jazz club as a showcase for new groups.

These new attractions include Mayuto, featuring the percussionist formerly with Gabor Szabo now working with Joe Pass, Devon Pershing, Jimmy Hughart and Joe Porcaro. This group debuted March 8 with a second booking next Wednesday (15).

Then there are Geraldine Jones, a vocalist presented by Quincy Jones who debuted March 1-2; vocalist Angelo, who is under the tutelage of Sergio Mendes playing on succeeding Tuesdays (7, 14), and the John Pisano Quintet featuring the leader on guitar and the piano of Juan Donato working succeeding Thursdays (9, 16).

Also scheduled for dates this month are the big bands of Don Ellis, Jack Daugherty and Bud Brisbois.

In Hollywood, Shelly's Manne Hole is reported looking to relocate away from its Cahuenga Blvd. address.

## From The Music Capitals of the World

DOMESTIC

### NEW YORK

Erroll Garner will make his first concert tour of the Far East, including Australia and Japan, in June and July. . . . Motown's **Temptations** are now represented by the Edward Windsor Wright Corp. for publicity and public relations. . . . **Honey Cone**, Hot Wax group, at the Apollo Theatre beginning Wednesday (15). . . . **Peter Duchin** has been elected to the board of directors of Phoenix House Foundation. . . . **Gordon Wagner**, artist representative, will package shows for Catskill Mountain resort hotels this summer.

**Richard H. Goldstein**, vice president, labor relations, NBC, and **Peter S. Meyers**, vice president, domestic distribution, 20th Century Fox Film Corp., will serve as chairmen of the 1972 United Jewish Appeal campaign of the

Entertainment and Communication Divisions. . . . **Bobby Scott** is arranging two of his own songs for **Esther Marrow's** upcoming Fantasy album. . . . Commercial music producer **Sid Woloshin** addressed Haywood Morris' Commercial Composition Class at the Manhattan School of Music on March 3 explaining the birth of Woloshin's past Pan Am campaign. . . . **Doc Watson**, Poppy Records artist, set for a date at the University of North Carolina, Chapel Hill, N.C., Wednesday (22). . . . Poppy Records' **Dick Gregory** will lecture at Clarion State College, Clarion, Pa., on Friday (24). . . . **Holly Sherwood**, Rocky Road artist, touring London, Manchester, Liverpool, Paris and Hamburg on behalf of her single "Day By Day." . . . Pisces Music vice president **Alan Cagan** has composed the score for a 15-minute ecology-based film sponsored by the Committee to Keep America Beautiful.

### LOS ANGELES

Cyrus had one of the year's best rock parties for his Elektra album, in a mock Persian tent on his Burbank farm. The album hasn't made the charts but he's cutting another one for the label. Meanwhile he has been named president of Increase Records and has a nightly radio show from a Hollywood Blvd. Toyota showroom on KDAY. It pays to be a good host.

**Mark-Almond** will record a live album at the Troubadour this week. . . . **John Kay's** first solo tour minus **Steppenwolf** starts this week in Springfield, Mo., and continues through New York, Chicago and the Troubadour. . . . **Elton John's** newest album, "Honky Chateau," was recorded in a French castle and has been getting European rave reviews.

**Sonny Charles** gets back together with **Bobby Stevens** and the **Checkmates** at the Honolulu Outrigger for some singing and golf. . . . The "Nilsson Schmilsson" songbook has been released by West Coast publications. . . . **Daddy Cool** to open the Paradise Ballroom (formerly the Factory) April 19.

**Leslie West**, **Jack Bruce** and **Corky Laing** are now **West, Bruce & Laing** embarking on a 27-city U.S. tour. Jack Bruce played bass (Continued on page 23)

## Talent In Action

### BADFINGER AL KOOPER MICHAEL GATELY

Carnegie Hall, New York

Badfinger have handily weathered their musical and professional debt to that other Apple band from Liverpool to emerge as a powerful act with its own personality. What really matters is not how much Pete Ham sings like Paul and plays like George, but how well he can stand on his own, and he passes that test easily.

Badfinger is moving in its own direction at its own pace, and Ham's musical personality, perhaps the most immediately striking aspect of their recorded work, is actually very neatly balanced against the abilities of the other members. It is this equilibrium which forms the basic strength of the band, and their collective ability to construct tight and highly stylized pop songs is truly impressive. They place little value on sheer eclecticism, preferring instead to move their audience with lovely melodies, pure rhythm, and an enthusiasm that never detracts from their overall precision.

Columbia Records' veteran rock 'n' roll wizard, Al Kooper, contributed a rather uneven set that ranged from straight blues to a set of "Kooper Klassics." Kooper has been the butt of countless jokes centering on his self-indulgent production values and his love of long, rambling jams. The fact remains that he is talented, and his set here offered moments of genuine excitement. His three-man rhythm section was somewhat loose at times, but Kooper himself gave all he had for a hometown audience that reacted positively.

Michael Gately, a singer and guitarist produced by Kooper for Janus Records, overcome the weakness of his first few tunes to draw a warm response for simple but often appealing songs.

SAM SUTHERLAND

### JOHNNIE RAY

Rainbow Grill, New York

For the first two numbers Ray moves into the audience, shaking hands with ringsiders. The first two numbers are "You've Got A Friend," and "Help Me Make It Through The Night." But there's little need for such semantic insecurity in Ray's act, his first New York visit for a long time. His status may pre-date rock but he is in no sense medieval—he can appeal to the Phase II audiences with his uniquely mannered and stylized versions of Bacharach and Brel to such an extent that you may fail to notice the actual lyric quality of "Little White Cloud That Cried."

Apart from this and a couple of other of his golden oldies, Ray pays little attention to the nostalgia part of his show. His musical director is Stan Freeman who accompanies the singer on piano and leads a largish group.

IAN DOVE

### PERSUASIONS

#### ALAN GERBER GARLAND JEFFRIES

Gaslight at the au Go Go

Near the end of the Persuasions' set, a member of the audience screamed out an emphatic request. The group was glossy with sweat, breathing heavily, and they paused for a moment. From the back of the room: "It's your fault, man, for singing so good."

And that is definitely the case. The Persuasions, five vocalists from Bedford-Stuyvesant who have shunned the mainstream of popular music to perpetuate the a capella funk of the mid-50s, have both the discipline and energy that defined the best acts in that

style. Their act is tight, yet not choreographed like many rather bleached-club acts, and they have boundless feeling for their music. Their repertoire moves smoothly from Stephen Foster through real gospel, Sam Cooke, classical oldies, and Carole King. And, as icing on the cake, you owe yourself an exposure to their cover of Dylan's "The Man in Me."

The Persuasions record for Capitol, and, while they may never rocket to mass exposure, they certainly deserve support.

Alan Gerber, Shelter Records artist, is an ebullient blues-oriented singer and writer with a deceptively loose style. Backed by an extremely solid four-piece band, Gerber moves deftly from slow heat to high pressure cooking, offsetting that looseness with a fine sense of structure.

First up was Garland Jeffries, a local singer who recorded for Vanguard a while back. Jeffries' set was an easy-riding exercise in simple but very effective folk blues, with his rhythm guitar nicely complemented by an acoustic lead. The surprise appearance of David Bromberg, boy wonder, on dobro and mandolin meshed perfectly with Jeffries' smoky, subtle vocals and careful phrasing.

SAM SUTHERLAND

### DAVE, DARIUS BRUBECK

Carnegie Hall, New York

Father and Son night with Darius (keyboards, guitar) and his group (Paramount) and father Dave with his trio and guests Gerry Mulligan and Paul Desmond. The guests guested—Mulligan merging his baritone with the rock-based Brubeck Jr. group, both Brubecks sharing keyboards and finally all 10 pieces coming onstage for a final blow on "Blues For Newport." All in all, an intriguing piece of programming and the full house must have pleased promoter Ron Delsener.

The Brubeck Jr. group had the first half to themselves almost which allowed Darius to get off on his Chaplin theme to the "Monsieur Verdoux" film. His half was a trifle self indulgent and could do with some solo trimming. The Brubeck - Mulligan - Desmond unit presented their usual jazz set and a highlight was Mulligan's own ballad "Lullaby of Mexico" and the baritone player's empathy throughout with drummer Alan Dawson.

IAN DOVE

### BOBBY SHORT

Wilshire Ebell Theater  
Los Angeles

In person, on his latest West Coast tour, Bobby Short proved to be a much campier performer than his legend would have led one to expect. But all the eyeball rolling, grinning, grimacing, bowing and scraping cannot obscure the musical taste which for ever a decade has brought back dozens of nearly forgotten show tunes by musical giants like Gershwin, Porter, Coward, Rodgers and Hart, et al.

The pianist-singer is still coming up with new rarities like the Gershwin line that rhymes "sour" with "Schopenhauer." With bassist Beverly Peer and drummer Dick Sheridan, he brings back to life an entire era of what was considered the ultimate in Manhattan sophistication.

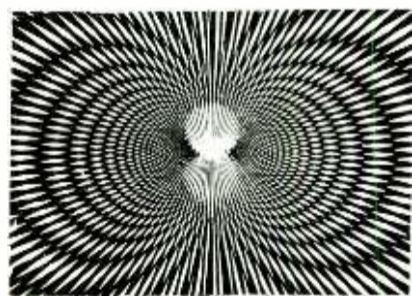
NAT FREEDLAND

### BOBBY VINTON

Riviera Hotel, Las Vegas

A constant frenzy of perpetual motion, Bobby Vinton is a personable, talented singer who works with and to the audience rather than just at the crowd.

The predominately up-beat selections included his hits "Blue Velvet" (Continued on page 24)



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## From The Music Capitals of the World

### DOMESTIC

• Continued from page 22

and harmonica with Cream. Laing and West were in Mountain with Felix Pappalardi, who left to produce and write exclusively.

Lawrence Welk and his troupe of 40 on tour of the South, starting in Dallas. . . . Andy Griffith now recording his first Columbia vocal album in Nashville. . . . Playboy Club "Bunny of the Year" semi-finals at L. A. hutch.

Pino Calvi, Italian recording artist, to score "The Revengers." . . . Black Oak Arkansas will be the first act to record at the new 16-track facility at Criteria Studios in Miami. . . . Rick Nelson goes from the Palomino to Aspen, Colorado.

Pink Floyd is composing a ballet for choreographer Roland Petit. . . . John Mayall adds bassist Putter Smith for his current Far East tour. Victor Gaskin takes over when Mayall returns for a European tour.

Oral Roberts is negotiating to recite Paul Hampton's "There's a Slight Misunderstanding Between God and Man" lyrics on his TV show. . . . Jethro Tull returns to the U.S. in April. . . . Emerson, Lake & Palmer at Long Beach Auditorium Wednesday (22).

NAT FREEDLAND

### MEMPHIS

The first variety musical show booked into the Everett Cook Convention Center's new theater is the Festival of Music May 19, two days after the Metropolitan Opera. That's Chet Atkins, Floyd Cramer and Boots Randolph.

Dionne Warwick will be guest artist with the Memphis Symphony Orchestra pops concert April 30 in the Mid-South Coliseum. . . .

Jerry Lee Lewis continues to make headlines. This time a civil suit seeking \$31,700 in damages for a repair of an airplane smashed during a windstorm was dismissed. Jerry's DC-3, parked on the runway, was blown into a smaller plane owned by an Arkansas man, who promptly sued the singer.

Art Benton has completed a single at Select-O-Hits Studio, "Look at Yourself," backed by "Um Hum," on Chris Records, with the Ray Franklin Orchestra. It was produced by Franklin and engineered by Skip Phillips. . . . Singer-writer Mark James has signed a composer's contract with Screen Gems-Columbia Music, Inc. James, who wrote the Elvis Presley hit "Suspicious Minds," and "Hooked on a Feeling" for B.J. Thomas, also signed a recording contract.

Two Stax artists were among nine black citizens honored by the Memphis City Council for "outstanding contribution to the community." They are Isaac Hayes and Rufus Thomas. . . . Trans-Maximus Studio is finishing a recording by Tower of Power, a San Francisco rock-soul group, and has two singles out on TMI, one by

## 11th Hour Label Starts Mgmt. Firm

NEW YORK — Eleventh Hour Records, in Virginia Beach, Va., and its subsidiaries, Mason Management and E.G.T. Music Publishing Co., have formed a new division called TMA.

TMA will handle local, regional and nationwide booking on a restricted basis, and will operate in the areas of promotion, management, independent record production, cover design, label art, video tape and cinematography.

Chuck Taylor, president of Eleventh Hour, reported that the label has also completed distribution arrangements with outlets coast-to-coast.

MARCH 18, 1972. BILLBOARD

Watchpocket, the other by St. Andrew's Fairway. The studio is mixing a Jeff Beck album and completing an Edgewood single.

It was homecoming for Joe Frank Carollo, bass player with Hamilton, Joe Frank and Reynolds, when the group played a gig at Delta State College at Cleveland, Miss. Joe Frank grew up at Leland, Miss., close by. . . . Charlie Sullivan, who was general manager of all-girl station WHER for six years, has joined WAID-FM as general sales manager. . . . Jack Holohan, with WREC for the past two years, has joined the West Virginia public television station, owned by West Virginia Univ. in Morgantown.

A new Dixieland group made its professional bow at the Sharecropper. Known as The River City Six, the outfit is led by Emil Orth, former trombonist for Bob Scobey. Players are Abe Franklin, Bob Baker, Rene Koopman, Johnny Fine and Sonny Haley. . . . Gate-mouth Moore, once famous Memphis blues singer and disk jockey, returned here to conduct a series of revival services. Now a bishop and pastor of the Wesley Community Holiness Church in Chicago, Moore once sang the blues while the late W.C. Handy played the trumpet at Memphis baseball games. JAMES CORTESE

### ATLANTA

Capricorn artists White Witch were the first to record in the label's new 16 track quadrasonic sound studio working on an LP set for a late April release as produced by Terry Kane . . . The Allman Brothers Band, whose new "Eat A Peach" LP was a certified million seller prior to release, will embark on a European tour to include a date at Switzerland's Montreux Jazz Festival . . . Arthur Conley, currently touring South Africa, has signed a recording contract with Capricorn . . . Bang Records, with headquarters in the LeFeure Sound building, has opened an office in the old Royal Theatre on Auburn Avenue . . . Lobo and Supa in for recording dates while Leslie West and Al Cooper spent a recent weekend in this city jamming with Barry Bailey and the Atlanta Rhythm Section . . . Maxayn, featuring Maxayn Lewis formerly with the Ike & Tina Turner Review, are working on a debut LP for Capricorn Records . . . Capitol artists Freddy Hart and Vanguard's Bob Frank were feted at recent Atlanta press parties . . . Atlantan Tim McCabe, currently working at the Bachelors 777 in Tuscaloosa, Alabama with Oliver, has been commissioned to write an official song for the city's Dogwood Festival . . . Alan Balter, Principal Clarinetist with the Atlanta Symphony, has been named Apprentice Conductor of the Orchestra according to an announcement by recently rehired Music Director Robert Shaw . . . Roy Calloway has been signed to produce 36 sides on the Gingerbread Group for Scepter Records . . . Coming late March attractions include Sonny and Cher (22), Doc Severinsen (24), Bobby Sherman (26) and Emerson, Lake and Palmer (28) . . . Early April Atlanta appearances will be made by Humble Pie (6), Carpenters (10), and Nancy Wilson (12), while Elvis has been set for two shows in the Macon Coliseum on April 15.

SHELLEY PISANI

### LAS VEGAS

RCA's Perry Como, wearing a semi cast, currently in the process of taping commercials. . . . Columbia's Billy Joe Royal cut three new sides prior to opening a four week Flamingo engagement. . . . At United Recording Diane Edgington recorded a Mike Corda

(Continued on page 24)

# Gary Owens Keeps Abreast of Things... In Billboard's N.A.B. Issue.



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Stay tuned to Billboard for further developments on the N.A.B. Convention.

# Talent In Action

• Continued from page 22

vet," "Roses Are Red," "Take Good Care of My Baby," and "Love Me Forever." The broad repertoire ranged from "Makin' Whoopee" to "Love Story" and "That's My Desire." Vinton goes into the audience, sings while standing on tables and gets the crowd keyed up to the point of total participation with hand clapping and singing during "Rolling On The River."

The hard working singer sits on top of the piano for a Dean Martin take-off and plays a variety of in-

struments including the piano, sax, trumpet and clarinet on "Mama Don't Allow." He gets serious during his own composition "Lonely Soldier" and closes with a present tense version of "Those Were The Days." Jack Cathcart conducts his own orchestra for Vinton.

LAURA DENI

## VAN MORRISON COPPERHEAD DAVID BLUE

Berkeley Community Theatre  
Berkeley, California

A stiff and nervous Van Morrison played to a capacity audience here. In spite of this, the predominantly young, hip audience greeted almost every selection with wild cheers. Best received were his current hit, "Tupelo Money" and a smashing encore of "Wild Night." Also included were "Moon Dance," "Domino," "Come Running" and "Oh, The Water," among others. A criticism must be directed towards the two women and one male guitarist who served as a very outmoded vocal backup, often diminishing the impact of Morrison's own performance. The remainder of the backup was strong, consisting of six outstanding musicians along with Morrison himself on guitar and sax. The focal point seemed to be on the instrumental rather than the vocal. In all, Morrison's on-stage performance seemed to lack the lyrical superiority that he captures on records.

Copperhead, a young, heavy rock group, spotlighted several strong solo performers. With more on-stage experience, they should be able to develop as a group rather than as individuals.

David Blue, who has chosen once again not to be David Cohen on-stage, is predominantly a folk singer. Accompanying himself on guitar and at the piano, Blue seems sadder and slightly more cynical than in the past, though still very much a poet in his own right.

PAUL JAULUS

## STEVE KUHN

Top of the Gate, New York

Steve Kuhn (Buddah) returns to New York, from Europe with a quartet that really works cohesively, ego trips and self indulgence kept down. Kuhn plays acoustic and electric piano and

(Continued on page 47)

# Signings

**Bobby Goldsboro** has signed another long-term contract with United Artists. He has been with the label since 1963. . . . **Idris Muhammad** and **Boogaloo Joe Jones** have renewed their contracts with Prestige Records. . . . **Pat Smith**, a protegee of **Sammy Davis Jr.**, has been signed by **Curtis Mayfield's** Curtom label. . . . **Ritchie Francis** to the Paramount label. Francis' first album will be titled "Song Bird." . . . **David Axelrod** has signed with Decca as an artist and producer. . . . **Guitarist Kenny Burrell** to Fantasy as an artist and producer. He was formerly on CTL. He begins work on his first LP in May. . . . **The LeGarde Twins** have been signed by **Little Richie Johnson's** American Heritage Records. . . . **Marty Cooper** is completing his debut album for **Andy Williams'** Barnaby Records. . . . **Black Kangaroo**, featuring **Peter Kaukonen**, has been signed by Grunt Records. . . . **The Wilson Sisters** to Gambin Records. First single is titled "Sister Mary Ryan." . . . **Larry Meredith**, formerly of the Establishment, to Bell Records. . . . **T. Rex** re-signed to an exclusive long-term deal with Reprise. . . . **American Talent International** signed **Malo** to an exclusive agency agreement for three years. . . . **Fat City** to Paramount Records. The group consists of **Bill and Taffy Danoff** who wrote **John Denver's** hit, **Take Me Home Country Roads**. Their first Paramount album, "Welcome to Fat City," was produced by **Milt Okun**. . . . **Gene Frank's** Experience Group, a New York-based firm, signed **Tabernash**, a four-piece group from Davenport, Iowa. A

(Continued on page 29)

# DMA Into Bonus Plan

NEW YORK — Diversified Management Agency, a Detroit-based firm, has instituted a profit sharing program whereby many of the acts that are signed for exclusive representation received cash bonuses from 1971 profits. Over \$150,000 in bonus moneys were paid out. The bonuses were based on the professionalism of the groups in dealing with college concert coordinators, promoters, etc.

DMA's Dave Leone feels that the bonus program is an added incentive for its acts to cooperate with their buyers, remain loyal to the agency, and generally promote good will in the group/agent/client relationship.

# Faces to Return For U.S. Tour

NEW YORK — Faces, rock 'n' roll group from England, will return to the U.S. for a special eight-day tour introducing the World's First Rock and Roll Circus. The tour will begin April 21 at the Mid-South Coliseum, Memphis, and wind up on April 30 at the Tampa Stadium, Tampa, Fla.

The package will include clowns, swaypoles, trapezes, flying motorcycles, aerial acts, jugglers, and special guest artist Fleetwood Mac. The tour is being coordinated and booked by American Talent International.

# A&M's Carpenters For 6-Wk Tour

NEW YORK — Karen and Richard Carpenter, A&M Records artists, have been set for a six-week tour through the Far East, Australia and Japan. The tour will open May 8 in Sydney, Australia, with subsequent dates in Adelaide, Melbourne, and Brisbane.

Following a May 29 date in Hong Kong, the Carpenters will tour Japan in a series of one-nighters starting in Tokyo on June 1 and following with dates in Osaka, Nagoya and Kyoto.

# From The Music Capitals of the World

## DOMESTIC

• Continued from page 23

composition. "A Long Night Coming" penned by Corda will be recorded in Los Angeles by **Al Hibler**. . . . **Elvis Presley** spent four days recording new RCA releases at the Hilton.

**Pat Upton**, former lead singer of **Spiral Staircase**, has signed an exclusive recording contract with Playboy Records. Upton will be produced by **Tim O'Brien**. . . . **Walter Scharf** doing the film score for "Ben" produced by **Bing Crosby**.

**Louis Prima** opens at the Hilton June 28. . . . **Red Skelton** talked out of retirement. He returns to the Hilton April 6. . . . **Ann-Margret** delays her April Hilton gig due to her role in the **John Wayne** "Train Robbery" film. . . . **Carroll O'Connor** opens at the Riviera in June. He'll joke, sing and dance a little but will not do "Archie Bunker" in his nightclub act. He breaks in the act at Harrah's.

**Joan Rivers** returns to Las Vegas Aug. 1 for four weeks as **Abbe Lane's** co-star. . . . "Mr. Piano" **Roger Williams**, the largest selling instrumental recording artist of all time, returned to the Tropicana Hotel for the opening stanzas of his first engagement this year. . . . **Jimmy Durante, Sonny King** and **Edie Adams** headlined the Frontier with **Robert Goulet** and **The Establishment** taking over Wednesday (22). . . . **Jack Benny** and **Della Reese** appearing at the Sahara through April 3 followed by **Sonny and Cher**.

**Lena Horne** starring at Caesars Palace. . . . Decca's **Pete Barbutti** headlining the Sahara's lounge. . . . **Paul Anka** has signed a new five year pact with Caesars Palace. He will appear at least six weeks annually. . . . **Joe Delaney** coordinating talent for the live Easter Seal Telethon broadcast from the Sahara. **Monty Hall** will emcee.

LAURA DENI

## CINCINNATI

**Elvis Presley** and his contingent stop off for a single performance at the University of Dayton, Dayton, Ohio, April 7, with ducats pegged from \$5-\$10. . . . **Guitarist Gary Smith** heads up the new tape cartridge department at **Carl Burkhardt's** Rite Records studios in nearby Lockland. . . . **Dave Mason, Jo Jo Gunn** and **Pure Prairie League** appear in concert at the Xavier University Field House March 25. . . . **The Osmond Brothers'** appearance at Cincinnati Gardens March 30 is being sponsored by WSAI Radio. Backing the Osmonds will be the **Heywoods**, nine-piece mild rock group, and **Jan Baker**.

**Jim Mills**, president of General American Records, headed a group of his firm's personnel on a trip to Columbus, Ohio, recently to introduce GAR's new album, "Selections From Godspell," at the Governor's Awards Dinner, sponsored by the Ohio Newspaper Association, to honor Cleveland **John-Michael Tebelak**, creator-director of the off-Broadway play, "Godspell." The **Last Galaxie**, new GAR group, performed excerpts from "Godspell" live for the more than 600 guests present. **Gov. John M. Gilligan** presided and presented Tebelak with the Ohio State and GAR plaques.

**Sonny & Cher** bring their unit to Taft Theater for two performances March 25 under auspices of the Oola Khan Grotto. . . . Promoter **W. James Bridges**, in a tie with good music station WWEZ, has set **Ferrante & Teicher** for a concert date at Taft Theater March 16. . . . **Shelter's Freddie King** booked into Cincinnati Gardens April 13, his initial U.S. concert date following a three-week European tour. . . . **Wild Turkey**, new English group, made its Midwest-

ern debut Thursday (9) at Veterans Memorial Auditorium, Columbus, Ohio, along with **Black Sabbath**.

**Bruce Nelson**, former deejay-P.D. at country station WUBE here and now at WMIL, Milwaukee, is putting promotional efforts behind a new artist, **Bobby Nelson** (no kin), who sports a hot single, "Welcome to Lonelyville," on the GNT Crescendo label. Bruce acquired the master after learning that the single chalked encouraging sales in the Milwaukee area two years ago when released on a special label. "Lonelyville" is netting a fair measure of air play in both the Cincy and Milwaukee sectors.

The **Heywoods**, nine-piece, mild rock choral and instrumental group managed by **Bea Donaldson**, this week begin another 10-day trek with the **Osmond Brothers**, including a stop at Cincinnati Gardens March 30. The group has been appearing with the Osmonds on concert dates for the past year. Miss Donaldson spent a week in California recently working on recording pacts with two major labels.

General American Records, with headquarters here, reports that things are beginning to happen with **Tommy Sears'** new single, "Salvation Train," with air play rife in this area, New York State, Detroit and Dayton, Ohio. . . . **Joseph P. Costantino**, veepee for advertising and promotion for Avco Broadcasting here, has been named vice-president and general manager of Avco's WRTH, Wood River, Ill. In another Avco move, **Mary Bates**, vice-president of public information, has been appointed veepee-communications, with the consolidation of Avco's public information and advertising-promotion departments.

**Larry Douglas**, assistant national promotion manager for Epic Records, in town recently to make the Ohio and Indiana territory with **Julie Godsey**, local Epic/Custom promotion manager on "Son of My Father," new Epic single by **Chicory**, English group. The disk hit No. 1 in England last week. **BILL SACHS**

## SAN FRANCISCO

The **Rolling Stones** to be here for a concert in June for **Bill Graham**. The exact Bay Area location and date to be announced. . . . Percussionist **Idris Muhammad** and guitarist **Boogaloo Joe Jones** have both renewed their recording contracts with Prestige, the jazz label distributed in North America by Fantasy. . . . After three Warner Bros. LPs, **Lamb** is having their first single released on the label. . . . Fantasy's **Creedence Clearwater Revival** cited by Festival Records for having sold the Australian equivalent of 21 gold records in that part of the world.

"American Pie" **Don McLean** at the Berkeley Community Theatre Sunday (19). . . . The national company of MCA's "Jesus Christ Superstar" opens a four week engagement at the Orpheum Theatre March 27. . . . Fantasy Records has dug deep into their vaults and come up with an unexpurgated triple LP package by **Lenny Bruce**, "Live At The Curran Theatre". . . . The **Steve Miller Band** and **Cannonball Adderley** the Berkeley Community Theatre attraction Friday-Saturday (17-18).

RCA's **Van Cliburn** will be in the Bay Area early April for a series of concerts. . . . **Pearl Bailey's** April 6 date at the Circle Star Theatre has been postponed due to her illness. . . . **Soul West Productions** in association with **Ron Bookman** negotiating names to appear at a Sickle Cell Anemia benefit on April 2 at S.F.'s Playboy Club. . . . **Marsha Franklin** joins Fillmore Corporation as public relations representative.

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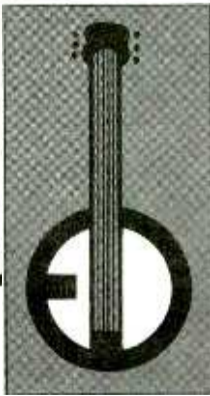
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# Classical Music

## RCA Buys Part of Erato

NEW YORK — RCA Records has acquired a minority interest in Erato of France, French classical label, and will become the distributor of Erato product in France and will release Erato catalog material in the United States on its classical labels, and the Erato label in various other countries.

Announcement was made in New York by Rocco Laginestra, president of RCA Records, and in Paris by Philippe Loury, president and founder of Erato.

Laginestra said: "We are particularly gratified to have an association with Erato, France's most

prestigious classical label. We are increasing our staff in France to give the label's product the widest possible French exposure, and I am confident our American classical labels will benefit enormously through access to Erato's magnificent catalog."

Loury, who founded Erato 18 years ago and has headed it since, will continue full direction of the company. He said: "We are pleased to have this association with RCA Records inasmuch as it will give us a much greater worldwide scope."

Musical Heritage, which currently distributes Erato products in the U.S., will continue to do so, com-

plementing RCA Records' distribution.

The Erato catalog currently contains some 650 titles, and it will continue to record throughout Europe. Artists under contract to the label include trumpeter Maurice Andre, flutist Jean-Pierre Rampal, Michael Corboz, conductor of the Lausanne Choral and Instrument ensemble, and Marie-Claire Alain, who has recorded the complete Bach organ works on 24 albums. Coordinator on the Erato side under the new arrangement will be musical director Michel Garcin.

## Salute to World Music Set

NEW YORK — Sixteen of the world's outstanding university choruses, totaling 640 young singers from 16 countries and five continents, will come to the United States on April 6 to participate in the Third International University Choral Festival sponsored by Lincoln Center. The individual choruses will perform the music of their own countries at 125 universities, colleges, and schools in 22 states before joining for concerts at Philharmonic Hall and the John F. Kennedy Center. They will also visit the White House and the United Nations. Robert Show is music director and James R. Bjorge is festival director of the non-competitive, invitational event, which ends May 1.

In announcing the Third Choral Festival, John W. Mazzola, managing director of Lincoln Center, said, "Music is an important factor

in bringing people together. We at Lincoln Center are happy to host this international gathering of young choristers and to make it possible for them to sing at Lincoln Center. We are especially glad that the 15 groups from abroad can meet and sing for American young people at 125 universities throughout this country. We want this Festival to serve as a national salute to world music and friendship."

The 16 participating choruses are from universities in Argentina, Brazil, Czechoslovakia, Denmark, France, West Germany, Great Britain, Hungary, India, Japan, Republic of Korea, Netherlands, New Zealand, Poland, Uganda and the United States. The United States is represented by the United States Universities Chorus, under the direction of Thomas Hilbish of the University of Michigan. This spe-

cially formed "national chorus" is drawn from university choruses in 10 states. The Hon. George Bush, U. S. Ambassador to the United Nations, will serve as honorary patron of the United States Universities Chorus. Ambassadors to the United States of the other participating countries have been invited to serve as honorary patrons of their respective choruses.

International participants begin their festival activities on April 6 with their two-week university tours. On April 21, Mrs. Richard Nixon will receive the choruses at the White House. The following day the entire ensemble will present a special concert at the Kennedy Center.

On April 23rd, the choruses will present the first of five concerts in New York. The first four concerts in Philharmonic Hall will each be shared by four choruses, some of which will give premiere performances of works composed especially for the Festival.

The final gala concert on April 30 begins with a brief appearance by each chorus. The entire ensemble of 640 voices will then sing under the direction of Robert

(Continued on page 44)

## Phonogram Promo Disk Keys Drive on Leppard

LONDON—A campaign based on recordings of conductor Raymond Leppard for Phonogram is being highlighted by a special promotion disk selling at \$2.50, and containing six recordings he has made with the New Philharmonia Orchestra and the English Chamber Orchestra.

On it are J. C. Bach's "Cato in Utica" overture, Handel's "Water Music," C.P.E. Bach's "E Minor

Sinfonia", Domenico Scarlatti's "B Flat Sinfonia" and Mozart's "Symphony in D. K. 196". Leppard is harpschord soloist, with Leslie Pearson on harpsichord continuo.

Leppard campaign is being backed with consumer-press advertising, advertising in Leppard's concert and opera programmes, 500 showcards and 100,000 leaflets for dealer distribution. There is also his new disc of Haydn's "Symphonies Nos. 48 and 70 with the English Chamber Orchestra.

Queen Elizabeth Hall appearance of violinist Henryk Szeryng Feb. 26 helped sales of his new recording, with pianist Claudio Arrau and cellist Janos Starker, of Beethoven's "Triple Concerto" for piano, violin and cello, with the New Philharmonia Orchestra conducted by Eliahu Inbal. It has been rarely played in public because of its need for three top-ranking and, therefore, highly-priced soloists.

## Philadelphia for Japan Tour

PHILADELPHIA — The Philadelphia Orchestra, with the help of four sponsors, will tour Japan in May with the possibility of a mainland China visit. The Japanese tour was originally planned two years ago under aegis of the city's Delaware River Port Authority. But the original sponsor, which bankrolled the European tour in 1970, has major financial problems.

However, the Insurance Company of North America, Girard Bank, Knight Foundation and Haas Community Fund has come up with the necessary \$75,000. The trip will take in 10 concerts in six Japanese cities during its two-week stay starting May 14.

While the extended visit to China is not firm, awaiting word from the Chinese ambassador to Canada, Eugene Ormandy, conductor of the orchestra, revealed plans for a return tour of Europe in 1975.

## Decca Ltd Sales Up 54% in '71

LONDON—British Decca's classical department is celebrating results of the full sales analysis for 1971, which reveal classical sales for the year as 54 percent up on those of 1970.

"It's a tremendously encouraging result," said classical promotion manager Peter Goodchild. "It does show that we are achieving our aim of getting classical music on records through to more people. We feel that our '100 Best Tunes' series has helped a great deal. The first issue, Volume 1, which has now been out for some 15 months, has reached 200,000 in sales and has remained high in LP charts, and Volume 2, issued last year, is fast catching up on it. These, of course, are on the cheaper label, but our full-price 'Spartacus' recording under Khachaturian himself, with the music featured in the BBC's current serial 'The Onedin Line,' is selling splendidly.

(Continued on page 45)

## Degree to Rubinstein

GEORGETOWN, Tex. — Artur Rubinstein, the pianist, was presented an honorary Doctor of Fine Arts degree from Southwestern University here.

Although the RCA artist has accepted honorary degrees from major universities on the East and West coasts, this was the first time that Rubinstein has ever accepted such an honor from a university in the South.

## EMI Belgium In New Series

BRUSSELS — EMI Belgium launched a new Classical de Luxe series here last week at a special presentation to 25 key classical record dealers followed by lunch at the Ancienne Belgique.

The presentation was made by Pierre Delasse, who indicated that the majority of classical releases from the EMI Belgium company would be included in this series.

Also present at the meet were the new EMI Belgium marketing and sales team under divisional manager, Emile Garin, and company managing director, Stanley Robins. Special guest was Rudolf Werthen, the young Belgian violinist. EMI Belgium is planning an intensive publicity and promotion campaign for the series.

## Violinist Takes Naumburg Prize

NEW YORK—Robert Davidovici, a 24-year-old violinist born in Rumania, won the first prize in the annual competition for young performers held last month by the Walter W. Naumburg Foundation in Town Hall. The single prize of \$5,000 and a debut recital in Alice Tully Hall sponsored by the Foundation climaxed a nine-month elimination of contestants from all over the country.

During the coming season he will

(Continued on page 44)

MARCH 18, 1972, BILLBOARD

# 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.

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	1	1	WITHOUT YOU Nilsson, RCA 74-0604 (Apple, ASCAP)	13
2	3	4	9	ROCK & ROLL LULLABY B.J. Thomas, Scepter 12344 (Summerhill Songs/Screen Gems-Columbia, BMI)	6
3	4	5	8	EVERYTHING I OWN Bread, Elektra 45765 (Screen-Gems-Columbia, BMI)	7
4	2	3	4	SWEET SEASONS Carole King, Ode 66022 (A&M) (Screen-Gems-Columbia, BMI)	7
5	5	2	2	THE WAY OF LOVE Cher, Kapp 2158 (MCA) (Chappell, ASCAP)	8
6	7	14	16	MOTHER AND CHILD REUNION Paul Simon, Columbia 4-45547 (Charing Cross, BMI)	6
7	8	9	19	EVERY DAY OF MY LIFE Bobby Vinton, Epic 5-10822 (CBS) (Miller, ASCAP)	9
8	12	16	22	LOVE ME LOVE ME LOVE Frank Mills, Sunflower 118 (MGM) (North Country, BMI)	5
9	32	—	—	A HORSE WITH NO NAME America, Warner Bros. 7555 (WB, ASCAP)	2
10	6	6	7	PRECIOUS & FEW Climax, Rocky Road 30,055 (Bell) (Caesar's Music Library/Emerald City, ASCAP)	9
11	10	11	12	WE'VE GOT TO GET IT ON AGAIN Addrisi Brothers, Columbia 4-45521 (Blackwood, BMI)	7
12	11	8	6	HURTING EACH OTHER Carpenters, A&M 1322 (Andalusian/Andrew Scott, ASCAP)	10
13	13	12	10	LION SLEEPS TONIGHT Robert John, Atlantic 2846 (Folkways, BMI)	11
14	9	10	11	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)	6
15	16	25	34	COULD IT BE FOREVER David Cassidy, Bell 45-187 (Pocketful of Tunes, BMI)	4
16	38	—	—	A COWBOY'S WORK IS NEVER DONE Sonny & Cher, Kapp 2163 (MCA) (Chisric, BMI)	2
17	15	13	13	JOY Apollo 100, Mega 615-0050 (Campbell-Connelly, ASCAP)	16
18	22	26	40	SOMETHING TELLS ME (Something's Gonna Happen Tonight) Bobbi Martin, Buddha 286 (Maribus, BMI)	4
19	20	23	24	WAKING UP ALONE Paul Williams, A&M 1325 (Almo, ASCAP)	5
20	19	19	21	MY WORLD Bee Gees, Atco 6871 (Casserole/Warner-Tamerlane, BMI)	7
21	36	—	—	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	2
22	21	21	18	RING THE LIVING BELL Melanie, Neighborhood 4202 (Famous) (Neighborhood, ASCAP)	7
23	24	32	—	HEART OF GOLD Neil Young, Reprise 1065 (Silver Fiddle, BMI)	3
24	17	17	14	DIAMONDS ARE FOREVER Shirley Bassey, United Artists 50845 (Unart, BMI)	12
25	35	36	—	STEP OUT Mamas and Papas, Dunhill 4301 (Star Show, ASCAP)	3
26	26	29	—	RUNNIN' AWAY Sly & The Family Stone, Epic 5-10829 (CBS) (Stone Flower, BMI)	3
27	27	28	39	EVERYDAY John Denver, RCA 74-0647 (Peer International, BMI)	4
28	31	37	—	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradam, BMI)	3
29	18	18	17	BRIAN'S SONG Michel LeGrand, Bell 45-171 (Colgems, ASCAP)	8
30	23	27	36	SLEEP SHORES Johnny Pearson, Mercury 73270 (Easy Listening, ASCAP)	5
31	30	30	—	FROGGY'S FABLE Jimmie Rodgers, Epic 5-10828 (CBS) (Planetary, ASCAP)	3
32	37	—	—	CRAZY MAMA J.J. Cale, Shelter 7314 (Capitol) (Moss Rose, BMI)	2
33	14	7	5	DON'T SAY YOU DON'T REMEMBER Beverly Bremers, Scepter 1230 (Sunbury, ASCAP)	20
34	40	40	—	WHAT IS LIFE Olivia Newton-John, Uni 55317 (MCA) (Harrisons, BMI)	3
35	—	—	—	A MAN WHO SINGS Richard Landis, Dunhill 4302 (Twil/Portobelli Road, ASCAP)	1
36	33	35	35	FLOY JOY Supremes, Motown 1196 (Jobete, BMI)	7
37	—	—	—	BETCHA BY GOLLY, WOW Stylistics, featuring Russell Thompkins, Jr., Avco 4591 (Bellboy/Assorted, BMI)	1
38	—	—	—	SUAVECITO Malo, Warner Bros. 7559 (Centerbury, BMI)	1
39	34	34	—	GOOD FRIENDS? Poppy Family, London 172 (Gone Fishin', BMI)	3
40	—	—	—	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 3/18/72

# Radio-TV programming

## INTERVIEW

### Charlie Tuna Finds Star-Kist Life Does Require Good Comedy Taste

**EDITOR'S NOTE:** This is the second of a two-part interview with Charlie Tuna, one of the nation's leading Top 40 air personalities and, until recently, morning personality on KHJ, Los Angeles. The interview was conducted by Claude Hall, Radio-TV editor. First part of the interview ran in *Billboard*, Mar. 11.

**Hall:** It's going to be interesting for a while, finding the right kind of job after KHJ. I would hope you've been banking your salary over these years. I told Don Imus to be sure and bank his salary.

**Tuna:** The public is extremely fickle. If anyone ever wonders about some of the high salaries paid to air personalities sometimes, it's because of the risk involved.

**Hall:** Gary Mack and I at one of the Bill Gavin conferences in Las Vegas spent about two or three hours shooting the bull one night over a blackjack table. His comment was that you could tell the size of the market of the air personality by the size of his U-Haul trailer.

**Tuna:** Gary was the one who broke me in at KHJ. He picked me up for two or three nights and I look back on those days. . . .

**Hall:** Was it a lot of fun?  
**Tuna:** Very exciting. But all of my years, until just the other day, were exciting. There's been just a whole turnaround at this point.

**Hall:** What was it: Five years with KHJ?

**Tuna:** Four-and-a-half.

**Hall:** Did you ever have much to do with Bill Drake?

**Tuna:** Normally, no. He consults the station, but his thoughts were relayed through the program director. I probably saw more of Bill the last two weeks before leaving KHJ than I did the previous four years. But I have a great deal of respect for the man.

**Hall:** I wonder why he'd want to cut down on the humorous bits you were doing?

**Tuna:** They just felt that I was sometimes overdoing it. What the scale is for overdoing it, I don't know. I always tried to keep myself in check. I would argue that they listened as radio people, but the average listener out there is listening maybe 30 minutes at a shot and he doesn't hear half the things you do. Yet, I got tremendous reaction from listeners to the bits.

**Hall:** Robert W. Morgan fits well into the present-day KHJ approach, I think. And Walt (Baby) Love is a Drake-type jock. The only pure personality on the station would be Don Steele, I guess.

**Tuna:** Steele is a personality, period. It's somewhat disillusioning to me . . . I had the feeling my bits were working and the impression I got from the man on the street was that they were working. I'd hang around parties in Glendale. Never went down to Martoni's, which is a notorious hangout for record-radio people. Haven't been to Martoni's yet . . . and I don't want to, because that's playing to the industry and if I start playing to the industry people, then I've lost the other eight million standing out there. So, I've always tried to direct my thoughts to the lady at the clothesline in the backyard, with three kids, and a copy of Good Housekeeping. That's where my thoughts are all the time. I don't want to play to industry people. I realize that there are a lot of air personalities who do, because that's the only way they can keep their jobs. But I can't see it. If some-

thing I say on the air appeals to an industry person, fine, because it hit that other listener first.

**Hall:** If you had it all to do over . . . all the way from Kearney, Neb. . . .

**Tuna:** Make sure you spell that right. I'm going back for a high school reunion in six months. And I'd hear about it if you misspelled it.

**Hall:** . . . would you have done things differently in your career?

**Tuna:** I've often wondered, because I've thought: God, what a rat race it was! But I don't think I would have. There have been a lot of heartaches. A lot of sad times, because when you're going up that fast — from Kearney to Los Angeles in three years—you're going to maybe hurt some people, offend someone because you left them or another reason . . . though you may not want to hurt them. But I guess I'd do it all over again. I have to give a lot of credit to my wife, Sherry, who has raised our three kids, kept the home fires burning. She's been with me since Kearney, so she's seen me grow up. And some of my career-building has been hell for her.

**Hall:** It's always bad on the wife of an air personality.

**Tuna:** Yeah. Especially in the beginning . . . in Wichita and Oklahoma City. Before we had any kids, she would often be sleeping on the couch in the lobby of the radio station, waiting for me to finish up some production chore at 2 a.m. in the morning. I had 18-20 hour days and she would never see me hardly. But she stuck with me. She's a radio wife . . . been my greatest asset.

**Hall:** A wife can mean a lot to a guy's career.

**Tuna:** She'll either make you or destroy you. And Sherry's made me. My advice to any young guy starting out in radio is to make sure you get a chick who understands radio and loves it like you do . . . otherwise. . . .

**Hall:** Bonnie Campbell, Tom Campbell's wife, knows a hell of a lot about radio.

**Tuna:** My wife's the same way. She understands format . . . she knows jingles, logos. She knows the records, she knows pacing. She can tell when I've screwed up on the radio. She knows about a program log.

**Hall:** What chore do you find most boring about radio work . . . keeping the log up? The most trivial part of being a disk jockey?

**Tuna:** Damned good question . . . I guess . . . it's a peeve to a point . . . but I wish I had a girl to answer the phones. We used to have them, but in an economy move about a year and a half ago, they got cut. So I have to do all my own phones and when you've got eight lines going, picking music, and . . . that's the thing I'd like to have done for me if I ever get another radio show . . . someone to screen the phone calls for me . . . but they'd have to think like I do, because if someone calls in and says they have a mynah bird that can sing "Happy Birthday," I want them to feed it to me, to say: "Hey, we've got a ding dong on the phone." You get a lot of ding dongs on the phone in the morning . . . that is where I get a lot of stuff . . . they're lovely, lovely people and if it wasn't for them. . . .

**Hall:** You'd like a producer?

**Tuna:** Just a phone girl. I produce myself. My Armed Forces radio show, too. So, at least I've got my fingers still in radio and won't get too rusty.

**Hall:** When do you do them?  
**Tuna:** Every other Tuesday. I tape two shows. I'm on only once a week.

**Hall:** Who are some of the best air personalities you've been around?

**Tuna:** Larry Lujack. I've got a great deal of admiration for him. I've heard so much about Don Imus that I'd like to hear him. The best ones are hard to categorize. And a guy who seems to be heretofore unknown but who I love to listen to is Geoff Edwards. KPBC, Los Angeles. I dig his show. He's probably one of the quickest wits I've ever heard on radio. Robert W. Morgan . . . he'd be on the list. And Chuck Browning. Chucker is funny. I used to sit up and listen to his show 9-midnight when he was working for us. I'd never heard him until he came to KHJ.

**Hall:** Are your bits on tape or. . . .

**Tuna:** I probably have a 10-foot stack of tapes of drop-ins and bits I've used over the years. I used to use them all of the time at KOMA, Oklahoma City and WMEX, Boston. And KLEO, Wichita. But I came to KHJ and I've changed almost my whole act. I did the one-liners first and then when I went into the morning slot I got into the long bits.

**Hall:** You never minded the re-ignition of the Drake structure?

**Tuna:** No. There are a lot of radio groupies, per se, in town . . . the UCLA kids . . . and they said: Hey, before you came we didn't realize you could get away with that much personality on KHJ or any Drake station. And I said there's been a little friction at times, but I've never questioned it: I always felt I could do what I could do. They said they were quite delighted and that they felt it gave a whole new lighter dimension to the Drake chain. I said that the station has always encouraged personality, to a point.

**Hall:** Bill Drake has always argued to me that he had the best air personalities and when you had men of that caliber, you could let them do what they wanted to.

**Tuna:** Well, within reason. I agree with him that there always has to be some control on the personalities. Otherwise, the station is going to come off base. The jock will be so self-indulged with himself there'll be little left for the listener. There have to be some objective plans. But a good air personality has self-discipline.

**Hall:** Do you wing some of your stuff on the air?

**Tuna:** Yeah. My best shows are probably 50 percent prepared, 50 percent off the top of my head . . . off the wall. There have been a lot of my shows and people would comment: You must have spent a lot of time preparing it. And, quite honestly, I winged the whole thing. People have said they enjoyed me more in the last year or two . . . they said: You seem to have a little more looseness. I think that, finally, there's a certain maturity involved . . . it's finally coming . . . I'm getting my style in radio . . . and I'm winging more. I'm coming into the studio prepared, but it's like an outline now instead of a script. I find it works better . . . and it's more fun.

**Hall:** More fun for you, personally?

**Tuna:** Yes. It is because I don't even know what I'm going to do some days. Like that Raquel Welch thing I mentioned earlier . . . I just came in and told myself: Let's do that this morning. It happens.

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VISITING KMET-FM, Los Angeles, to promote his album is John Creach. From left: KMET-FM general manager Nat Asch, Creach, KMET-FM program director Richard Kimball, new director Larry Yurdin, and Barbara Birdfeather.



BILL BALLANCE, air personality on KGBS, Los Angeles, and new recording artist via an album based on his "Feminine Forum" radio show, autographs copies of the LP at Wallich's Music City, Los Angeles. The LP has been a big seller at the store since its release. Standing behind Ballance is his personal manager Darwin Lamm.

## KMPX Sees MOR As Answer For Ratings

By ELIOT TIEGEL

SAN FRANCISCO — KMPX, the National Science Network's local outlet here, has shifted from an acid rock format to middle-of-the-road.

The station had set the pattern for free form FM broadcasting in 1967, but in recent months suffered from what station manager Ms. Jeri Lesser calls "bad ratings" and poor advertising response.

The MOR format is being designed to stress "nostalgia, and up-tempo music" for a 25-39 audi-

ence. This radical turnaround moves the 24-hour stereo station out of the ranks of such Bay Area rockers as KSAN, KSFZ, KCBS, KFMS, KYA, KFRC and KLOK.

KMPX's MOR sisters now include KFOG, KABL and KNBR. In devising a format which is anathema of these stations' sound, KMPX will hit on disks going back to the big band era of the 1930's-'40's, even the '50's.

There will be no rock, only uptempo music "which makes people happy," or music "people can work to," Ms. Lesser explains. The music mix includes Ray Conniff, Shirley Bassey, Leroy Anderson and Frank Sinatra.

Ms. Lesser, who has been with the station nine months, knows of no plan by the parent to shift any of its other FM stations. KPPC in Pasadena, has undergone some radical personnel changes in recent months and is fighting to regain its lost listenership as a progressive rocker as a result of massive staff firings.

KMPX's personality staff is presently in transition, with Ms. Lesser auditioning four of the old rock DJ's and looking for "warm and lively" voices with a "certain amount of personality."

Each DJ pulls a six-hour shift, and the music is being geared to pull in ad revenue from a more

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THE YEAR  
OF THE  
BOOGIE  
KING!

# Casey Kasem is selling shoes in Grand Forks, North Dakota.



Doing great, too.  
Mork's Shoe Store signed  
him up for 6 more months!

Casey also works for Wards in L.A., Sears in Findlay, McDonalds in Presque Isle, Coke in Port Huron, Pepsi In New York, Pizza Palace in Lompoc, and more.

Casey gets around. His three-hour radio program, AMERICAN TOP 40, is on over 160 radio stations, every weekend. And so is his selling power.

Over 700 local and regional radio advertisers are feeling the impact of Casey's AMERICAN TOP 40 show. Their commercials within his show get maximum response and traffic and sales. And the sponsors keep on renewing.

And the radio stations keep on showing a profit for three hours of weekend time. Not bad. They also get the highest-rated, best-produced music program attraction in town.

Casey is good. But he has help to make his AMERICAN TOP 40 great. Like seven writer/researchers with six days to prepare the three-hour show. Like Billboard Magazine to supply the world's most highly accredited record chart information. And, Watermark, Inc., to produce, press and ship the program perfectly, punctually every week.

Casey is selling more shoes in more new towns every week, for as little as \$39.00 a show. Best of all, he sells himself.

Clip & attach to your letterhead



Tom Rounds, Executive Producer, or  
George Savage, Director of Marketing  
Watermark, Inc.  
931 North La Cienega Blvd.  
Los Angeles, California 90069

We may have an opening for Casey.  
Send demo, etc., etc., to:

Name: \_\_\_\_\_

Title: \_\_\_\_\_

Station: \_\_\_\_\_

Street: \_\_\_\_\_

City: \_\_\_\_\_ Zip: \_\_\_\_\_

# Charlie Tuna Finds Star-Kist Life Does Require Good Comedy Taste

• Continued from page 26

**Hall:** It's fun to do a show like . . . when you're prepared.

**Tuna:** Yes. I like to have about half of my stuff prepared so I can have that to fall back on.

**Hall:** Fortunately, on a typical Drake station, you always have the records to fall back on.

**Tuna:** Right, the format will carry you. We've often talked about it . . . and I guess I may have the opportunity to find out: What do you do without your security blanket . . . that format there?

**Hall:** I understand Robert W. Morgan thought about the Drake format from that viewpoint.

**Tuna:** Yes. He did. We talked about it often before he left the station to go to Chicago and WIND. He mentioned that he felt like he was leaving the Womb.

**Hall:** I guess he wanted to try it, but after trying it, decided to come back to the format.

**Tuna:** I guess he didn't exactly knock them dead in Chicago.

**Hall:** Well, it's difficult to build something overnight. Maybe he didn't allow enough time in Chicago. Jack Armstrong didn't allow himself enough time in Hartford nor Denver, but I think he's happy now in Buffalo where the program director Jeff Kaye is letting him build in the market.

**Tuna:** You need somebody who does believe in you and what you do. Otherwise, there's always going to be questions.

**Hall:** With Jack Armstrong, I think he was doubting himself and I don't think he should have, but sometimes you get in that frame of mind where your ego lets you down.

**Tuna:** You need a tremendous amount of confidence and self-assurance in radio to be a No. 1 air personality. I found that out myself. I was somewhat ill at ease when I first came to Los Angeles, thinking, well, this is the big one . . . this is make-it-or-break-it time, because if you bomb out here, it's probably back to Wichita. And you have to have that self-confidence that you're No. 1, otherwise you're going to be a second-rate disk jockey. You have to go into the studio with the idea that you can beat anybody, anywhere, in any time slot.

**Hall:** When you came that first time to Los Angeles, did you drive in?

**Tuna:** I flew in. My wife came with me. We lived in a hotel for about our first month here. It was a real drag. About the only time we got out of that hotel was to see the Santa Claus parade. We'd just had a baby. Michelle is six now, Christy is four, Danny is three. Christy was just a baby at that time. It was an unsettling time. But we both love Los Angeles, although I'm a little disappointed in radio right now in the city. Feel there's a certain sterility. There's no excitement. There's nothing happening in radio right now.

**Hall:** I keep feeling that something will happen before long.

**Tuna:** I'd like to stay in Los Angeles, although I feel I can work any market. I'm trying to work out an amicable parting with KHJ. Bill Drake said he wanted to leave the doors open for me. I'd like an amicable parting because I've had to stomp out of the last couple of stations, because they didn't want to release me from my contracts. When I left Oklahoma City, the manager there wasn't going to let me go. We finally had a beleaguered parting. In Boston, I had to buy my way out of that contract. The manager socked it to me. It costs me something like \$2,500. It was a bitter experience, to say the least. Probably one of the darkest peri-

ods in my life. But it worked out all right, because of the KHJ job.

**Hall:** It's true, it seems to me, that one has to have a hell of a drive to become a top-rated air personality.

**Tuna:** You go through a lot.

**Hall:** You suffer so much to reach the peak.

**Tuna:** When I was in Oklahoma City, I was making \$500 a month and all of the teen hops I could get.

**Hall:** That wasn't much of a life, was it?

**Tuna:** No. You had to work so hard. And the \$500 was a raise. In Wichita, I only got \$425 a month. I guess things have gone up since then. \$20,000 a year is scale at KHJ. The weekend man gets that.

**Hall:** Do you know that scale at WNBC in New York is supposed to be \$65,000?

**Tuna:** Scale? That's not bad. I'd like to work in New York, Chicago, or Los Angeles. I'd really like to stay in Los Angeles, if I can get a KHJ release. I just really don't know what I'm going to do at this point.

**Hall:** What do you personally think about the move toward album cuts on the Drake stations? Was each cut picked for you?

**Tuna:** We worked from a list of album cuts. The misconception has been that we didn't select our own music. But we worked from lists.

**Hall:** Blending the music yourselves?

**Tuna:** Yes. I . . . I think that a void has been created in radio . . . that there's no station today playing the hits. Radio stations are a hodgepodge of album cuts and singles. Whether it's possible for a radio station to go back to playing just single hits, I don't know. But it's an interesting void that had been created. Some album cuts, in my opinion, are tuneout factors because they're not familiar. There's some validity for playing albums, I realize, because it seems that more and more the artist is going into the studio and not thinking about creating a song, but a whole album concept. But that's why I mentioned sterility in radio . . . some stations are coming up with these three-tune sets and seguing from cut to cut and they're not saying anything on the air. The danger is that we may breed ourselves into a stereo package generation where listeners may not dig radio anymore . . . why should listeners listen to radio when they can get the same thing on their stereo record player at home? The morning show, I don't think, will deteriorate, because it's more of an information service thing. But, from 9 a.m. on, it's segue serenade.

**Hall:** You'd prefer the personality approach?

**Tuna:** I think a good personality can outdo a station that just plays the music. But what has happened is the growth of a computer generation in radio and I think it's going to have some backlash to it. At many radio stations, it's like there's nobody there at the station. This may be fine for the programmers, but it's dangerous for the disk jockeys. And it's time that disk jockeys ought to start doing something about it. I don't like the situation. We're bound to work ourselves right out of a job.

**Hall:** In other words, the air personality had better start making a comeback?

**Tuna:** He's got to. Somebody's got to step up and say: Hey, stop feeding these machines. Or, it's all over for our careers.

**Hall:** There's very sophisticated equipment being used at automated radio stations today.

**Tuna:** Right. And there's never

a mistake. I can listen to KJOI-FM in Los Angeles for a couple of hours and there's never a mistake. It's Hollyridge Strings back-to-back. And you're getting defeated by that. That's why you have to have personality.

**Hall:** Rogan Jones of International Good Music once told me about some equipment he wanted to make or was manufacturing—where all the air personality would have to do was be a personality and punch buttons for his music, etc.

**Tuna:** At KHJ, we . . . why do I keep saying "we"? . . . where all we were responsible for was the mike switch. The engineer handled everything else . . . all the mechanics. When I first came to KHJ, I was a little bit fearful of the system, because I thought nobody could handle a control board better than I can for my own show. But they do as good a job . . . maybe better . . . than I could. They're super engineers on KHJ.

**Hall:** The best system I've seen personally is in New York at WABC where the engineer sits directly across a desk, no glass wall between them, from the deejay.

**Tuna:** We . . . KHJ . . . has one of the best engineers in the business. Used to do the morning show with me and now works with Robert W. Morgan. Walt Radgke. He has his 25-year service pin. He's the most consistent. And I guess he's worked with them all—Steve Allen, Robert Q. Lewis.

**Hall:** They weren't going to cut you back in salary, were they, when KHJ wanted to move you into a midday slot?

**Tuna:** No. Salary had nothing to do with it. They said I was letting ego get in my way. And I said, be that as it may, I felt the morning show was where it was at. I think they would have even arranged more money for me, to do the 9-noon show. But Drake has always allowed the morning man more freedom to do bits. I felt I would be limited creatively in the 9-noon slot.

**Hall:** Well, looking at it from the program director's point of view, I can see why Ted Atkins wanted you in the 9-noon slot. In the last ARB, the No. 1 station was that automated KJOI-FM that we mentioned a while back. He probably wanted his strongest man in his weakest spot.

**Tuna:** Thanks, but . . .

## FCC Hikes FM's Hours

WASHINGTON—The FCC has ordered FM radio stations to increase their minimum hours of operation to at least 12 hours daily. Effective April 7, 1972, the FM stations will have to follow a new rule that calls for not less than eight hours of broadcasting between 6 a.m. and 6 p.m. local time, and not less than four hours between 6 p.m. and midnight.

The Federal Communications Commission said that even with better income, many FM stations are still operating at or near the old minimum, despite the needs of their areas for more service, particularly at night. The minimum has been 36 hours weekly, between 6 a.m. and midnight, and not less than five hours per day except Sunday.

The commission said its proposal to change the rule drew little comment. FCC also said it is aware that unusual situations may require relaxing of the rule, and broadcasters may seek waivers "for good cause."



KYA GENERAL MANAGER Howard Kester and KYA program director Julian Breen talk with Richard Landis, ABC/Dunhill Records artists, and Barry Gross, vice president in charge of national singles promotion for the record label. The occasion was a reception for the artist in the Fairmont Hotel, San Francisco. From left: Gross, Kester, Landis, and Breen.

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Lineup at KHEY, El Paso, includes Charley Russell 5-9 a.m., Jud Milton 9-noon, Mark Adams noon-4 p.m., Bob Young 4-8 p.m., and Doug Bowe until 1 a.m., with Johnny Dollar doing a morning news shift and weekend air personality work . . . lineup at WCUE, Akron, Ohio, a Top 40 station, now includes Bob Alexander 5-9 a.m., Don Stevens until 1 p.m., Chris Roberts 1-3 p.m., music director Tim Dairsson 3-7 p.m., Charlie Cooper from 7-midnight and all-night man Tom Jefferies. . . . A note from Sam Stewart, program director and station manager of KBIS, Bakersfield, Calif., "Have been reading your Vox Jox for years and notice all the movement of various air personalities and program directors around the country. We may be working on some kind of a small market record here, as we have had no on-the-air changes since 1965. Al Nealan, our morning man, has been here seven years; Jason Lang, noon-6 p.m., seven

years, night man Don Howard, 10 years. I have been here seven years in a row, pulling the Monday 6-noon shift, all relief shifts, as well as my other duties. We have a modern MOR format with CBS news and lots of sports."

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Bobby Knight is out as program director of WNIO, Youngstown, Ohio. . . . Lynn McIntosh has been appointed program director of WMAL, Washington; he's been operations manager . . . Dick (Buffalo) Birch has joined WHEN in Syracuse, N.Y., an MOR station managed by John Patten. Station is about half oldies on the air. Birch joins from WCBS-FM, New York. . . . Dick Lawrence, who hangs his hat now at WFMC, Goldsboro, N.C., needs two air personalities. He's difficult to reach, because he bounces around from station to station in the chain, but keep trying. . . . Scott Cohoe, now program director of KFIG-FM, Fresno, Calif., called to say that John Carter, previously with KCBO, San Diego, will be joining KFIG-FM in a morning slot. Ten format of the station is "between Top 40 and Progressive." Cohoe said.

\*\*\*

Word is that Ken Dowe will change KNUS-FM, Dallas, to a format like WOR-FM, New York, but not until around June. . . . Charlie Bell, previously program director of KTRN, Wichita Falls, Tex., has joined WROV in Roanoke, Va. . . . Steve Martin has left KBER, San Antonio, to join KTSA, San Antonio, but will help KTSA program director Sonny Melendrez on KTFM-FM, which is slated to hit the air Mar. 15 with progressive rock. And this brings up a note of sadness. Woody Roberts has resigned as general manager of KTSA over, primarily, a difference of opinion about the new FM operation. Told me that he was just going to work at gardening a little and writing a book. Many of you may remember the great necktie caper Woody was involved in a couple of years ago with Dan Clayton and Kahn Hamon, both now at WLW in Cincinnati. Woody is a fine general manager. He now says he's just going to back off and examine radio from a distance. Like nearly every good programming-oriented man I know (which really isn't that many). Woody is concerned that radio is going through some changes now from both management and programming aspects. He wants to pick up on them if

(Continued on page 48)

## MOR the Answer

• Continued from page 27

responsive, more numerous audience.

Over the past year and one-half the station has gone through several program directors. Ms. Lesser helped in the evolution of the new format which went on the air Saturday (4) without any fanfare.

"We are talking in terms of familiar music," she says, adding the other MOR's have a "plush sound" which KMPX will avoid.

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

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I'm a young jock with professional experience and a B.A. in Broadcasting. I'm prepared to pay my dues 'cause I love radio. Please write, Box 474, Radio-TV Job Mart, Billboard, 165 W. 46th Street, New York, New York 10036, or call Harry Kalish collect at 212-282-1582. 3/25

Dist Jawk: Jis Good'm havel ixxpnsiv to, haw gawt. Workt pert near evrthrn form afartf to the top country station'm th land. Got some of that damedd ole hippy music in me too. (Pshaw!) (614) 836-5655 after 5:30 P.M. Box 473, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. 3/25

**Attention World:** Somewhere there is someone looking for me! I am self made man! I am 21, single, service completed, and looking for a place to grow and stay. I am experienced in Radio as Jock for 3 years; have done taped radio programs for Rock to Religious. 2 years Radio-TV Production acting abilities from working with A.F.R.T.S. in service, plus character voices. 3 phone is endorsed. I need a change to get better and develop my talent, not get older. I am ambitious, dependable, full of energy and all alone world. All offers will be answered. Write: Ray Morris, 404-B Culebra Drive M.S.A.S., Beaufort, S.C. 29902 or phone 846-2211 EXT. 2237 and ask for Chris. P.S. I love Florida and 12 mid to 6:00 air shifts. Write soon! 3/25

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Young energetic first ticket announcer looking for that first position. Formally trained in broadcasting. Long on production, personality, timing, knowledge and dependability, but short on experience. Who doesn't like money, but what I need is experience. Will relocate anywhere. Interested? Please call or write for more information. All replies will be answered. Mike Komurka, 9616 Bayard Avenue N.W., Seattle, Washington 98107. (206) 784-5358. 3/25

**ATTENTION:** Program Directors. I am looking for a stable, progressive, "Top forty" or contemporary radio station in a medium or metro market. An operation where talent, experience and plain old hard work are appreciated. I'm 24, with two years of college, married, three years experience as program director, air personality, music director and production workhorse. As a musician I have worked with concert and club acts; I feel I know what qualifies good music and how to present it. I take pride in my work and am familiar with listener involvement both on and off the air. Call (813) 688-1295 before noon or write to Terry Alan, 815 Carole St., Apt. 6, Lakeland, Fla. 33803. 3/25

**SKY—**Is looking for the sun. California do you need a sharp sport-caster, morning man, production-interviews? 3rd endorsed Exp-MOR-40. Present employer will give references. Air Check-Resume-Photo, Bob Sky, Box 3500, Butte, Mont. 59701 (406) 792-9111. 3/25

## POSITIONS OPEN

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Wanted alive: Cookin' Top 40 pros and medium newsmen for Midwest market leader. New 24 hr. Rocker needs bright morning man, night time heavy and all-night first phone. Also newsmen with excellent pipes. Only professionals resume to BOX 471, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036. Join a secure corporation with several divisions and a fantastic future. 3/18

Eastern Progressive Rock station looking for an experienced announcer. #1 FM'er, Young staff, creative, fairly free format, pleasant working conditions. If you have been or are currently working progressive format, have at least a fair voice and a good knowledge of the music, and are looking for a new home, send a resume and tape to: Box 475, Billboard, Radio-TV Job Mart, 165 W. 46th Street, New York, N.Y. 10036. An equal opportunity Employer M/F. 3/25

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Radio News Announcer and Commercial Production Announcer, both with 1st phone, needed by KARM AM, FM and The Arkansas Radio Network. Phone: 501/376-9292, Little Rock, Arkansas. Ted Snider, President. 3/25

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WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6716 No. Broad St., Philadelphia, Pa. 19126. Dealers only. tfn

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## INTERNATIONAL EXCHANGE

### UNITED STATES

**DEALERS — COLLECTORS — RARE** American 45's and LP's, 15¢ up. Free catalog, foreign, 4 P.O. coupons. Kape Box 74B, Brooklyn, N.Y. 11234. tfn

## Signings

• Continued from page 24

label deal has been set with Dyma-Nite Records, and an agreement has been set with Chappell to administer their tunes.

Dr. George Kayatta signed to RCA Records. His first album release for RCA is "Time to Wonder Why." Dr. Kayatta is produced for RCA by staff producer Pete Spargo.

## 'Tommy' Treatment

• Continued from page 22

into trying to forget he saw his returning-soldier father kill mom's lover.

Some explanatory dialog between songs or even using the slide screens to announce what was happening in the plot (as in vaudeville) might have been more effective than a printed synopsis.

Teddy Neeley, a veteran rock vocalist, did a standout job of portraying the title role's torment. The rest of the cast was workmanlike but didn't bring any unified sense of style to their interpretations.

However, even a merely adequate "Tommy" is far superior to no production of "Tommy." And rock theater is so clearly the theater of the future that every new step in that direction should be welcomed without excess pickiness. The current "Tommy" may not be the ultimate stage production of this contemporary classic, but it's well worth seeing for any number of reasons.

# Jukebox programming

## CHART ANALYSIS

### Less 45's Longer Chart Bid; 'Programmers Buy Too Late'

• Continued from page 1

Over a recent 10-week period, Billboard reviewed an average of 79.7 singles a week. The average for a similar period in 1967 was 128.3 singles.

The duration of time from point of being reviewed to a position atop the "Hot 100" Mar. 4 was an average of 9.9 weeks as compared with 5.7 weeks five years ago. The gap may be lessening some. The duration from review to top ten last September figured out 12.1 weeks, when one of the songs was Undisputed Truth's "Smiling Faces Sometimes" that took 17 weeks to peak.

Average weeks on the "Hot 100" for the Mar. 4 study group was 9.3 weeks as compared with 7.3 weeks in 1967. This also parallels the six-months-ago study when average weeks on chart was 9.5.

The number of singles released during the immediate past ten weeks by the 10 labels sharing the most chart action in recent months is down just over 23 percent. The 10 labels in Billboard's chart analysis (Jan. 15, 1972) released 178 singles in the 10-week period as compared with 232 one year ago during a similar period. The count was made from the jukebox title strip production lists of Star Title Strip Co., Pittsburgh.

Labels making the greatest reductions were Columbia (27 from 47), Capitol (37 from 56), MGM (11 from 24) and Warner Bros. (9 from 21). Only two of the top ten labels in the '72 vs. '71 comparison period were up: RCA (50 vs. 43 a year ago) and Atlantic (15 vs. 12). The four labels at an even pace during the last 10 weeks were A&M (11), Bell (8), Dunhill (7) and Motown (3).

Among programmers and operators spot checked, Wayne Hesch, Rolling Meadows, Ill. said: "I

think it's beautiful that we have an extra week to look at something before we buy it. I can recall when a record hit the chart and if we waited too long it was already up and off nearly. Now we can buy a few of a new record and test it at various locations before buying larger quantities than we might need."

Several mentioned that while there may well be less singles competing with each other, cross-over singles represent another kind of competition. Mrs. Betty Schott, programmer at Western Automatic Music Co., here, said: "Records like Charley Pride's 'Kiss an Angel Good Mornin'' that start in country wind up competing with pop records. 'Ain't Understanding Mellow' is a soul record that is coming into the pop locations."

One-stop manager Mike Mowers, Radio Doctors, Milwaukee, was among those attesting to the play safe attitude of jukebox people. "They should really be buying sooner because they can take advantage of that long build up the charts. But they are waiting. Three operators said last week they would wait on the new Susan Raye record, even though Susan Raye has had three good records lately. "There are exceptions though, the new Junior Walker came in and went right on the boxes," Mowers said.

"A lot of jukebox programmers here waited on 'Brand New Key,'" said Frank Buchanon, L&R One-Stop, St. Louis. "Jukebox programmers are inclined right now to wait until an artist has proved himself unless a record sounds just right for particular locations. We do feel the less amount of singles, particularly good MOR product. Artists like Boots Randolph, Papa Joe, Ace Cannon, Bill Black and Jerry Vale sometimes (Continued on page 31)

## 1-Stops to Get UA Mini LP's

LOS ANGELES—United Artists Records' concept of mini LP's is being expanded to encompass one-stops and jukebox programmers, according to Martin Cerf, director of creative services. He views the concept in part as an answer to diminishing singles.

Developed by Cerf and others at UA, the mini LP's are sent free to stations, music critics, stores and now one-stops. They are exact miniatures of large albums and contain as much as 16 minutes of music. Cerf worked with Seeburg Corp. people to iron out jukebox requirements.

So far, LP's by Ground Hog, Cochise, Nitty Gritty Dirt Band (Continued on page 31)

## MOA BOARD MEET

### Jukebox Talent Bid

CHICAGO—America's jukebox operators are seeking more label participation in the Annual Jukebox Show here Sept. 15-17 hoping for more top talent for the banquet since for the first time in three years there is no conflict with the Country Music Association (CMA) convention.

Music Operators of America (MOA), the nation's jukebox business group, will discuss the new talent show, jukebox copyright, possible new record industry awards, a survey of jukebox programmers, the convention itself and myriad other items at its mid-year board meeting in Arizona next week, Mar. 19-21.

For the past three years, coin-

cidental schedules of CMA and MOA have caused many labels with limited staff to pass up MOA and created rush flight plans for artists appearing at both conventions. MOA, however, has developed a close relationship with CMA which will continue, said Fred Granger, executive vice president of MOA. MOA could now become an exhibitor and participant at the Oct. 19-21 Nashville CMA, he indicated.

CMA, it is known, wants to enlarge its MOA exhibit. Last year, CMA showed its special film at MOA's seminar.

MOA's move to the Conrad Hilton here will furnish a new stage format for its banquet event. All delegates will be equidistant from the side stage. The early date could be an invitation to more talent, it is hoped.

MOA board members convening at the Executive Arizonian in Scottsdale, will be up-dated on the controversial jukebox copyright legislation pending in Congress. MOA is fighting to hold to its earlier industry-backed compromise of \$8 per jukebox per year.

Record industry awards, a highlight of the banquet show, will be thoroughly discussed. Former MOA awards committee member Leoma Ballard has suggested sweeping changes, principally enlarging the scope of the honors to include various programming categories (Billboard, Feb. 26), but some in MOA believe too many awards limit their prestige. Granger said.

The jukebox programmer survey was suggested by MOA president John Trucano, who believes labels are wasting efforts by not directing samples and literature to the actual people who program America's estimated 500,000 jukeboxes.

Trucano wants to build a ros- (Continued on page 31)

## Wash. Firm 'Family' Co.; Buys From 2 One-Stops

By ROBERT LATIMER

PUYALLUP, Wash. — The Robert Klines of Kline Music Co. here have developed a family approach to handling jukebox locations in and around Tacoma where widely varying nationality groups exist. Intimate knowledge of each location plus the help of a least two one-stops are two keys to the firm's programming success.

Kline, his wife, Yvonne, son Robert, Jr. and other members of the family are all familiar to various location owners and personnel. Mrs. Kline, mother of seven children age 15 to 26 and a grandmother twice, handles most of the programming for the firm that has built up a solid business over 25-years in this Tacoma suburb.

Helping her husband, who was originally from Pennsylvania before moving to Los Angeles and then here where he worked briefly for another operator, she has also become adept at certain repairs and carries her own tool kit.

The family's entry into the business was unusual. The senior Kline, while in Los Angeles, was once director of "Something for the Boys," a radio series prior to the advent of television. With an obvious appreciation for promotion, Kline plugs his firm via Yellow Pages ads and other media.

"Mrs. Bob," as many of her location owners call her, started right out with her husband in tackling an extremely difficult programming chore—composed by the fact that industrial Tacoma has a tremendous nationality mix with equally diversified musical tastes. "Large sections of the city are made up entirely of Swiss, Italian, Polish, Czech-Slovakia, and German groups," Mrs. Kline indicated. "Music programmed for an ordinary American neighborhood would be a complete dud in any of these areas." So her job is one of fitting the music to strongly-nationalistic tastes. The charts probably mean less here than they

do in any other city outside of New York and Pittsburgh, she said.

The only logical answer to programming under situations such as these is to spend plenty of time on the route, getting to know locations owners and their customers, plus spending equally long amounts of time at one-stops, predicting the potential of new releases, Mrs. Kline stressed. The fact that Buck Owens started in Tacoma, and was a personal friend of the family during early stages of his country music development was an asset. Knowing Buck Owens was often an entry into an otherwise unattainable location.

Admitting "we do make mistakes," Mrs. Kline does everything possible to eliminate them by traveling to her one-stop supply points in Seattle, 35 miles away, and devoting full afternoons at a time to critical listening. Putting in long hours of listening, she feels, is well justified. Instead of buying 100 of a number and distributing it evenly over the route, she is far more likely to buy less and know just where to program them.

There are very few multiple purchases on anything but the "basics" selected from the charts, which never amount to more than 40 percent of the inventory. Every other record which goes on the spindles is either her own choice, or requests, which the Klines find uniformly profitable. "We have spent plenty of time with our location owners on the subject of requests," she said. "We ask each stop owner to think twice before requesting a number and whether it is the night bartender or the (Continued on page 31)

## Coin Machine World

### MOA SEMINARS

Deadline for registering for the next Music Operators of America (MOA) Notre Dame Business Seminar is Wed. (15), the \$45 registration must be sent to the Center for Continuing Education at Notre Dame, Ind. 46556. The Mar. 24-25 seminar is at the Sands in Las Vegas; 55 delegates are registered. The Sands, booked solid, will recommend a hotel for late registrants.

### L.A. PINS OKAY

Los Angeles Superior Court Judge Eugene E. Sax ruled recently that the city's ordinance banning amusement pin games was antiquated, thus legalizing them after over 30 years of prohibition. The ruling came in a suit filed by World Wide Vending Co., Starlite Lanes Bowling Alley and Roger Cossack, a pinball enthusiast attorney and assistance dean of the University of California at Los Angeles law school. A few days later, the rock opera "Tommy" was plugged via a pinball tournament with top prize a Sea-Ray from Bally, which supplied six of the games for the event.

### TEXAS PROBE

The General Investigating Committee of the Texas House of Representatives is looking into the jukebox industry and may ask its Senate counterpart to join in the investigation. Menton Murray of Harlingen, chairman of the House Investigating Committee said that it would be on the basis that both the House and the Senate are in-

terested in the whole subject matter, whether some new laws were needed or whether the Texas Vending Commission itself needs some investigation. The Texas Vending Commission was established by the legislature in 1971 and Texas Gov. Preston Smith appointed Raymond Williams, Dallas, as chairman of the commission.

### S.D. ASSN.

A planned foosball tournament, the current 8-ball tourney, cigarette taxes, group insurance, legislative problems and recommendations to manufacturers are among items to be discussed at the South Dakota Music & Vending Association meeting in Pierre Apr. 9-10 at Holiday Inn. Reservations can be made through Dick Peyton, Box 324, Pierre 57501 or by phoning (605) 224-2111.

### NEW TAX PLAN

## Wis. Assn. to Honor Pierce

MILWAUKEE—The Wisconsin Music Merchants, state organization of jukebox businessmen, will honor industry veteran Clint Pierce of Brodhead, Wis. April 9 during its first meeting of the year. The group will also present a new concept in regard to the 4 percent sales tax on jukebox receipts, long a controversial problem here.

Pierce, one of the founders of Music Operators of America (MOA), the national jukebox organization, also led the state group for many years.

Jim Stansfield, La Crosse, Wis. businessman, the current Wis. association president, has been visiting other state groups in Illinois, South Dakota and recently in Minnesota gathering ideas. He also participated in MOA's first Notre Dame business seminar and in a recent meeting of the Independent Business Association of Wisconsin which met with the Governor.

The meeting is set for 1:30 p.m. at the Tyrolean Towne House.

## Programmer's Potpourri

Polka, Bayway Records; Chet Kayer Orch., "Just for You Polka/George's Polka" 531 and "Tell Me Whose Girl You Are Waltz/Jealous Polka" 530. Jay Jay: Lil Wally, "Laughing on the Outside/You Have It" 365; "Release Me/French Song Beautiful Brown Eyes/Brush Those Tears" 367; "Hot Pants/"Take Me Baby" 358; Sound: Michigan Polka-Tels. "Cheek To Cheek Polka Moonlight Waltz" 285 Had Marv Herzog. "Just Another Polka/Two Harts & 3/4 Time" 287; Columbia: Frankie Yankovic. "Who Stole The Keeshika?/Too Fat Polka" 45555.

Specialty. Juke Records, Jerry Conrad, "Taubles, Bangles & Beads" and "On the Street Where You Live" medley b/w (Continued on page 45)



JUKEBOX businessman Robert Kline and members of his family, most of whom have helped in the operation of Kline Music Co., Puyallup, Wash. From left (front) Robert Kline, Mrs. Yvonne Kline and Robert Jr.; back (from left) Kathy, Ron, Marcie, Mary and Debbie. Another daughter, Patti, resides in Chicago. Presently, Robert, Jr. and Marcie work in Kline's operation.

# Wash. Firm 'Family' Co.; Buys From 2 One-Stops

## Fewer Singles Longer Buildup

• Continued from page 30

customer who wants to hear it. We joke about the subject at every opportunity, but of course we're really serious about it. As a result, we get extremely heavy requests but all of them are bona fide."

Approximately four out of every ten location owners have at least one request and as many as three or four at every record change, averaging every three weeks in the Tacoma area. About four to five records are changed at each time as an indication of how many requests are honored.

Mrs. Kline has some extremely hard-core ideas on route service. For one thing, she believes that every location should be "personalized" with first-name relationships between collectors, and that anyone calling on a location owner should be well dressed. To maintain respectable businessman image with both established location owners and prospective ones, Kline, his son Bob, Jr., and Mrs. Kline dress neatly and formally, the men wearing business suits, shirts and ties on every call, while Mrs. Kline sticks to conservative street dresses.

Even though she has brought

up seven children, she is extremely well-known to all of her location owners, and never misses an opportunity to send a birthday card, a thank-you note, or greetings when the opportunity rolls around. She consults regularly with owners in the highly nationalized locations, well aware that their recommendations are far more important than her own instincts, and has gradually developed a "feel" for foreign artists, which is seldom off the mark.

"I think that the entire industry needs a good public relations program and that we can carry out a lot of it ourselves, merely in what we do for our location owners, how we look when we arrive on the location, and the type of service we give them," she said. "Taking my daughter along on record-changing or collection calls might seem very unusual, but actually, it demonstrates that we are a family, and that we are educating children just as are the location owners."

Not infrequently, new location owners added to the Kline string are surprised to find that the music menu is being planned by a woman, but they quickly fall in line when the play meter on each phonograph shows healthy results.

There is nothing whatever standard about the Tacoma market, with the exception of some top-level locations such as fine cocktail lounges and restaurants. With a heavy preponderance of tavern locations in the "potpourri of nations," which the Tacoma shipbuilding and industrial complex represents, "Mrs. Bob" will come up with sharply varied programming at every stop.

There are, of course, such conventional needs as plenty of country music, easy listening, old favorites and rock and roll in young married locations. Surprisingly, soul music is used in only five spots. One odd characteristic of programming in this area is a steady demand for Hawaiian music, which has always puzzled the Klines. The predominance of Navy personnel in the nearby Bremerton shipyards probably has something to do with the fact that Mrs. Kline has guessed profitably on such numbers as John Ralls' "Hawaii." There are many calls for numbers by Hawaiian singers, but surprisingly enough, Don Ho requests are always for one number, "Tiny Bubbles."

Whatever goes on the menu must please Mrs. Kline herself before she will okay it. If she errs it is always on the conservative side. Because location requests are the most reliable key to trends in nationalistic locations, she won't hesitate to take a record around to play it for a location owner, and to get his okay before it goes on the box.

Over the years, Mrs. Kline has made it a point to save one record from every purchase, which goes into the neat, tidy library at Kline headquarters, readily referenced for quick retrieval whenever an old favorite is needed. There is no attempt to sell take-offs. Instead, for the past decade, Kline Music has been donating both venerable photographs and records to institutions for retarded children, a practice which has earned plenty of goodwill, of course.

The Klines are proud of the fact they have brought Robert Jr. up in the phonograph field, and have, of course, personally introduced him long ago to every owner of their locations throughout the 150,000-population Tacoma area.

Needless to say, this is a remarkably serene operation, involving unusually good cooperation from location owners, much respect from the local industry, and so on. With a second and third generation coming up it is likely that the Kline name will be prominent in the Tacoma entertainment world for many decades to come.

• Continued from page 30

do as well as hot chart artists for our jukebox operators."

Independent promotion veteran Paul Gallis said he doesn't believe play lists are as short "as people let on." He said: "The trouble is with all these dumb hype lists, and I'm not talking about Billboard. There are just too many of these lists. Nobody has any ears left, nobody is listening anymore and everybody is waiting on the other guy."

Said Gallis, who works out of Chicago, "If a record is right for a radio sound or a market, then why doesn't the station play it? There's no imagination anymore, the excitement's all gone."

Long John Silver, former station music director and now national singles promotion director, Mercury Records, said he can recall when the longest WAYS, Charlotte, N.C., would stay on a record was 10 weeks. "Now I know they stayed on 'Maggie May' 19 weeks." He confirmed the trend of labels "staying with a record that we believe in" and mentioned Joe Tex's "I Gotcha" which was released Dec. 1 and has steadily climbed up the "Hot 100."

WBBM-FM music director Jim Smith said the trend to fewer singles reflects the general economic conditions as well as the fact that many artists such as Cat Stevens are more into albums than singles. Many major market stations are waiting before going on a record. Also, stations are more selective. Maybe the next record by an artist coming off a big hit just doesn't fit the sound the station wants."

WCFL music director Nick Azerenza said this was so in the case of "Jungle Fever" which his station just added. "This record just didn't have the sound we were looking for until now because we had something very similar before. Play lists are tighter and the secret is in knowing how to play the short list."

WLS music director Chuck Buehl agrees that album cut play is an influence today. He ticked off numerous titles his station is playing that are album cuts. He said that perhaps as many as 80 percent of the songs on the WLS list were cuts from albums or singles that soon would be in LP's.

"Jukebox programmers could capitalize on the album play too, by listing on title strips that certain records are from albums, to call added attention to other material by an artist like Nilsson or the others who are being featured so much through album cuts."

Buehl and Smith were particularly interested in how jukebox programmers will be confronting the growing challenge of so much air exposure for album cuts while at the same time intense focus is on fewer singles.

Said Mowers: "I know one thing, we're hearing from more record people. Sometimes, a salesman and a regional man will drop in and during the same week a national label promotion man will phone us, all from the same record company."

### UA Mini Albums

• Continued from page 30

and Christopher Milk have been released. Christopher Milk, in fact, is being launched via the mini 33 1/3 rpm disk because Cerf said it is not a "singles act." Thus, he views the mini LP as a step between singles and 12-in. LP's as further development of the concept is carried out.

Programmers and one-stops can write for the LP's by contacting Cerf here at 6920 Sunset Blvd., 90028, U.A. Cerf said, has made the mini LP's available internationally too.

# What's Playing?

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

### Beaver Dam, Wis.; Teen Location

Ruth Sawejka programmer;  
Coin-Operated Amusement Co.



**Current releases:**

"American Pie," Don McLean, UA 50856;  
"Down by the Lazy River," Osmonds, 13324;  
"Never Been to Spain," Three Dog Night, Dunhill 4299;  
"Puppy Love," Donny Osmond, MCM 1437.

### Belmar, N.J.; Easy Listening Location

Anthony DeGano, programmer,  
Ace Automatic Novelty

**Current releases:**

"Without You," Nilsson, RCA 0604;  
"My World," Bee Gees, Atco 6871;  
"Anticipation," Carole King, Elektra 45759.

### Buchanan, Mich.; Easy Listening Location

Frank Fabiano, programmer,  
Fabiano Amusement Co.



**Current releases:**

"Hurting Each Other," Carpenters, A&M 1322;  
"Without You," Nilsson, RCA 0604;  
"The Way of Love," Cher, Kapp 2158.

**Oldies:**

"Easy Lovin'," Freddie Hart, Cap 3115;  
"It's too Late," Carole King, Ode 66015;  
"Take Me Home Country Roads," John Denver, RCA 0445.

### Chicago; Soul Location

Billy McClain, programmer;  
Eastern Music Co.



**Current releases:**

"Daydreaming," Aretha Franklin, Atlantic 2866;  
"I Can't Help Myself (Sugar Pie, Honey Bunch)," Donnie Elbert, Avco 4587;  
"Do Your Thing," Isaac Hayes, Enterprise 9042.

**Jazz:**

"Never Can Say Goodbye," Grant Green, Blue Note 1969;  
"Make It With You," Lou Donaldson, Blue Note 1970.

### Chicago; Teen Locations

Paul Brown, operator;  
Betty Schott, programmer;  
Western Automatic Music



**Current releases:**

"A Horse with No Name," America, Warner Bros. 7555;  
"Mother & Child Reunion," Paul Simon, Columbia 45547;  
"Rock & Roll Lullaby," B. J. Thomas, Scepter 12344.

**Picks:**

(Pop) "Rockin' Robin," Michael Jackson, Motown 1197;  
(Country) "I Started Loving You Again," Charlie McCoy, Monument 8529;  
(Soul) "Jungle Fever," Chakachas, Polydor 15030.

### Pierre, S. D.; Easy Listening Location

Dory Maxwell, programmer;  
Automatic Vendors



**Current releases:**

"Baubles, Bangles & Beads," Jerry Conrad, Juke 2019;  
"Java," Nashville Brass, RCA 0649;  
"Lookin'," Boots Randolph, Monument 8534.

**Picks:**

"Shiek of Araby," Bennie Young, Sundi 102;  
"Five Foot Two," Bennie Young, Sundi 101.

### Rock Island, Ill.; Teen Location

Orma Johnson Mohr, operator;  
Liz Christiansen, programmer;  
Johnson Vending



**Current releases:**

"Every Day of My Life," Bobby Vinton, Epic 10822;  
"Love Me, Love Me Love," Frank Mills, Sunflower 118;  
"Without You," Nilsson, RCA 0604;  
"Sweet Seasons," Carole King, Ode 66022;  
"Jungle Fever," Chakachas, Polydor 15030.

### Rolling Meadows, Ill.; General Locations

Wayne Hesch, operator;  
Robert Hesch, programmer;  
A&H Entertainers



**Current releases:**

"The Way of Love," Cher, Kapp 2158;  
"Precious & Few," Climax, Rocky Road 30,000;  
"American Pie," Don McLean, UA 50856;  
"Lion Sleeps Tonight," Robert John, Atlantic 2846;  
"Mother & Child Reunion," Paul Simon, Columbia 45547;  
"Without You," Nilsson, RCA 0604;  
"Heart of Gold," Neil Young, Reprise 1065;  
"Black Dog," Led Zeppelin, Atlantic 2849;  
"Beginnings," Chicago, Columbia 33201;  
"Joy," Apollo 100, Mega 0050.

### Seattle, Wash.; Easy Listening Location

Odell Lovre, programmer,  
Hit Parade Music Co.



**Current releases:**

"Horse with No Name," America, WB 7555;  
"Candy Man," Sammy Davis Jr., MGM 14320;  
"Gain" Down Road to L.A., Black & Ward, Kama Sutra 540.

**Oldies:**

"Tiny Bubbles," Don Ho;  
"Release Me," Engelbert Humperdink.

### Sudbury, Ontario, Canada; Country Location

Gerald Menard, programmer,  
Ace Music

**Current releases:**

"Kiss an Angel Good Morning," Charley Pride, RCA 0550;  
"Carolyn," Merle Haggard, Capitol 3222;  
"Too Old to Cut the Mustard," Buck & Buddy, Capitol 3218.

**Oldies:**

"Good Lovin'," Tammy Wynette;  
"San Quentin," Johnny Cash.

## MOA Board Meet

• Continued from page 30

ter of jukebox programmers to aid both programmers and labels and as well to develop new data on how records are bought and serviced to locations.

Location service cycles have been dramatically altered from the once traditional every other week pattern to an every week cycle because of break-in fear, more prevalent in metropolitan areas where weekly service is now common. Consequently, many operators continue to service locations with records every week now and therefore are buying more records.

MOA's published estimate of record expenditures in its public relations brochure "The Jukebox Story" of \$52 million per year is based on the 14-day rather than 7-day cycle and could be extremely conservative, some believe. The survey should develop more accurate figures.

One vital aspect of the convention will be the planning for the annual seminar. It could even be a single seminar. Directors will study which subjects should be explored as they evaluate last year's convention.

Other aspects of the '72 convention will include the effect of the early date on jukebox manufacturers having new models ready in time. Granger said this is a point of concern, though the dates at the Hilton were the only ones available. Later '73 and '74 dates will be sought.

Other agenda items include election of nominating committees for officers and directors, proposed site of the next board meeting, thorough review of services, dues and membership.

Granger pointed out that about 70 percent of MOA members are paying in the \$100 a year and up category (scaled at 100-200 jukeboxes) and that many pay \$150 and \$200.

This individual jukebox operating company growth is at the same time paralleled by a slight overall drop in MOA membership (Billboard, Mar. 11), down 7 percent from 1970, and reflects consolidation as older firms acquire other companies.

One area for new membership, according to Trucano, is the record manufacturer-supplier segment as MOA looks toward and plans for its anniversary year in 1973 when the organization will be 25 years old. Thus, the new posture in regard to record labels, more ties with OMA and jukebox programming data gathering loom as important areas for the future.

## 400 Attend WAYN Confab— Music Involvement Strong

By SAM SUTHERLAND

DETROIT—Over 400 representatives from campus radio stations, record companies, and local commercial radio stations convened at Wayne State University on March 3 for the WAYN Radio Conference, hosted by WAYN, campus radio station at the university. Activities at the three-day conference, which was attended primarily by campus programmers from the Midwest, represented the most extensive involvement of the music industry with a regional campus meeting to date.

Stations in Michigan, Illinois, Wisconsin, Indiana, Ohio and Pennsylvania were represented, with student programmers and management personnel serving on scheduled panels with members of the commercial radio industry.

Record companies represented included ABC/Dunhill, A&M Records, Atlantic, Capitol, Chess/Janus, Columbia, Elektra, Family Records, London, MCA Records, Motown, Stereo Dimension/Evolution, United Artists, and Warner Brothers/Reprise.

Several companies helped support the concert through the provision of food and entertainment. Scheduled activities began Friday night with a free concert by Spencer Davis, United Artists recording artist; Asylum Records artist Judie Sill; and Family Records acts Burton & Cunico and Billy Joel. Several company representatives expressed disappointment at the half-filled hall, since the concert was not publicized to the campus community, but it was noted that the audience, composed of campus music and program directors, represented a huge potential audience in terms of possible future airplay on the stations represented.

Record company involvement with Saturday's activities included a luncheon partially sponsored by Atlantic Records and an evening dinner and concert at the Detroit Howard Johnson's given by Elektra Records. Elektra artists Harry Chapin and Carol Hall appeared, and all artists present during the conference made an effort to communicate with the campus audience both onstage and off.

Most companies also sponsored hospitality suites at the St. Regis Hotel, where most of the conferees were lodged.

### Campus Radio & Music

Saturday meetings were devoted to discussions of various aspects of campus radio programming and management, but much of the afternoon was devoted to an examination of the problems existing be-

tween record companies and the campus stations seeking service.

A general meeting Saturday morning laid the groundwork for the conference by discussing the potential power of campus radio in mounting record sales, offering innovative ideas in programming, and serving the needs of both campus and outside communities through public affairs programming. Panelists included Gary K. Cohen, Record World campus editor and founder of the College Radio Report; Dick Booth, program director of WJR-FM; and Rob Wunderlich, music director at WAYN and co-ordinator of the conference. Emphasis on the current voter registration drive was made, with both campus programmers and record company people describing their involvement in promoting registration of young voters.

At the afternoon sessions, the talk quickly focused on the record companies and the campus market. A Music seminar, one of four seminars run concurrently, offered students a rare opportunity to learn about the problems facing campus record promotions first-hand. At the same time, professionals attending were able to deal directly with students regarding problems incurred by both in maintaining their relationship.

Individual representatives differed in their estimation of the value of campus airplay, but all agreed that the campus market was important and required further investigation. Both students and professionals cited instances of significant sales increases through co-ordinated campus promotions.

### Phony Playlist

One student's description of a "phony playlist," compiled by station personnel in the hope of improving record service, elicited a demand for greater communication between record companies and the students they service. Martin Cerf, United Artists Records, asked for "both positive and negative feedback," while Bob Glassenberg of Warner Brothers said that falsified playlists were of no value to anyone, since they only further challenge the viability of the campus market for promotion by undermining accurate airplay surveys.

### Programming

Sunday's seminar on Programming offered a panel of campus and commercial programmers who led a discussion centering on the problems facing commercial radio and their relevance to the campus radio station.

Problems of format definition

and successful programming of a given format were also examined, with differing viewpoints surfacing in the comments of Top 40 and free-form underground programmers.

Alden Deal of CKLW, Windsor, Ontario, stressed the need for disciplined programming. He suggested that successful radio programming centered on an ability to program music and format solely on the basis of maximum audience.

John Detts, General Manager of WABX-FM in Detroit, stated his belief that such an approach was unnecessary. He pointed toward medium-sized markets with diverse populations as capable of sustaining several different formats, and he cited his station's success with free-form programming as evidence of this.

While students expressed some dissatisfaction at that seminar's preoccupation with commercial programming, it was noted that many student programmers had been previously unaware of specific financial problems facing stations, and it was felt that the session was of some value to those students contemplating entry into professional radio.

## IBS Meet Will Stress 'Dialog'

NEW YORK — The Intercollegiate Broadcasting System, in announcing scheduled activities for its national convention in New York, will stress at the convention a concern for optimum communication between students, professionals, and panelists. Over 1,000 students and 25 record companies and equipment managers are expected to attend the convention, which will be held at the Hotel McAlpin during the weekend of March 24-26.

"Even though we're a broadcast medium, we've had a tendency to keep quiet and just go about our business," stated Don Grant, IBS national chairman. "I think it's time to speak out, and that's why we've titled the convention 'Speak Out '72.'" Grant stated there will be emphasis on constructive communication through discussion of the medium and its potential, rather than a limited catalog of complaints.

Following a general caucus on Friday afternoon, activities will include 20 seminars on Saturday. Seminars will be run concurrently, with five sessions slated for each of four time periods on Saturday.

Topics this year will be a seminar on special interest and minorities programming, with panelists including: Robert Friedman, producer and assistant general counsel at NET; Leo Cardenas, Community Relations Service, U.S. Department of Justice; Alexander Exum, Associate Producer of NET's "Black Journal;" and Phil Watson, WHUR, Howard University.

Panelists for a seminar on underground radio will include Marshall Efron, humorist on NET's "Great American Dream Machine"; Jim Cameron, program director at WLVR, Lehigh University; John Davlin of WGSU-FM, State Univ. College of New York at Geneseo; and Norm Weiner, program director of WBCN-FM, Boston.

Also dealt with will be music licensing; programming formats, and various other aspects of campus media.

## What's Happening

By SAM SUTHERLAND

CAMPUS DATES: A&M Records artist **Billy Preston** will be at Queensboro College, Bayside, N.Y. on Saturday (11). . . . Also on A&M, **Joe Cocker** has returned, and he's scheduled to appear at Maryland University on March 23. . . . Atlantic artist **Roberta Flack** is at Notre Dame Univ., Notre Dame, Ind. Thursday (9) through Saturday (11). . . . **J. Geils Band**, also on Atlantic, will perform at the Univ. of New Hampshire in Durham (13) and the Univ. of Rochester, Rochester, N.Y. (18). . . . **Batdorf & Rodney** (Atlantic) will play at the Univ. of Delaware in Newark (12) and St. Joseph's College, Hazelton, Pa. (17). . . . Capitol artists, **Seatrain**, will appear at Florida Presbyterian College in St. Petersburg (19) and Louisiana State Univ. in New Orleans (22). . . . Capitol's **James Cotton** and his band at Siena College, Loudonville, N.Y. on Saturday (11).

★ ★ ★

Getting Things Straightened Out, Vol. II: For those readers who requested lists of past Billboard chart hits, to assist in building oldies collections, contact **Andy Tomko** in BB's New York office. . . . **Judy London** has joined the staff of the Sales Department at Campus Media in New York. She'll be handling record and music clients.

★ ★ ★

### WAYN Feedback

During the WAYN Radio Conference in Detroit, many campus programmers were impressed by what they felt was the relative success of the conference in dealing with the problem of communication with the music industry. At the same time, representatives from the labels demonstrated their interest in the campus market and their desire to work for a better relationship through their support of the conference.

**Judy Mullen**, program director at WLUC, Loyola Univ. of Chicago, and panelist on the music seminar, felt the seminar was valuable in increasing the mutual understanding between students and professionals. **Paul Raben** of WJMD, Kalamazoo College in Kalamazoo, Mich., agreed with her, but he also pointed out that this was still a starting point; specific questions are still to be answered.

**Bob Wunderlich**, who helped organize the concert for WAYN, felt the conference's success lay in the fact that "we totally transcended the issue of service."

Similar statements were made by label representatives, and the point is that they're all essentially correct. The conference experienced a few problems, generally in the area of discussion domination by the professionals, but the openness of the conference was significant.

With the IBS Convention two weeks away, those planning to attend might benefit from WAYN's example and try building from there.

★ ★ ★

PICKS AND PLAYS: WEST—California—KFJC-FM, Foothill College, Los Altos Hills, Steve Alt reporting: "A Horse With No Name," **America**, Warner Brothers. . . . KCHO-FM, Chico State College, Chico, Mark Mallicoat reporting: "Ratchell," (LP), **Ratchell**, Decca. . . . KUSF, Univ. of San Francisco, Rick Lucas reporting: "The Spotlight Kid," (LP), **Captain Beefheart**, Reprise. . . . Washington—KZAG, Gonzaga Univ., Spokane, Gregg Hersholt reporting: "Blue Oyster Cult," (LP), **Blue Oyster Cult**, Columbia. . . . KUGR, Wash. State Univ., Pullman, "Son of My Father," **Chicory**, Epic. . . . Oregon—KLCC-FM Lane Community College, Eugene, Dave Chance reporting: "House at Pooh Corner," (LP cut, Sittin' In), **Kenny Loggins & Jim Messina**, Columbia.

EAST—Pennsylvania—WKUL, WKUL-FM, Waynesburg College, Waynesburg, Gary Olsen reporting: "Betcha By Golly Wow," **Stylistics**, Avco. . . . WDCV, Dickinson College, Carlisle, Richard Woodward reporting: "Don't It Drag On," (LP), **Chris Smither**, Poppy. . . . WMUH-FM, Muhlenberg College, Allentown, Dave Fricke reporting: "The Lady Lives," (LP), **Billie Holiday**, ESP. . . . WSRN, Swarthmore College, Swarthmore, Roy Perry reporting: "Artist Proof," (LP), **Chris Darrow**, Fantasy. . . . New Jersey—WCPR, Steven Institute of Technology, Hoboken, Nestor Holynsky reporting: "McKendree Spring 3," (LP), **McKendree Spring**, Decca. . . . WFDU, Fairleigh Dickinson Univ., Teaneck, Dave Overcash reporting: "Suavecito," Malo, Warner Brothers. . . . WCCM, County College of Morris, Dover, Marianne Kaschak reporting: "Be My Lover," **Alice Cooper**, Warner Brothers. . . . New York—WGSU-FM, State University College at Geneseo, John Davlin reporting: "First Light," (LP), **Freddie Hubbard**, CTI. . . . WTSC-FM, Clarkson College of Technology, Mark Smith reporting: "Sittin' In," (LP), **Kenny Loggins & Jim Messina**, Columbia. . . . WHLC, Lehman College, Bronx, Gene Iannuzzi reporting: "Call Me Diamond," **Mike Heron**, Elektra. . . . WAER-FM, Syracuse University, Tony Yoken reporting: "Everybody's Talking," (LP), **King Curtis**, Atlantic. . . . WBAU, Adelphi Univ., Garden City, Celie reporting: "Heads and Tales," (LP), **Harry Chapin**, Elektra. . . . Connecticut—WVOF, Fair-

(Continued on page 45)

## Service All Areas of Musical Taste at Concerts: Rosenberg

ALBANY — The primary goal of a college concert series should be the servicing of all areas of musical taste in the campus community, according to Roy Rosenberg, Chairman of the University Concert Board at the State University of New York at Albany.

Rosenberg compared the financial and artistic failures of past concert programs to what he feels is the strength of the series at Albany. "The purpose of the University Concert Board is to try and satisfy as many parts of the 'musical community' as possible during the course of the year. Therefore, our shows are not limited to just rock and folk," he stated.

The diversity of acts at SUNY at Albany is reflected by the acts that have appeared there this year. Rosenberg feels. He cites concerts

by the J. Geils Band; Jethro Tull; the Capitol Joy Wagon, with Leo Kottke, Joy of Cooking and Joyous Noise; Clark Terry; Billy Preston; Cheech and Chong; Aretha Franklin; and the Dave Brubeck Trio with the Albany Symphony Orchestra as examples of this variety.

While Rosenberg admitted that the SUNY at Albany concert series could not boast the same financial success as some recent programs, he pointed out that the University Concert Board is "specifically designed to lose money in order to keep down the ticket prices for our own student." He noted that past successes in this area had included a 99¢ admission price for the J. Geils Band; a \$1.50 admission to a performance of "Superstar," by the British Opera Co.; and a free concert by David Bromberg.

## Jazz Contest At Texas U.

AUSTIN, Tex. — The second annual national Jazz Composition Contest has been announced at the University of Texas in Austin. The contest, open to any college student in the United States, is sponsored by the Univ. of Texas chapter of Phi Mu Alpha Sinfonia, professional fraternity for men in music.

Entries for original jazz compositions must be postmarked no

later than March 31. First prize will be \$300 plus a publishing contract with Southern Music Co. Second prize is \$150 and third prize, \$100.

Detailed information about contest rules may be obtained by writing Jazz Composition Contest, Alpha Iota Chapter of Phi Mu Alpha Sinfonia, Music Building 109, University of Texas, Austin, Texas 78712.





Out of Alice Cooper's gold LP

# KILLER

explodes the hit single

# BE MY LOVER

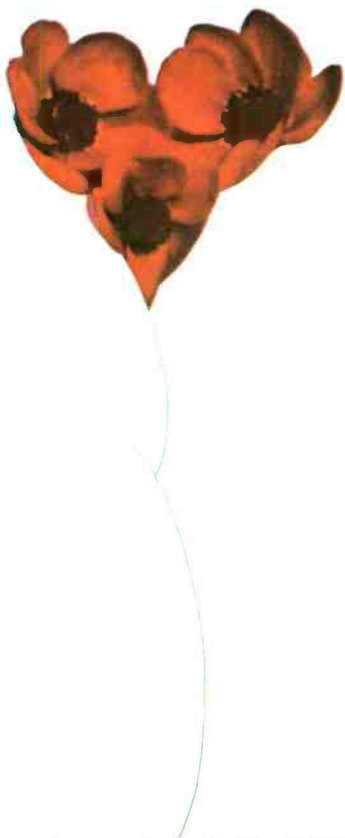
(Warner Bros. 7568)

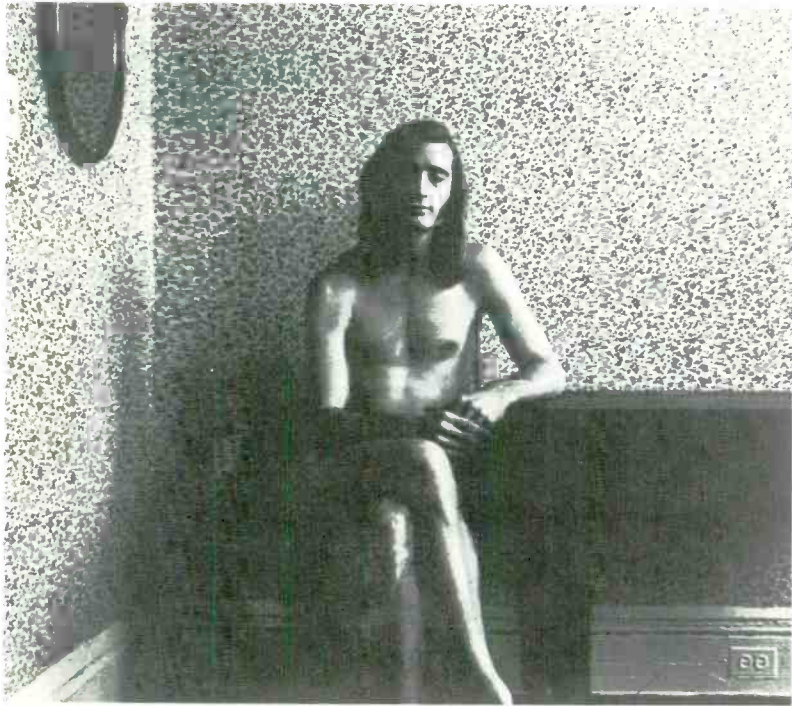
- WHYN LP cut - Springfield
- WNEW-FM - New York
- WBAB LP cut - Long Island
- WDVE-FM - Pittsburgh
- WMC-FM - Memphis
- KAAY - Little Rock
- WEBN - Cincinnati
- WCOL LP cut - Columbus
- WKBR - Manchester
- WNTN - Boston
- KJR LP cut - Seattle
- KISN LP cut - Portland
- KISW-FM - LP cut - Seattle
- WKNR - Detroit
- WTXI - New Orleans
- KDAY - Los Angeles
- KFIG - Fresno
- KPLP - Santa Rosa
- KNDE - Sacramento
- WEAM - Washington, D.C.
- WNDR - Syracuse
- WJET - Erie
- KFJZ - Fort Worth
- WIFE - Indianapolis
- WLPH - Gary
- KTLK - Denver
- KAFY Hitbound - Bakersfield
- WTIX - New Orleans
- WLIR-FM - New York
- WPLJ - New York
- KQV LP cut - Pittsburgh
- WMAK - Nashville
- WKDA LP cut - Nashville
- WIFE LP cut - Indianapolis
- WNCI LP cut - Columbus
- WSAR - Fall River
- WAAF-FM - Worcester
- WCUE - Akron
- KJRB LP cut - Spokane
- KOL-FM - Seattle
- KINK-FM - Portland
- WHMC - Washington, D.C.
- KLIV - San Jose
- KLIV-FM - Denver
- KTLC - Denver
- WIBA - Madison
- WRKR - Milwaukee
- WLVE - Milwaukee
- WAKY - Louisville
- WSAC - Fall River
- WNRN - Boston
- WVIC - Lansing
- CKLW - Detroit
- WIBG LP cut - Philly
- WEAM - Washington, D.C.
- KFJZ - Fort Worth



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# DICK GREGORY AT KENT STATE

APPO50401-5/4/70-KNN ... Kent State University students on ground after being shot 5/4. It was reported that four persons were killed and another 15 wounded as National Guardsmen fired into a crowd on the KSU campus. UPI TELE



DICK GREGORY AT KENT STATE

PYS-5600



ELEMENTARY DOCTOR WATSON

PYS-5703

## Don Randi Trio+1 at the Baked Potato



DON RANDI TRIO + 1 AT THE BAKED POTATO

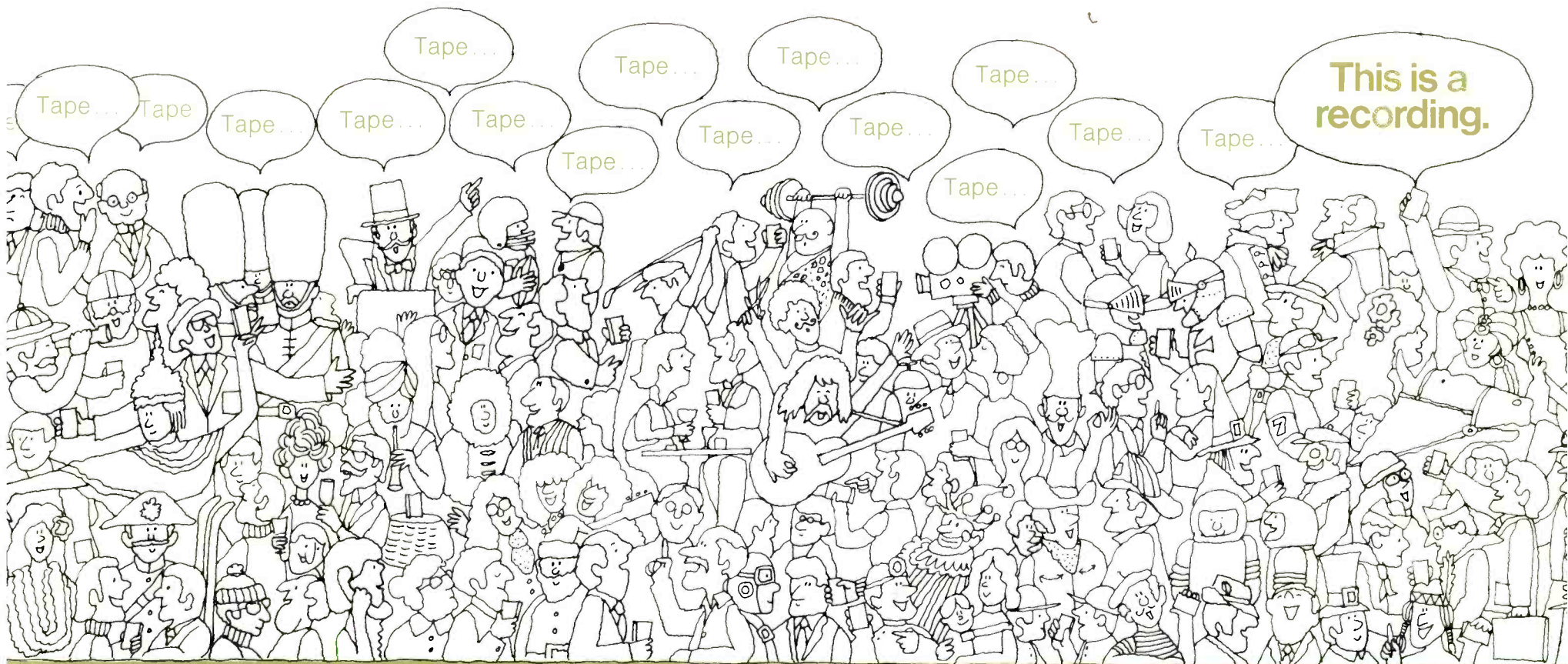
PYS-5701



HIGH LOW AND IN BETWEEN

PYS-5700

# EVERYBODY'S TALKING



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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

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

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**Empty cartridge, cassette and reel manufacturers.**

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**Tape dealers' accessories.**

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**Issue Date: April 8, 1972**

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Nashville, Tenn. 37203  
615/329-3925

**LOS ANGELES**  
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Los Angeles, Ca. 90069  
213/273-7040

**TOKYO**  
Shin-Nichibo Building  
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Chiyoda-ku, Tokyo, Japan  
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# Tape Cartridge

## Japan's Attention Now Focuses on Columbia's SQ

LOS ANGELES — Columbia's Stereo/Quadraphonic (SQ) compatible 4-channel system is suddenly the talk of equipment manufacturers in Japan.

In all fairness, the CBS SQ system can be labeled the industry's front-runner. In Japan, in fact, more and more companies are lining up behind the matrixing disk concept.

Sony, which is tied to the CBS system through the joint operation that distributes Columbia recordings in Japan, offers component-style SQ equipment being marketed in the U.S. and Japan.

The latest Japanese manufacturer to sign a licensing agreement with Columbia is Kenwood Electronics, a factor in the U.S. high fidelity market. (Billboard, March 11.) A third company, Sanyo Electric, is investigating the licensing contract and is expected to sign, although it already boasts that its 4-channel equipment is "compatible to SQ disks."

As more and more industry talk centers on Columbia's system, and CBS has an impressive list of licensing agreements to support its cry of, "We're No. 1," there is, the talk has it, a revolution in the making. (Billboard, March 11.)

The "revolution" comes in the form of companies that have expressed an interest in making SQ equipment, as well as the number of record producers releasing 4-channel SQ titles.



STANLEY KAVAN guides Columbia's 4-channel SQ system, which is receiving more attention in Japan and can now be considered the industry's disk front-runner.

And Stanley J. Kavan, Columbia's vice president of planning and diversification, vows to have a rash of licensing agreements to announce, many of them concerning Japanese manufacturers, before the Consumer Electronics Show in June.

Kenwood, which markets in Japan under the Trio banner, is launching a sales promotion in

the Japanese market of SQ 4-channel console models under Trio. The firm will introduce its SQ 4-channel line of receivers, encoder-decoders, and encoder-decoder-amplifiers in early summer under the Kenwood brand in the U.S.

The consensus among manufacturers in Japan is that Columbia's concept is the "only system which maintains its faithfulness to the original 4-channel recording," and has a lofty reputation "because of its complete compatibility with existing stereo disk systems."

While the SQ system bubbles upward in Japan, several U.S. companies, notably Lafayette Radio, are getting ready to boast of their quadrasonic capabilities.

Lafayette, for example, already has samples of its SQ equipment, and Columbia's own Masterwork brand has SQ models in its mass market line.

Already on the CBS bandwagon are Radio Shack, Sherwood Electronics Laboratories, Harman-Kardon, Instruteck and three new members to the SQ squad: Soundesign Corp., Jersey City, N.J., Metrotec, Long Island, N.Y., and Connaught Equipment Co., London.

Supporting the SQ equipment are several record companies, notably Vanguard, EMI (Capitol) and, of course, Columbia/Epic. Others include Ampex, Monument and Stan Kenton's Creative World.

## 8-Track Blank Boon Gets Great Start

LOS ANGELES—The tape industry is always looking for those magical technical innovations or marketing concepts that provide the conduit to hot, quick profits.

First there was chromium dioxide tape, then came high energy cassettes from 3M, and finally a C-40 cassette from Ampex and a mechanical technique to eliminate jamming from BASF and Norelco.

For some months now, blank tape manufacturers have been

zeroing in on blank 8-track cartridges.

Ever since equipment producers started to introduce 8-track playback/record models, there has been a scramble by blank tape makers to cash in on the new 8-track feature.

In short, blank cartridge sales evoke big grins from manufacturers, and many of them are projecting startling business gains this year for blank 8-track.

"Although it will never replace

blank cassettes as the fastest growing segment of the tape business, it (8-track blanks) will become more meaningful in sales this year," said Tom Dempsey, marketing and sales vice president of BASF Systems.

Admittedly, BASF, and others, are emphasizing cassettes, but "manufacturers are bringing more equipment into the marketplace than ever before," Dempsey said. The company offers a line in 32, 64 and 84-minute lengths.

Audio Devices, which manufactures Capitol Mod and Audiopak cartridge lines in 32, 40, 64 and 80, is planning to introduce a new professional line which includes 8-track blanks, said Bill Dawson, general marketing manager. "We will be more involved in merchandising blank cartridges," he said, "since we have seen surprising growth in this area, like about a 35 percent sales gain."

Audio Magnetics has also launched an 8-track cartridge promotion to take advantage of the growth in this segment of the blank tape business.

It has introduced a revolving display of blister-packed cartridges, with each rack holding 13 36-minute, 26 72-minute and 13 head cleaner tapes.

"There is reason to believe that this year will show an even more dramatic growth picture for 8-track blanks," said Scott Conover, sales vice president. "Lack of equipment available to consumers for recording cartridge blanks has been a limiting factor in the past, but hardware manufacturers are doing something about improving this situation."

He cites industry figures that report sales of 8-track playback/record equipment will be up about 13 percent this year.

Conover said the company's sales increased 180 percent in 1971 for 36-minute blanks over the previous year and 71 percent for 72-minute cartridges in 1971 over 1970. "These are significant gains," he said, "but there is reason to believe the blank cartridge market is just now beginning to blossom."

(Continued on page 39)

## GRT Analyst Bullish On Industry Growth

SAN FRANCISCO — Business in prerecorded tape, especially cassettes, is rapidly gaining momentum as 1972 unfolds.

That's the consensus of many industry spokesmen who forecast figures about the U.S. business outlook for record companies and tape duplicators.

One analyst, Biruta McShane of GRT Corp., sees no disturbing elements emerging in the business picture, such as bootlegging (now that a Federal law is in effect to curb unlicensed tape duplicators) to disrupt economic prospects.

In fact, she feels no ill-times are on the horizon as developments in all phases of the tape industry indicate a mounting optimistic posture.

"The prerecorded tape business will grow about seven percent average annually from 1972 to 1976, reaching \$740 million (at list) compared to \$473 million in 1971," Miss McShane said.

Here is the way the GRT analyst sees the prerecorded tape business: 1971—8-track, \$370 million, 78 percent share of market; cassette, \$93 million, 20 percent; open reel, \$10 million, 2 percent.

1972—8-track, \$415 million, 78 percent share of market; cassette, \$108 million, 20 percent; open reel, \$9.8 million, 2 percent.

1973—8-track, \$453 million, 76 percent share of market; cassette, \$132 million, 23 percent; open reel, 8 million, 1 percent.

1974—8-track, \$518 million, 70 percent share of market; cassette, \$222 million, 30 percent; and no open reel market.

Miss McShane feels that 20 million cartridge units were bootlegged in 1971, compared to 80 million units shipped by licensed duplicators. Of the 20 million, 70 to 75 percent of that figure was bootlegged with the remainder falling into the counterfeit category.

She anticipates a decrease in unlicensed duplicating to 10 million units this year, or a 50 percent decrease, with the major portion being counterfeit product. While unlicensed duplicators will be shipping 10 million units, she feels licensed duplicators will be moving 92 million units.

In 1973, Miss McShane predicts another 50 percent drop in unlicensed product, with five million units being shipped, compared to 105 million units being shipped by licensed duplicators.

On the equipment side, the analyst expects 18 million 8-track units in use in the U.S. this year, compared to 13.4 million. In cassette, this year's figure is expected to be 26 million units, compared to 18.5 million in 1971. All the 8-track units, both home and auto,

will be used for entertainment, while about 33 percent of the 26 million cassette units in use will be used for home entertainment, she figures.

"Consumers purchased 6.6 8-track tapes per unit (bootlegged figures hiked it to 8.3) in 1970, but only 4.8 8-track tapes per unit (bootlegged figures made it 6.3) in 1971," she said. Projected 1972 sees consumers buying 4 8-track tapes per unit.

At the same time, consumers were purchasing 7.1 blank cassettes and 1.1 prerecorded cassettes per unit in 1970 (a 7-1 ratio), and a year later consumers bought 6.8 blanks and .8 prerecorded (10-1 ratio) per unit. She projects that 1972 will find consumers buying 6.5 blanks and .7 prerecorded (10-1 ratio) per unit.

Miss McShane figures the blank cassette market in the U.S. this way:

Eighty-two million units, 1970; 126 million, 1971; 171 million, 1972; 220 million, 1973; and 265 million, 1974.

The analyst views the prerecorded tape market in Canada as a resurging one this year after a disappointing 1971 due to dump merchandise and bootlegged product filtering into the country from the U.S.

According to her figures, the prerecorded tape market was \$29.1 million (at list) in 1970, \$29.4 million in 1971 and will be \$33 to \$34 million, or 12 to 15 percent improved, this year. The tape market compares to a \$103 million disk market in 1970, \$107 million in 1971 and a projected \$111 million this year.

By tape configurations, 8-track (Continued on page 45)

## Audio Devices Puts Programs in Hopper

GLENBROOK, Conn. — Audio Devices is in the formative stages of several major blank tape programs, according to Bill Dawson, recently appointed general marketing manager.

The new programs, in conjunction with several ongoing ones, are designed to give the company a 20 percent increase in total tape business and a 33 percent growth in sales from its consumer products.

Dawson's plans include the following:

—A new professional line in cassette (30 or 40, 60, 90 and 120-minute lengths), cartridge and open reel to be introduced in June for early fall shipping. The line will replace the Audiopak series and is aimed at the audiophile market with a new name, packaging, promotion and merchandising. It will be in the higher-priced range and be coated with a new formulation.

—Focusing on new marketing avenues, including supermarkets and drug stores, but strengthening its distribution in automotive, electronic and music outlets, the latter by using rack jobbers.

Dawson has hired Product Sales Management Inc., New Jersey, to investigate supermarkets and hire food brokers to push the company's Capitol Mod Line (cassette, cartridge and open reel) in food/drug store locations.

—Expanding its sales force and increasing its warehousing capability by utilizing personnel from Capitol Records, a sister company, to market product in music stores, mass merchandising outlets and department stores. At the same time, Audio Devices will maintain its manufacturer representatives to sell in electronic, automotive, hi fi, and other non-music outlets.

By making use of Capitol Records, the tape firm will have warehouse locations in Dallas, Atlanta, Los Angeles, Niles, Ill. and Bethlehem, Pa. The program utilizing Capitol's sales staff begins nationally July 1.

Record company personnel are marketing Audio Devices product currently in Dallas, New York, Boston, Washington D.C., Philadelphia, Atlanta, Chicago and Seattle.

—Increasing efforts in private label by staffing additional field representatives to pursue new accounts, particularly in blank cartridges.

Dawson is emphasizing blank 8-track business, "since we have seen surprising growth in this area, like about 35 percent." Audio Devices offers two cartridge lines—Audiopak and Capitol Mod—in 32, 40, 64 and 80-minute lengths, the latter being the big seller.

**Scotch** Recording Tape  
MAGNETIC TAPE 150  
1800 Ft. 7" Reel  
1 Mil Polyester

#150, Factory Fresh; Closeout, \$1.95 per reel, \$22.50 doz.; \$1.75 in lots of 48 or more—Postpaid (Check with order).

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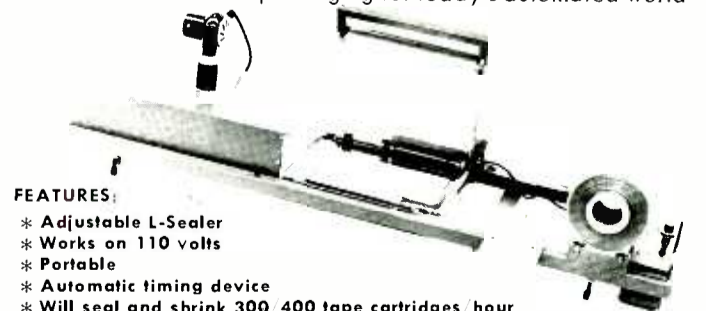
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Due to typographical error, price indicated in the March 11, 1972, issue was \$75.00. Should have read \$750.00.

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## Retailers Step Lively In Advertising Players

CHICAGO — The opening of several new home electronics outlets here and stepped up promotions by others is creating a flurry of hardware advertising.

If any theme characterizes the heavy promotion push it is in the variety of tape players and component products and "special" deals. Playback stores, the newest chain, calls its outlets "the electronic playground."

Founded by former Allied Radio Corp. executive Shelby Young, Playback lists stores in Evergreen Plaza, Kankakee, Bloomington, Edens Plaza, Cermak Plaza, Aurora and a new one in the Bolingbrook Shopping Center. Young promises 18 outlets will be open by June with all but three in Illinois.

Young's ads plug the 100-watt Scott AM/FM stereo system at \$299, promising a saving of \$146.80, and the Fisher/Electro Voice 180-watt stereo system at \$499, offering a saving of \$356.80. The latter includes the receiver, two 3-way EV speakers, the Garrard

SI-72B turntable and the Shure M93E cartridge — total value \$855.

Another expanding chain is Tech Hi Fi, which plugged its new outlet at 2903 N. Broadway. Component specials include the Wollensak-M 6340 open reel stereo recorder, regular \$250, at \$149 and the standard Pro 3000 cassette Deck, regular \$200, at \$129.

Mass merchandisers are also promoting along with the specialty dealers. Community Family Center spotlighted the Topp branded AM/FM multiplex with 8-track and two speakers at \$77. Ward's advertised a special buy on an AM/FM multiplex receiver with 8-track and turntable at \$134.75.

Lafayette Radio, which lists 32 principally Eastern outlets in its newspaper ad, plugged its own 4-channel adapter at \$9.95 in its two Illinois stores in Morton Grove and Ford City shopping center. It also advertised an AM/FM multiplex receiver with 8-track and two speakers at \$79.88.

(Continued on page 40)

## Simkowski Works Hard to Put B&H Into Lofty Spot

LOS ANGELES — Uncertainty over the future of the tape industry has sent many companies scurrying to the sidelines.

Amid all these uncertainties, however, one thing is sure: The signals now being emitted by Bell & Howell is that its consumer products group has a lot going for it.

The high optimism and an upsurge in confidence is the result of one basic force—hard-driving George R. Simkowski, marketing vice president, consumer products group.

Judging from conversations with audio/tape dealers and competitors, Simkowski is the "kind of guy Bell & Howell needs in charge of its audio products." Even competitors admit that Simkowski has a reputation of being a hustler and an aggressive executive.

"If Bell & Howell is going to survive in this tape equipment game," said one competitor, "it needs aggressive executives and innovative programs."

If Simkowski has his way, and he's already started, Bell & Howell can be a force in marketing consumer electronics.

"Sure, we're going to be a force in consumer electronics," he said. "We will be in the business and we will be in it on the long-term."

"To achieve a long-term program, and to strengthen our belief in the eventual audio/visual marriage, we are altering some marketing programs, shifting some concepts and innovating techniques, but we're not hedging on the 'go or no-go' theory. We're going."

With a firm commitment to enhance its audio business, Simkowski has some new plans on promotion, marketing, distribution and product to put some teeth in the company's efforts.

"Frankly, our future in the audio business is not in the \$29 to \$39 equipment range," he said. "We offer those models as a convenience. We're working toward home entertainment systems that combine audio and video technologies, since we're convinced sight-'n-sound are coming closer together."

Shifting marketing and product emphasis means more compact systems, receivers, 8-track players with audio combinations and, probably by the Consumer Electronics Show in June, a complete phonograph changer-receiver-cassette-speaker component system.

"We want to move closer to the high-end of the price spectrum," Simkowski said. "Say, in the \$300 price range for component systems."

In addition, Bell & Howell's line will boast of cassette deck-receiver combinations, 8-track deck-receiver units, two or three receivers, 8-track portables and home models, 4-channel and, of course, cassette units.

To achieve marketing goals, Simkowski has realigned the company's sales force into three separate organizations to gain specialization in electronics, photo and Canon product lines.

The consumer electronics sales organization will sell electronic products to all franchised electronics dealers except for photo specialty stores and those dealers served by the consumer photo sales organization.

"Our mission is to expand distribution on a selective basis in three distinct areas," Simkowski stated. "By allowing our consumer photo sales organization to concentrate in photo specialty stores, it frees our electronics personnel

### CTI Sales Incentive

LOS ANGELES — CTI (Cassettes), distributor of home and auto tape players, has initiated a national sales incentive program.

The sales campaign begins this month and continues to May 1 for 14 representative organizations.



GEORGE SIMKOWSKI feels Bell & Howell can be a force in consumer electronics.

similar hardships, we will add sales representatives, but only on a selective basis," the executive said.

The company has also pinpointed its product categories, and by identifying consumer wants it is attacking in the following areas:

—Eight-track portables are new for Bell & Howell, but Simkowski points to research studies that indicate there is an upsurge in both portable and home sales. "This (8-track) is where the action is today," he said.

—Portable monaural cassette with AM-FM radios, 8-track home systems with AM-FM receivers, and more action in componentry in the \$300 to \$400 range.

Simkowski also had this to say about 4-channel, Dolby, cassette changers and the automotive cassette business:

"We are staying with our one quadrasonic model until industry confusion is eliminated. If we add 4-channel product, though, it will be a matrix system, since it is easier to sell and less expensive to manufacture, but I want the dust to settle on technique, compatibility and concept."

"If 4-channel is going to be a mass market item, and eventually it will be, it will happen only when a quadrasonic disk is available to stimulate 4-channel tape sales. It could happen by this fall or early 1973, but consumers must be edu-

(Continued on page 47)

to specialize in mass merchandisers, department stores and hi fi locations.

"We don't want to abandon our photo dealers, since we have more than 6,000 outlets now becoming more audio oriented, but we also want to strengthen our position in electronics."

Bell & Howell has also added two manufacturer representatives, one in Denver and the other in New Jersey, to cover isolated markets. "Where we find it difficult to properly cover a territory because of costs, transportation and

## Sony Takes Stronger Position, Blank Tape

LOS ANGELES—Superscope is taking a more aggressive marketing posture in distributing Sony's blank cassettes, said Fred C. Tushinsky, marketing and sales vice president.

It has introduced a chromium dioxide C-60 cassette, CRO-60, at \$3.49 to enhance its existing lines: UHF in 60 (\$2.79), 90 (\$3.79) and 120 (\$5.39) and a low noise series in 30 (\$1.49), 60 (\$1.69), 90 (\$2.69) and 120 (\$3.79).

The company also has an 8-track 60-minute blank at \$3.79 and an open reel line in 3, 5, 7 and 10½-inch. There is the possibility Sony/Superscope will add 40 and 80-minute blank cartridges and a C-90 in the chromium line, Tushinsky said.

To support its campaign in blank tape, Superscope has developed several new counter and floor point-of-purchase displays for cas-

ettes and is planning to plug blank tape product in conjunction with equipment on television.

Superscope is also planning to repack its entire cassette line by replacing a cardboard box in favor of the Philips-type hard plastic box.

"As more and more equipment becomes available, and consumers turn to more sophisticated models, it's easy to envision a growing market for cassette tape in the quality price range," he said. "Consumers are becoming more audiophile-oriented, both in their tastes and buying habits, and they are willing to buy strictly on quality."

The company has no plans to compete in the promotional range of the blank tape business and has no desires to enter the private label sector, Tushinsky stated.

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A co-operative effort between the county police department and radio station WEEL in Fairfax, West Virginia, resulted in a Turn-In-A-Pusher program. A program where anonymous callers dialed a phone number to pinpoint drug dealers. In the first 14 days of operation police received 400 calls that resulted in 10 arrests. For further information contact Mrs. Virginia Ellis, General Manager, WEEL Radio, Fairfax, West Virginia. Another in the Billboard "Bullfighters" series.



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## EIA Members Will Form 'Q' Study Unit

By MILDRED HALL

WASHINGTON — A national committee of EIA member manufacturers will be formed in the near future to study the broadcast transmission and reception of quadrasonic sound. The announcement was made during the Spring conference of the Electronics Industries Association meeting here, which also reported on plans for a new type of conference in May, to explore the future prospects of the industry. Reports were also made on the upcoming June and Winter consumer electronics shows to be held in Chicago.

The national committee to research quadrasonic sound standards was authorized by the EIA board here last week, and will be under sponsorship of the Consumer Electronics Group. It will function along the lines of the committee that was formed to set standards for broadcast and reception of stereo sound, when that technology was new. No committee or panel members or chairmen have yet been chosen.

The quadrasonic committee will not get into the subject of discrete versus matrix recording, but will hold strictly to the matter of transmission and reception over FM radio, staff engineer E. Pingley emphasized. As of now, record manufacturers as such will not be invited to serve—but the large electronics firms with recording subsidiaries will of course be alert to the directions taken by the proceedings.

The national committee on four channel sound would work with the FM broadcaster association on the quadrasonic sound standards, since the FM's will be the transmitters of the new technique. The Federal Communications Commission will be consulted, and will be represented at the proceedings.

Jack Wayman, vice president of the CEG staff, also emphasized that there will not be a whisper one way or the other as to preference by the association between discrete or matrix recording, because of the antitrust pitfalls involved whenever it is necessary for manufacturers to get together even on purely engineering questions.

Although ITT's recent painful problems were not alluded to, EIA staffers were understandably planning to avoid even a whiff of anything that could bring the electronics communications manufacturer activity under antitrust scrutiny. It was most strongly emphasized that the national committee on quadrasonic sound, at this point plans nothing more than study the basic engineering aspects of broadcast signals and reception. Separate committees on broadcast transmission, field testing, etc., will act separately except when report-

ing to the over-all panel and its still to be chosen chairman.

In other matters, the EIA group announced that at long last a strong program on audio components is underway, with 30 companies, both foreign and domestic participating. The result will be better marketing statistics for the whole audio scene, with monthly releases planned, said Wayman.

Heavy consumer activity that the federal government level, on product safety, warranties, and proposed new oversight consumer commissions, will ultimately mean heavier costs due to electronics manufacturers in the home entertainment field. Added costs will come from increased record keeping, quality checking, etc.—costs which wholesalers and retailers will also undoubtedly feel when the expense is covered in manufacturers' prices. EIA, it was noted, will as always stay strictly aloof from the matter of individual manufacturers pricing and advertising policies.

The June consumer electronics show at McCormick Place June 11-14, was reported a complete sellout, with over 300 exhibitors and it expects the largest retailer attendance of all previous EIA consumer shows. EIA's show management committee is also negotiating for additional space on the lobby level to accommodate last-minute applications for exhibits of TV, TV systems, radios, phonographs, tape equipment, audio components, etc.

Wayman said more importers will introduce their lines than in any of the previous five annual shows, and between 25,000 and 30,000 consumer electronics products will be on view for the expected turnout of retailers. Conferences will be held on retail marketing as well as on video and audio development. Video television systems will be introduced in a number of lines for the first time.

The Winter show will be held at the McCormick Inn, where for the first time, retailers, distributors, sales representatives, manufacturers and importers all can gather to view consumer electronic product at one location, it was noted.

The upcoming EIA look into the future "Electronics 1985" conference to be held May 18 & 19 at the Conrad Hilton in Chicago, will be a free-wheeling exploration of where the electronics industry—some having their trouble free days—will be feted, by the mid 1980's. One sentence in the announcement may give some of the expected eight hundred manufacturing attendees pause:

"We are going to study the economics of the various segments of our industry, to see where the most promise is and maybe cull out some of the least promising."

## Tape Happenings

Motorola's automotive products division has named **Harold Friedman Warehouse Distributors** as its distributor for southern Florida. . . . **Marantz Co.**, subsidiary of **Superscope**, Los Angeles, has introduced a stereo headphone line, beginning with model SD-1 at \$29.95. . . . **RCA** has added two models to its headphone line, 10R199 at under \$13, and 10R201 at under \$30. . . . **RCA Records** is duplicating and distributing **ABC-Dunhill's** "Cabaret," sound-track album, in cassette and cartridge. . . . **Memorex's** television commercial on blank cassettes was named among the 100 best TV commercials, according to Advertising Age. The ad by **Burnett/Screen Gems** had Enrico DiGiuseppe sing a high note to shatter a glass. Memorex tape then plays back the same track and does it, too.

## M'media Alters Tape Program

NEW YORK — Metromedia Records has switched from a tape licensing agreement with GRT Corp. to an independent tape marketing/distribution arrangement.

It will use Columbia Records as a custom duplicator for 8-track and cassette in the U.S., said Mort Weiner, national sales director. The label has no plans to release open reel.

Weiner said the label will go into a simultaneous tape-disk release schedule on established artists and take a more cautious approach to new artists, especially before releasing titles on cassettes. "Frankly," he said, "we'll be looking at the charts before releasing tapes. But by doing our own tape marketing, we can coordinate tape-disk advertising, promotions and merchandising."

Initial tape product under its own banner will be "Bobby Sherman's Greatest Hits," which is planned as a disk-8-track-cassette release.

The company's independent record distributors will also market tape titles, Weiner said.

## Spiegel Sets Product Trial

CHICAGO — Selected audio equipment, some at reduced prices, is being offered on a 30-day free trial by Spiegel Inc., mail order house.

The audio products, ranging from cassette recorders and radios to 4-piece component sets, are included in a 32-page "get-acquainted offer."

The mailer said, in part: "This 30-day free trial is a bit like the housewife squeezing tomatoes . . . it gives you a chance to see and feel and try the merchandise before you buy it. If you are a bit finicky about your purchases . . . if you like to take time before you decide, you will find this free trial a very pleasant experience. . . ."

The sound equipment includes three items at prices reduced from spring and summer catalogs: a cassette AC/DC recorder from \$37.88 to \$34.77; 8-track stereo player and AM-FM radio that operates on batteries, AC or car lighter, at \$79.88 (tape player only at \$59.88); and a 4-piece component set including AM-FM stereo tuner/amplifier with 8-track, two speakers and phono deck at \$119.95 (\$89.95 without phono-graph).

## 8-Track Blank Boon Begins With Flurry

• Continued from page 37

Giving Ampex's magnetic tape division a sales boost is cartridges, too. "The growth of blank 8-track has been a most pleasant surprise," said a company spokesman. He put the market in the U.S. at \$3 million (at retail) last year with a potential market of about \$8 million by 1973.

"It all depends on how fast the hardware producers move on equipment and just how many dollars they're willing to put into promoting playback/record models," the spokesman said.

Ampex has three time lengths in 8-track, 40, 64 and 80, with the line using the Lear design.

Data Packaging's blank cartridge line consists of 40, 48 and 80-minute lengths in slip-cases and blister-carded.

Larry Grundy, vice president, attributes the growth in the configuration to the "slew of 8-track record units now in the marketplace." He said marketing studies indicate 8-track playback/record units are being purchased by more sophisticated consumers "very aware of hi fi equipment."

3M has a line of blank cartridges because "we feel there will be a great response for the product to complement the prerecorded music market," said John Traynor, retail market sales manager of the company's magnetic products division. It manufactures 40 and 80-minute tapes.

Other companies offering blank 8-track include Maxell in 40, 64 and 80, Sony in 60, Mallory Battery in 40 and 80, Irish Magnetic Recording Tape in 32, 40, 64 and 80, among others.

One producer not marketing 8-track blanks is Norelco, which feels the new Federal law curbing unlicensed duplicators could reduce sales in this format.

Ed Smulders, manager of Norel-

co's cassette department, feels it's a marginal market and "about 80 percent of the blank cartridge business is in bootlegging."

"There isn't enough 8-track playback/record equipment in the market to create enough of a legitimate sales volume to support a product line," he said. "If that's the case, then most cartridge blanks wind up in the hands of bootleggers."

## Superscope Offers Sony Cassette Unit

LOS ANGELES — Superscope has introduced Sony model TC-140 AC/DC portable cassette recorder at \$139.95.

The unit features automatic shut-off, a built-in microphone, digital tape counter and a record-level/battery strength indicator. It comes with an external microphone, earphone, carrying case and a C-60 cassette.

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## International Tape

LONDON—Philips, which is still attempting to get its cassette Dynamic Noise Limiter off the ground, is exhibiting it at Sonex in March. . . . Hitachi has introduced a counter rack which holds 18 tapes. The front and sides of the dispenser are completely enclosed so that cassettes can only be removed from the sales side of the counter. . . . British Radio Corp. has added a portable cassette recorder to its Marconiphone line. . . . Transatlantic has entered the prerecorded cassette market with a two year manufacturing agreement with Commerce International Audio Visual. Initial product will be about 10 cassettes. . . . House of Tapes is opening a second retail outlet. . . . More than 49,000 imported cassette players—mainly from Japan—were sold during September 1971 compared with only 25,000 British-made players of all configurations, according to the Department of Trade and Industry. This represents a big rise in sales of foreign equipment, up from 23,000 units in September 1970, but a drop in sales of UK-built players, down from 30,000 in the same month of last year.

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## Cable TV as Medium

• Continued from page 1

problems such as the copyright situation which have to be examined." Teulings sentiments were shared by almost every speaker at the opening session which rather ironically was intended to review the progress of the cartridge TV industry since last year's Vidca.

However, although the past 12 months have not seen any dramatic developments, several of Teulings' colleagues on the panel predicted 1972 would be the turning point.

Lloyd Singer, manager, Education and Training Products, Motorola, said that after a personal involvement, "in this perpetually emerging industry" lasting 3½ years, 1972 would see some far more tangible developments in Video. He reminded delegates that by the end of this year, there would be at least four major systems on the market—EVR, Sony, Philips and Cartrivision. Philips, he added, would probably emerge as market leader in Europe while Sony had "already got a good start in the U.S."

### Big Difference

Opening the conference at the Palais Des Festivals, Bernard Chevry, organizer of Vidca, said that the big difference between

this year's event and Vidca '71 was that the video players on display were no longer prototypes but machines ready for the market.

Although representatives of over 600 companies from 28 countries are attending the conference, fewer firms are exhibiting products this year—even companies of the size of Ampex and W.H. Smith Cassettes have not bothered to take stands.

Highlights of the equipment exhibition on the first floor of the conference centre is a colour version of the Teldec video disk. Although it is only capable of five minutes of programming, the disk is reproducing extremely good colour and this development has strengthened the feeling in some sectors of the industry that in view of the competitive price of the Teldec system, it could be a dark horse in the video stakes.

The introduction of a new Sony player—compatible with both 625 and 525 receivers—also aroused considerable interest. At a press conference to introduce the new player, executives from the Japanese company refused to answer an enquiry about Sony's reported compatibility pact with Philips. Coinciding with Vidca is the first international conference on cable television (MICAB) and an Exhibition of CATV Equipment.

## Retailers Advertising Players

• Continued from page 38

Musicraft's four stores highlighted a wide assortment of items. Tape machines ranged from the 3M/Wollensak 4410 AM/FM with cassette at \$49.95 to the Ampex AX-50 recorder deck, regular \$249.95, at \$199.99. Other tape units: KHL 41 Dolby deck at \$159.95, Teac A-1230 deck at \$349.50, Akai 330 studio unit at \$399 and Teac 7010-U studio deck at \$599.

Allied Radio and Radio Shack combined in an ad which included a special on an 8-track player with two speakers at \$79.95. Allied has stores in Hillside, River Oaks, Park Forest, Oak Park, Harlem-Irving, Mt. Prospect, Skokie, Lombard and three in Chicago. Radio Shack lists seven Chicago outlets and suburban stores in Harvey, Summit,

Evergreen Plaza, Evanston, Niles, Hubbard Woods, Hanover Park, Highland Park, Buffalo Grove Mall, Markham, Elgin, Rolling Meadows, Crystal Lake, Wheaton, Waukegan, Zion, Bensenville and Elmhurst—25 in all.

With all the activity on the part of component-oriented retailers, the automotive tape specialty chains are jumping into home equipment, too. Stereo City, a nine-store chain, was at the recent Chicago Auto Show with as much emphasis on home units as on car equipment.

Autosound, a three-store chain, advertised the Marantz 1032 stereo amp with AM/FM tuner and two speakers at \$467, offering a \$40 saving. The ad also plugged the Marantz 1060 system and the Sony 127 Cassette deck, the latter at \$159.95.

## Sony Looks to 1 Million Units

# TeleMation Places Large Order

LOS ANGELES—Sony has received an order for close to 500 U-Matic cartridge TV players valued at more than \$500,000 from TeleMation, Salt Lake City. Initial shipments were delivered last month, and the rest of the order is expected to be filled by May 30, 1972.

(Sony plans doubling its production of videocassette units every year until 1975, when it expects to

have manufactured 1 million player/recorders.)

The TeleMation deal, consisting of both play only and record and play units, will be sold through the firm's national account division, and the firm's network of owned and operated systems/sales offices.

According to Robert C. Bacon, senior vice president of TeleMation, of the 19 company offices operating domestically, 16 hold Sony U-Matic CTV franchises.

"The availability of these players will signal the start of the long-awaited revolution in industrial communications, as well as provide a better medium for distribution of video software to other users," Bacon asserts.

In anticipation of the availability of the CTV era, TeleMation spent the past two years structuring its organization to be responsive to the needs of the videocassette user. The company's national accounts program, headquartered in Boston, offers sales and logistical support to large companies and organizations, while its 19 domestic branch operations are equipped to

provide installation, maintenance, and equipment rental, as well as local sales support.

G/III Productions has completed a 10-minute sales and demonstration program for the U-Matic color recorder. The presentation which will be dubbed onto videocassettes by the S/T Videocassette Duplicating Corp. in New York, will be used in Sony showrooms throughout the country as a visual operating manual.

Sony claims a backlog of 70,000 orders for its ¾-inch videotape player. The company recently demonstrated its color unit in Honolulu, where president Akio Morita said the system would be available for sale about the middle of the year.

A player unit (VP-1000) would sell for \$995, while a player-recorder (VO-1600) would sell for \$1,395. An hour unrecorded tape would sell for \$35.

Sony has just begun developing a franchised network of dealers, with "several hundred" planned by the end of the year. All will be responsible for the sale of the system to military, school and industrial firms initially.

## U.S. Market Will Progress Slowly In '72

CANNES — Cartridge TV in North America was given the customary optimistic push by Dr. Stafford Hopwood Jr., president of the Videorecord Corp. of America during the second VIDCA conference on programming here March 6-10.

The North American market will generate revues topping around \$125 million in hardware and software sales this year, the executive predicted. The figure might also turn out to be \$100 million, he indicated.

Hopwood cited as one reason for the slow growth of CTV the hesitancy of TV networks, film producers and publishers from entering the field, "waiting instead for others to set the pace, prove the markets, eliminate the bugs."

He called this lack of participation the "missing link" in the growth of the medium in North America.

"It is an unfortunate mistake and as a result, will reduce to more modest terms the growth factor this industry will realize."

Hopwood, whose firm offers programs and an open reel video ployer to business and educational clients through franchised dealer/distributors, told registrants at the Palais Des Festivals he foresaw delivery this year of at least two reliable cartridge TV systems, with sales estimates at 40,000-60,000 players and encompassing 500,000-750,000 cartridges.

Hopwood also predicted:

- magnetic tape would dominate for many years to come.
- a small participation by CTV firms in the cable field.
- a rental business for players and programs would develop.
- the development of a new method of storing information involving a 4 inch by 5 inch photographic card which plays 30 minutes of data.

This new technology, Hopwood said, involves the Digital Recording Corp. and Battelle Development Corp. which are presently developing an optical photographic recording and playback system.

"One objective of this invention," Hopwood said, "is to pro-

(Continued on page 47)

## Ampex Interim Set is Open Reel

REDWOOD CITY, Calif.—Ampex has announced a ½-inch open reel videotape recorder/player as an "interim" item prior to full development of its closed cartridge ½-inch Instavideo system.

The unit, VR 420, will carry a \$1,200 price and reportedly be ready for sale in April. The Instavideo system is now slated for production, Ampex claims, by the end of this year, following several delays.

The \$1,200 price puts it in the professional range, with the intended audiences in the business, and educational and medical fields.

## 2 Firms Aim For 'Totality'

NEW YORK — Telesette Inc., a software producer, and MPCS, a supply house for video and film equipment, have joined forces to offer a total in-house cartridge TV system to industrial and educational markets.

Using the Sony U-Matic system, the firms will supply players, and develop programming for companies desirous of using CTV for training or communications, but are being restricted by the complexities of setting up such a system.

According to Joseph K. Rider, president of Telesette, and Jeff Steier, staff vice president of MPCS, the joint efforts of the two companies will facilitate the establishment of a system through which hardware and low-cost programming would be made available to interested organizations with a minimum of problems.

Rider feels that video technology has made such great strides

that near broadcast quality programs are possible at one-quarter to one-third the cost of network programs.

The Telesette executive also notes that because of the availability of a company-owned mobile unit which can produce a finished program on the spot, the waiting period for answer prints or editing has been eliminated.

"We finish the program at the location so the firm for which we are working can see exactly what it is getting. We can then get copies of the videocassette in the mail to district offices or any other location within 24 hours," Rider claims.

## 3M Sets 5 City Test for 2 Units

LOS ANGELES—3M will test market its ¾-inch videocassette units in five markets this spring. There will be two models offered: a recorder/player at \$1,395 and a player only at \$995.

The cities include Los Angeles, Chicago, New York, Washington and Minneapolis-St. Paul.

National distribution is slated for the fall. The models are based on the Sony U-Matic color system, which 3M has been licensed to sell in the U.S. through its Wollensak division.

Both units have two audio tracks for stereo or overdubbing. They take cartridges of 30 and 60-minute duration.

3M is the first American company licensed to sell the Sony cartridge TV system.

## Houston Firm Plans Music-Video Jobs

HOUSTON—Illuminati Video-Audio Producers has opened here with a video branch to create programs for eventual use in cartridge TV. The first pilot centers around King Crimson's Atlantic LP, "In the Wake of Poseidon." The company plans consumer as well as business projects. It also has a booking agency called Sound/Art/Houston. The company manages Gemini, Sundance, Texas, Weasel and Gloria Rhode.

Principals in the operation are Fred Mirick and Grady Claire Porter. Principals plan attending VIDCA and Mirick may speak on one of the panels.

## MGM Eyes Vidfield as 'New Business Venture'

LOS ANGELES — MGM has classified cartridge TV as a "new business venture" and has named William Singleton, the corporate vice president in charge of new audio/visual activities.

His new responsibility encompasses determining MGM's participation in CTV, cable TV, pay TV and closed circuit TV.

"As a company engaged in the leisure entertainment market, it is important that we keep abreast of new markets as they emerge," states James Aubrey, Jr., MGM's president, in commenting on the appointment.

Singleton's primary function will be to assess the potential of these new audio/visual fields in terms of the significance they hold for MGM.

Motion picture concern over CTV has been minimal to say the

least, since the "bloom on the rose" faded during the past six months as the optimism which marked much of the hyperbole over Hollywood's involvement with the new medium eradicated.

20th Century Fox, which was the first studio to name a CTV investigator, closed down that function a long time ago. LA, which had a cassette head, lost that person to the more realistic environs of syndicated TV sales.

Columbia Pictures Cassettes is the lone studio activity actually working in the industrial and business field.

MGM's new study interest in CTV as well as the other a/v fields is part of the parent company's expansionist mood into other areas. A projected hotel in Las Vegas is the firm's first diversification move.

## On the Videotape Player Front . . .

LOS ANGELES—The International Video Corp. is reported planning to unveil a ¾-inch videotape unit at the NAB show in Chicago. IVC is known for its professional equipment in the broadcast field.

In another development, Philips plans bringing out its own ½-inch videotape unit in the U.S. next year. Ampex plans to bring out its ½-inch player by the end of the year.



# Country Music

## Music Enlivens Apollo 14 Shot

HOUSTON—The story of how country music flew to the moon with the Apollo 14 flight has been revealed in a ceremony here.

The project, originated by disk jockey Bill Bailey of KIKK in nearby Padadena, Tex., was culminated with awards to Jerry Lee Lewis and Sonny James. Originally the project included Johnny Cash, but Bailey removed the Cash tapes because of a slip-up in secrecy.

Air Force Lt. Col. Stuart Roosa initiated the request to Bailey, asking the preferred artists make a tape of songs for the Apollo 14 astronauts. Each of the three artists did original recordings for the flight. Cash wrote and narrated a history of America, to music; Lewis booked a recording session at Fame Studio in Memphis at his own expense, and did a special show for Roosa, Ed Mitchell and Alan Shepherd. Along with narration, there were selected songs. Among others, he sang Roosa's favorite, "Waiting For a Train."

James also included some requested songs, concluding with a religious rendition. Apollo 14 took the tapes to the moon, and Lewis and James received autographed photos of the flight, together with a letter of thanks from Roosa mounted on plaques with cloth flags that had accompanied the astronauts on their flight.

The presentation to the singers was made on stage here when they appeared at a recent concert. James, calling the incident the "greatest thrill of my life," said he would eventually turn his letter, pictures and flag over to the Country Music Hall of Fame so that all country fans could share in the event.

The tape of Cash was removed by Bailey when a member of the singer's entourage let it slip to the press in Tucson, Ariz., that such a project was underway. It was not Cash who made the revelation. Bailey said at the time that the success of the project depended upon absolute secrecy.

## CMA Library Vintage Film

NASHVILLE—The first in a series of more than 50 films of an early country music television series was turned over here last week to the Country Music Foundation Library and Media Center.

The series was filmed between 1957 and 1960 in the old Bradley Film Studio, where Columbia Studios are now located. Warrant Officer Charlie Brown put them together for an Air Force recruiting venture, and his successor, a Major also named Charles Brown, located them after a persistent search.

The negatives were located in an Army depot in Pennsylvania, and were donated to Major Brown to turn over to the museum.

The 52 fifteen-minute films will become a permanent part of the Library and Media Center in the Hall of Fame, enabling scholars to study styles of performance as well as the songs.

Country Music Foundation Executive director William Ivy called them a "rare treasure."

The films include scores of artists, including the late Patsy Cline and Jim Reeves, and many of the current big names who were just coming into their own at that time.

## Meeks Dies In Atl.

ATLANTA—Funeral services were held here last week for Earl "Smookey" Meeks, long time bass player, who died after surgery following a long illness.

Meeks had worked over the years with Pete Drake, Roy Drusky, Jack Greene and David Rogers.

## Great Smokies Bookings Set

GATLINBURG, Tenn.—Country artists will combine business with pleasure this summer for 12 weeks of shows in Heritage Hall here.

Located in the Smoky Mountains, the artists will be given resort accommodations by day, and will perform at night beginning June 12. The season will conclude on Labor Day.

The first act booked for the series is Del Reeves and the Good Time Charlies. Others signed to appear are Jim Ed Brown and the Gems, Jack Greene and Jeanie Seely and the Jolly Green Giants, and Billy Walker and the Tennessee Walkers.

The shows are put together by Della Guigou, a Knoxville native, who has worked closely with various artists in Nashville in promotion, and who now is a record company official with World Wide.

## Halsey Visualizing Tulsa Music Center

TULSA—Jim Halsey, manager of 11 country artists, said he now plans to shape this city into an entertainment center and build his own personal entertainment complex.

After an initial property buying spree here, Halsey moved his offices to the city, closing down his Independence, Kan. operation.

Immediate plans call for a fully commercial 16-track recording studio and a theater capable of seating 3,000, to be used for stage shows and legitimate theater productions.

Halsey's publishing company also will be located in the recording complex. Some negotiations between the Halsey Co. and Leon Russell have been taking place regarding construction of properties on an 80-acre tract. Their plans are said to be "similar."

Halsey also is discussing designs with Tulsa architect Steve Bush.

Aside from recording studio and general offices, there will be room for what Halsey calls "complement enterprises." One of these would be a gigantic guitar and music store, with Roy Clark as the professional for the operation. Clark is one of the talents managed by Halsey. Preliminary studies also have been conducted for a "theme park," of the Disneyland variety.

"One thing we are not trying to do is make another Nashville out of Tulsa or another Hollywood. We're just trying to bring creative people here . . . we're trying to put them together and have a Tulsa Sound." He suggested this would be a break for new talent in the Southwest.

His agency, which handles predominantly country artists, is discussing the possibility of a merger with another agency which concentrates in the rock field.

Corporate plans also include the sale of stock in the company to the public sometime within the next year. He hopes to induce movement into the area of companies and individuals dealing with specialized show business printing, photography, and album cover design.

Halsey, Mack Sanders, Roy Clark and Hank Thompson now each own one fourth of radio station KTOW, which will operate from new studios here. Next on Halsey's agenda is the purchase of KOOO AM-FM in Omaha. The deal is awaiting FCC approval. Sanders is currently part owner of that station, and will come back in under the Halsey reorganization. The group plans to acquire three more stations over the next three years, with Sanders as overseer for the broadcast operations. All the stations will be programmed "traditional country."

## Early's Teaching Brings Oatunes To Ghetto

NASHVILLE—Country music moved into the ghetto here for the first time through the efforts of Robert Early in the Model Cities Program.

The program, funded by the federal government through metropolitan agencies, was designed to improve the lot of those in the non-affluent neighborhoods. A few cities were selected for the program.

Early, hired as a teacher, chose to teach music. Moving from one

community center to another in North Nashville, he taught guitar and piano to children and adults, and led community singing for the elderly.

Rather than deal with familiar music, he introduced country music into the neighborhoods, and found ready acceptance. Most of the tunes he taught were authored by the late Hank Williams. One of his special projects was to teach guitar to victims of arthritis.

Early, a graduate of Peabody College, played in a rock group, The Exotics, before becoming "hooked" on country music. An outstanding trumpet player, he found he could better teach the other instruments, and reach them easier through the simple country chords.

## Nashville Scene

By BILL WILLIAMS

Jeannie C. Riley has won her complete release from Plantation Records, and there will be no appeal. Attorney Dick Frank, representing MGM in the case, said a settlement had been reached whereby Shelby Singleton, his companies, his agents and others relinquished all further claim on Miss Riley's talents. She now is the sole property, for recording purposes, of MGM, on a long-term contract. . . . Jack Blanchard and his wife, Misty Morgan, are setting up a special service for country music disk jockeys. Jack and Misty live near, and work in, Orlando, close to the site of Disneyworld. Now any jocks planning to visit there, and faced with the fight for room reservations, need only contact them at Box 8841, Orlando, 32806. They promise to help with the accommodations. The pair hope to complete their first Mega album before departing for the Far East on a tour.

The long-awaited version of "They Call the Wind Maria" by the Four Guys is just out on the (Continued on page 43)

## 'RPM' Honors G. Hamilton IV

TORONTO—George Hamilton IV, RCA artist, has received the RPM Gold Leaf Award, presented for the outstanding contribution to the Canadian music industry.

Hamilton is the first U.S. artist to receive the award. He has just completed his fourth album featuring all Canadian material. He will be making a personal appearance tour in Canada to coincide with the promotion of the album.



BARBARA MANDRELL has signed a new booking agreement with the Neal Agency. Left to right are Irby Mandrell, Barbara's father and manager, Bob Neal, Miss Mandrell, and Sonny Neal.



TRACY MILLER of Beltsville, Md., signs as a regular member of the WWVA Jamboree. Looking on, left to right, are F. Glenn Reeves, Jamboree director; Nathan Loube, Country Showcase of America Records; Miss Miller, and Bob Finnegan, WWVA operations manager.

**NOW: A HIT MASTER PICKED UP BY POPULAR DEMAND!**  
**TONI LEE**  
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**"Break It To Me Gently"**  
 Written by Billy C. Cole  
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PICK HIT OF THE WEEK  
**"YOUR SHARE"**—Eddie Noack (World Wide)

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

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

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# Hot Country Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	8	39	33	TEN DEGREES AND GETTING COLDER George Hamilton IV, RCA 74-0570 (Early Morning, CAPAC)	7
2	2	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	10	40	43	WE'LL SING IN THE SUNSHINE Alice Creech, Target 0144 (Mega) (Luperialia, ASCAP)	6
3	5	A THING CALLED LOVE Johnny Cash and the Temple Evangel Choir, Columbia 4-45534 (Vector, BMI)	8	41	56	SOMEONE TO GIVE LOVE Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)	2
4	7	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	8	42	55	JANUARY APRIL & ME Dick Curless, Capitol 3267 (Central Songs, BMI)	4
5	3	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	11	43	25	I'M A TRUCK Red Simpson, Capitol (Plaque/Ripcord/Central Songs, BMI)	16
6	11	ALL HIS CHILDREN Charley Pride, RCA 74-0624 (Leeds, ASCAP)	5	44	49	YOU'RE MY SHOULDER TO LEAN ON Lana Rae, Decca 32927 (MCA) (Forrest Hills, BMI)	5
7	10	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	8	45	30	A DAY IN THE LIFE OF A FOOL George Jones, RCA 74-0625 (Raydee, SESAC)	6
8	9	I'LL STILL BE WAITING FOR YOU Buck Owens & his Buckaroos, Capitol 3262 (Blue Book, BMI)	6	46	46	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca 32905 (MCA) (Duchess, BMI)	13
9	6	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	12	47	23	AIN'T THAT A SHAME Hank Williams Jr., MGM 14317 (Travis, BMI)	14
10	17	WE CAN MAKE IT George Jones, Epic 5-10831 (CBS) (Algee/Flagship, BMI)	6	48	29	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca 32895 (MCA) (Twitty Bird, BMI)	16
11	8	BEDTIME STORY Tammy Wynette, Epic 5-10818 (CBS) (Algee/Flagship, BMI)	12	49	58	LONELY PEOPLE Eddy Arnold, RCA 74-9541 (Wilderness, BMI)	4
12	13	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	12	50	31	PARTY DOLLS & WINE Red Stegall, Capitol 3244 (United Artists/Songmill, ASCAP)	10
13	4	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17402 (Famous) (Cason, ASCAP)	12	51	45	SUPER SIDMEN Kenny Price, RCA 74-0617 (Acuff-Rose, BMI)	10
14	16	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	9	52	53	AIN'T NOTHING SHAKIN' Billy "Crash" Craddock, Cartwheel 210 (Popereo, BMI)	3
15	20	THE WRITING'S ON THE WALL Jim Reeves, RCA 74-0626 (Tuckahoe, BMI)	8	53	57	DRAGGIN' THE RIVER Warner Mack, Decca 32926 (MCA) (Page Boy, SESAC)	4
16	14	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Passkey, BMI)	16	54	62	TWO DIVIDED BY LOVE Kendalls, Dot 17405 (Famous) (Trousedale/Soldier, BMI)	6
17	12	GIVE MYSELF A PARTY Jeannie C. Riley, MGM 14341 (Acuff-Rose, BMI)	10	55	66	TOUCH YOUR WOMAN Dolly Parton, RCA 74-0662 (Owepar, BMI)	2
18	15	ONE'S ON THE WAY Loretta Lynn, Decca 32900 (MCA) (Evil Eye, BMI)	15	56	—	ME & JESUS Tom T. Hall, Mercury 73278 (Hallnote, BMI)	1
19	28	I STARTED LOVING YOU AGAIN Charlie McCoy, Monument 8529 (CBS) (Blue Book, BMI)	7	57	59	YELLOW RIVER Compton Bros., Dot 17408 (Famous) (Noma, BMI)	4
20	34	FAR FAR AWAY Don Gibson, Hickory 1623 (Acuff-Rose, BMI)	5	58	60	THAT'S ALL THIS OLD WORLD NEEDS Stonewall Jackson & the Brentwood Children's Choir, Columbia 4-45546 (Vintage, BMI)	2
21	19	OKLAHOMA SUNDAY MORNING Glen Campbell, Capitol 3254 (January, BMI)	11	59	42	THE ONE YOU SAY GOOD MORNING TO Jimmy Dean, RCA 74-0600 (Contention, SESAC)	12
22	21	UNTOUCHED Mel Tillis, MGM 14329 (Sawgrass, BMI)	12	60	47	THERE'S A KIND OF HUSH (All Over The World) Brian Collins, Mega 615-0058 (Francis, Day & Hunter, ASCAP)	6
23	24	SWEET, LOVE ME GOOD WOMAN Tompall & the Glaser Brothers, MGM 14339 (Glaser, BMI)	10	61	67	LOVE ME Jeanne Pruett, Decca 32929 (MCA) (Moss Rose, BMI)	2
24	37	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	5	62	64	EVENING Jim Ed Brown, RCA 74-0642 (Starsong, ASCAP)	3
25	36	THE DAY THAT LOVE WALKED IN David Houston, Epic 5-10830 (CBS) (Algee/Flagship, BMI)	5	63	63	ARKANSAS Wilburn Brothers, Decca 32921 (MCA) (Sure-Fire, BMI)	3
26	26	I SAW MY LADY Dickie Lee, RCA 74-0608 (April, ASCAP)	9	64	—	FOOLS Johnny Duncan, Columbia 4-45556 (Di-Gem, BMI)	1
27	27	HEARTACHES BY THE NUMBER Jack Reno, Target 01414 (Mega) (Tree, BMI)	9	65	71	I WISH I WAS A LITTLE BOY AGAIN Lawanda Lindsey, Chart 5133 (Flagship, BMI)	4
28	41	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA 74-0648 (Owpar, BMI)	4	66	—	IF IT FEELS GOOD DO IT Dave Dudley, Mercury 73274 (Passkey, BMI)	1
29	35	THE BEST IS YET TO COME Del Reeves, United Artists 50877 (Tree, BMI)	9	67	—	ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)	1
30	32	WE'VE GOT TO WORK IT OUT BETWEEN US Diana Trask, Dot 17404 (Famous) (Daydan, ASCAP)	9	68	74	WHITE LINE FEVER Buddy Alan, Capitol 3266 (Blue Book, BMI)	3
31	22	CAROLYN Merle Haggard, Capitol 3222 (Shade Tree, BMI)	16	69	69	I CAN'T FACE THE BED ALONE Henson Cargill, Mega 615-0060 (Terri, ASCAP)	3
32	44	CHANTILLY LACE/THINK ABOUT IT DARLIN' Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP)	2	70	70	EVERYBODY OUGHTA CRY Crystal Gayle, Decca 32925 (MCA) (Brougham Hall, BMI)	2
33	40	BALLAD OF A HILLBILLY Freddy Weller, Columbia 4-45542 (Green Grass, BMI)	5	71	61	KISS THE HURT AWAY Ronnie Dove, Decca 32919 (MCA) (Mydou/Cha-Fin, BMI)	8
34	48	JUST FOR WHAT I AM Connie Smith, RCA 74-0655 (Blue Crest/Hill & Range Songs, BMI)	3	72	72	SWEET APPLE WINE Duane Dee, Cartwheel 207 (Jangle, ASCAP)	3
35	50	NEED YOU David Rogers, Columbia 4-45551 (Malapi, Jamie, BMI)	4	73	73	THESE ARE THE GOOD OLD DAYS Roy Rodgers, Capitol 3263 (4 Star, BMI)	4
36	51	DO YOU REMEMBER THESE Statler Bros. Mercury 73275 (House of Cash, BMI)	2	74	—	I AM I SAID Bill Phillips, United Artists 50879 (Prophet, ASCAP)	1
37	18	TAKE ME Tammy Wynette & George Jones, Epic 5-10815 (CBS) (Glad, BMI)	13	75	75	BRAND NEW KEY Jeris Ross, Cartwheel 206 (Neighborhood, ASCAP)	2
38	38	MISTY MEMORIES Brenda Lee, Decca 32918 (MCA) (Playback, BMI)	8				

The Kendalls.  
Father and daughter who turn pop hits into country hits.



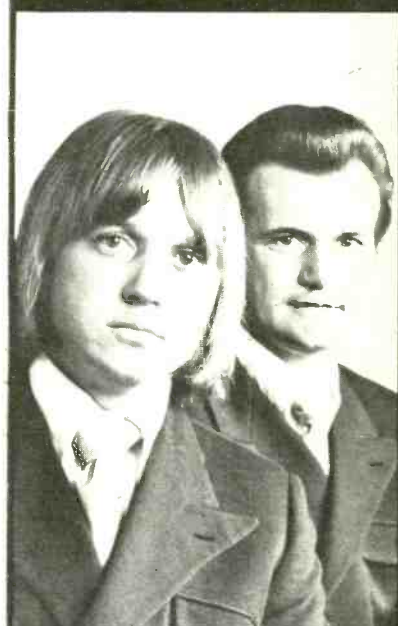
Talk about a together sound, and you talk the Kendalls. Together on the road, writing, and recording. This time, it's the big pop hit, "Two Divided By Love". The Kendalls and Nashville's top musicians get together for a swinging country version. Two united by love can't miss.

## "Two Divided By Love"

DOA-17405  
b/w "Easy to Love"



"Yellow River" was never so finger-snappin', country-rockin' good!



The Compton Brothers have done it! They've taken the smash pop hit, "Yellow River", and made it even better. Moving it along with real gusto, great singing, and a happy country feeling.

## "Yellow River"

DOA-17408  
b/w "Sometimes You Ain't No Fun To Love"



# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 3/18/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	SINGS HEART SONGS Charley Pride, RCA LSP 4617	17
2	2	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	6
3	3	EASY LOVING Freddie Hart, Capitol ST 838	26
★	7	I'M A TRUCK Red Simpson, Capitol ST 881	6
5	4	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	2
★	22	MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014	2
7	5	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	13
8	8	(I've Got a) HAPPY HEART Susan Raye, Capitol ST 875	6
9	6	THE RIGHT COMBINATION/BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA LSP 4628	8
10	10	WE GO TOGETHER George Jones & Tammy Wynette, Epic KE 30802 (CBS)	20
11	12	BILL & JAN (Or Jan & Bill) Bill Anderson & Jan Howard, Decca DL 75293 (MCA)	6
12	13	FOR THE GOOD TIMES Ray Price, Columbia C 30105	81
13	15	THE JOHNNY CASH COLLECTION: HIS GREATEST HIT, VOL. II Columbia KC 30510	22
14	14	TURN YOUR RADIO ON Ray Stevens, Barnaby Z 20809 (CBS)	7
★	44	BIGGEST HITS OF SONNY JAMES Capitol ST 11013	2
16	11	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	15
17	19	GOOD HEARTED WOMAN Waylon Jennings, RCA LSP 4647	3
18	9	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	19
19	21	MY FRIEND Jim Reeves, RCA LSP 4646	7
20	17	LAND OF MANY CHURCHES Merle Haggard, Capitol SWBO 803	13
21	20	COAT OF MANY COLORS Dolly Parton, RCA LSP 4560	21
22	24	THIS IS TOMMY OVERSTREET Dot DOS 25994 (Famous)	4
23	25	ROSE GARDEN Lynn Anderson, Columbia C 30411	65
24	16	WOULD YOU TAKE ANOTHER CHANCE ON ME Jerry Lee Lewis, Mercury SR 61346	19
25	18	I'M JUST ME Charley Pride, RCA LSP 4560	36
26	28	TAMMY'S GREATEST HIT, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	29
27	26	WELCOME TO MY WORLD Ray Price, Columbia G 30876	16
28	29	ME & BOBBY McGEE Kris Kristofferson, Monument Z 30817 (CBS)	24
29	23	BEST OF ROGER MILLER Mercury SR 61361	9
30	30	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-200 (Famous)	15
31	34	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	11
32	31	WORLD OF LYNN ANDERSON Columbia C 30902	23
33	32	I WON'T MENTION IT AGAIN Ray Price, Columbia C 30510	41
34	38	VERY BEST OF MEL TILLIS MGM SE 4896	4
35	35	TOO OLD TO CUT THE MUSTARD? Buck Owens & Buddy Alan, Capitol ST 874	4
36	39	LINDA RONSTADT Capitol SMAS 635	5
37	37	YOU BETTER MOVE ON Billy "Crash" Craddock, Cartwheel CTW AL 05001	3
38	41	COUNTRY GREEN Don Gibson, Hickory LPS 160	10
39	40	YOU'RE LOOKING AT COUNTRY Loretta Lynn, Decca DL 75310 (MCA)	23
40	27	NASHVILLE BRASS TURNS GOLD Danny Davis & the Nashville Brass, RCA LSP 4627	8
41	42	FORGIVE ME FOR CALLING YOU DARLING Nai Stuckey, RCA LSP 4635	5
42	33	RINGS AND THINGS Tompall & the Glaser Brothers, MGM SE 4812	4
43	43	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA LSP 4661	2
44	—	HITCHIN' A RIDE Jack Reno, Target T13-1313 (Mega)	1
45	—	INNERVIEW Statler Brothers, Mercury SR 61358	1

## Country Music

### Nashville Scene

• Continued from page 41  
NRS label. It's a tune which has brought them standing ovations and encores for years. . . . **Justin Tubb**, off a label for some time, has done a speculation album at Hilltop in Nashville, hoping to lease it to a major label. Some of the leading musicians in the city are backing him in the project. . . . **Spec Rhodes** couldn't stand three full weeks off the road so he took his family on a trip. . . . **Johnny Paycheck** will be keeping all his scheduled personal appearances during the year ahead. . . . **George Morgan's** next Decca release is "Running Wild."

**Mary Reeves Davis** and **Jimmy Newman** have named their new light chestnut Appaloosa colt Music City Apchalalaya. And that's named for a swift-running river in the Cajun country land of Louisiana. . . . **Ray Pillow**, after nine years of recording, says he finally is singing what he wants to sing on records. He credits **Mega's Jim Mulloy** for much of this. . . . **Teddy Wilburn** had his knee drained, and it still is painful, but he can keep on performing. . . . **Danny Davis**, **Connie Smith** and **Jerry Reed** were called upon by Tennessee Governor **Dunn** to officiate at a ribbon cutting for opening a new loop of the interstate highway in Nashville. . . . **Cliff Robertson** guested on the first of the new **Bill Anderson** show series. Many non-country guests will be utilized, aiming for the prime time market. . . . **Brian Harper** and his talented wife are parents of a very small girl, born three weeks early.

Still another black artist has entered the country field. In Dallas, Danrite Records has signed "Soul Country Sound." **Charles Wright** produced the session, with arrangements by **George McCoy** and **Smoky Montgomery**. **Eddie Noack**, who has written hits since 1949, has formed his own SESAC publishing company, Maudan Music. . . . Songwriter **Fay Bull**, who has had 14 recorded tunes operating out of the mid-west, placed two on her first day in Nashville. She has an office and a studio in Sterling, Ill.

When word reached Kansas State University that **Earl Scruggs**, his **Revue**, and the **Nitty Gritty Dirt Band** were appearing, tickets for two concerts were sold out in three hours. Earl has another NET special scheduled for March 21. . . . The **Kenny Brent Show**, with former ABC artist **Donna Harris**, has moved back to Lubbock, Texas. . . . The appointment of **Danny Hatcher** as Archivist of the Country Music Foundation Library and Media center has been announced. He's from Murray, Kentucky. . . . **Tom McConnell** has returned to his former position as promotion manager for Hall-Clement Publications.

### "YOUR SHARE"

By

**EDDIE NOACK**

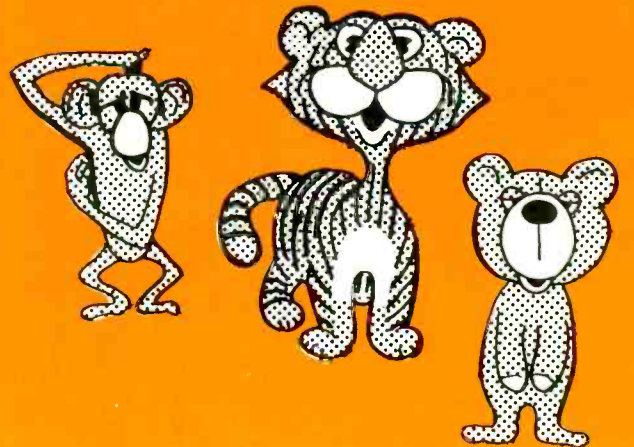
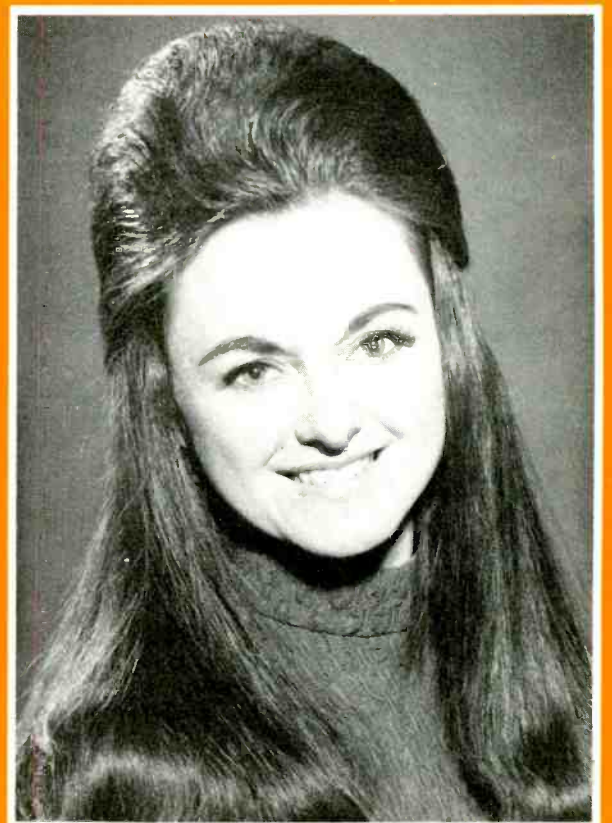
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# "The Animal Song"

CHART 5156

# MARGO



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## Soul Sauce



**BEST NEW RECORD  
OF THE WEEK:**  
**"GIMME  
SHELTER"**  
**MERRY CLAYTON**  
(Ode)

By ED OCHS

**SOUL SLICES:** Unless you happen to be a jukebox with a hardy appetite, you're choking on too many singles. It's a serious pancake eating contest, a case of indigestion and frustration. The 1972 convention crusade is on, while back at the scene of the flood, competition is straining and pulling at every position on Soul's "Top 50," soul radio playlists and on down. If for only a second, the sea of singles is allowed to seek its own level. But for only a second. A Soul "Top 100"? Soul's surging. . . . Check out the "new" Impressions, shades of Curtis Mayfield, who wrote and produced their "Times Have Changed" LP. And check out the "new" Temptations at the Copa 'til Wednesday (22) and before starting a month-long European tour, Tuesday (28). . . . Isaac Hayes & the Movement get instrumental on their version of "Let's Stay Together," while Stax attacks anew with Johnnie Taylor's "Do My Own Thing." Then it's "Hear Say" from the Soul Children's new "Genesis" LP, and the Emotions' "My Honey & Me" from "Songs of Innocence and Experience." Dramatics, Eddie Floyd, Luther Ingram, Temprees, Freddy Knight and the Staples' "I'll Take You There" are all winners. A Bar-Kays LP is rushing to catch their "Son of Shaft." . . . Some Good News, Some Bad News Dep't: Brunswick exec Nat Tarnopol helped negotiate Ron Blomberg's 1972 contract with the Yankees. He hit three home runs in the Yank's first exhibition game. Brunswick then signed Lionel Hampton, who wrote "Let's Have a Rock-In for Rocky" in '68, and now tells us "We Need Nixon." . . . Mid-April is the target for Aretha Franklin's double album with James Cleveland. We scooped them for you, Betty Wright's "Getting Tired, Baby," the Persuaders' "If This Is What You Call Love," Howard Tate's "She's a Burglar," Les McCann's "Invitation to Openness" album is tops of the jazz releases. . . . Willie Mitchell produces Fame's former George Jackson for Hi's new label, Mach Records. . . . The flip's the thing for Luther Ingram to "You Were Made for Me," Stylistics to "People Make the World," Little Johnny Taylor to "Something on Your Mind," Freddie North to "Did I Come Back Too Soon." . . . Bell Records has picked up Philly Groove's Nat Turner Rebellion. . . . Lee Sain on We Produce "She's My Old Lady Too." . . . Isaac Hayes goes national on network TV, April 23, on Burt Bacharach's next ABC special. . . . Invictus sounds back behind the Glass House's "Giving Up the Ring," 8th Day's "Eeny-Meeny-Miny-Mo" and Harrison Kennedy's "Come Together." . . . Soul Sauce Picks & Plays: Aretha Franklin, "Daydreaming" (Atlantic); Joe Tex, "I Gotcha" (Dial); Dramatics, "In the Rain" (Volt); Temptations, "Take a Look Around" (Gordy); Michael Jackson, "Rockin' Robin" (Motown); Soul Children, "Hear Say" (Stax); Isley Bros., "Lay Away" (T-Neck); Millie Jackson, "Ask Me What You Want" (Spring); James Brown, "King Heroin" (Polydor); Z.Z. Hill, "Hold Back" (Mankind); 100 Proof, "Everything Good Is Bad" (Hot Wax); Donny Hathaway, "Little Ghetto Boy" (Atco); Jr. Walker, "Walk in the Night" (Soul); Lost Generation, "Young Tough & Terrible" (Brunswick); Ebony's, "So Glad I'm Me" (Philly Int'l); Jimmy "Bo" Horne, "Clean Up Man" (Alston); Roberta Flack, "First Time Ever" (Atlantic); Donnie Elbert, "If I Can't Have You" (All Platinum); Ann Peebles, "Breaking Up Somebody's Home" (Hi); Martha & the Vandellas, "In and Out of My Life" (Gordy); Eddie Floyd, "Yum Yum Yum" (Stax); Emotions, "My Honey and Me" (Volt); Black Ivory, "You and I" (Today); Showtime, Inc., "Don't Stop—Keep on Walking" (Black Circle); Chocolate Syrup, "What's a Matter, Baby" (Law-ton); Fifth Dimension, "Last Night" (Bell); Albert King, "Angel of Mercy" (Stax); Voices of East Harlem, "Angry" (Elektra); Leon Haywood, "Clean Up Your Own Backyard" (Atlantic); Earth, Wind & Fire, "Think About Loving You" (Warner Bros.); Skip Easterling; "I Don't Know" (Instant); Freddie Scott, "The Great If" (PIP); Barbara Mason, "Bed and Board" (Buddah); Joe Simon, "Pool of Bad Luck" (Spring); Gladys Knight & the Pips, "Help Me Make It Thru the Night" (Soul); Sly & the Family Stone, "Brave & Strong" (Epic); Roy C, "Gonna Love Somebody Else's Woman" (Alaga); Temprees, "Explain It to Her Mama" (We Produce); Quincy Jones, "Money Runner" (Reprise); David T. Walker, "Hot Fun" (Ode). The Last Poets, who now record for their own True/Sound label, read Soul Sauce. Do you?

Billboard SPECIAL SURVEY For Week Ending 3/18/72

## 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	8	<b>I GOTCHA</b> Joe Tex, Dial 1010 (Mercury) (Tree, BMI)	9	26	27	<b>MISSING YOU</b> Luther Ingram, Koko 2110 (Stax/Volt) (Klondike, BMI)	6
2	6	<b>IN THE RAIN</b> Dramatics, Volt 4075 (Groovesville, BMI)	4	27	21	<b>SLIPPIN' INTO DARKNESS</b> War, United Artists 50867 (United Artists, ASCAP)	10
3	3	<b>NOW RUN &amp; TELL THAT</b> Denise LaSalle, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	7	28	11	<b>JUNGLE FEVER</b> Chakachas, Polydor 15030 (Chappell/Intersong/U.S.A., ASCAP)	11
4	4	<b>DO YOUR THING</b> Isaac Hayes, Enterprise 9042 (Stax/Volt) (East/Memphis, BMI)	4	29	7	<b>FIRE AND WATER</b> Wilson Pickett, Atlantic 2850 (Irving, BMI)	12
5	2	<b>THAT'S THE WAY I FEEL ABOUT 'CHA</b> Bobby Womack, United Artists 40847 (Unart/Tracebob, BMI)	16	30	39	<b>KING HEROIN</b> James Brown, Polydor 14116 (Dynatone/Belinda, BMI)	3
6	1	<b>TALKING LOUD AND SAYING NOTHING (Part 1)</b> James Brown, Polydor 14109 (Dynatone/Belinda, BMI)	6	31	31	<b>IN AND OUT OF MY LIFE</b> Martha Reeves & the Vandellas, Gordy 7113 (Motown) (Jobete, BMI)	8
7	5	<b>FLOY JOY</b> Supremes, Motown 1194 (Jobete, BMI)	10	32	30	<b>YOU &amp; ME FOREVER</b> Freddie North, Mankind 12009 (Nashboro) (Williams/Jibaro, BMI)	7
8	19	<b>I HAD IT ALL THE TIME</b> Tyrone Davis, Dakar 4501 (Brunswick) (Julio/Brian, BMI)	3	33	36	<b>MAMA'S LITTLE BABY</b> Brotherly Love, Music Merchant 1004 (Capitol) (Gold Forever, BMI)	4
9	9	<b>THE DAY I FOUND MYSELF</b> Honey Cone, Hot Wax 7113 (Buddah) (Gold Forever, BMI)	5	34	47	<b>LAY AWAY</b> Isley Bros., T-Neck 934 (Buddah) Triple Three, BMI)	2
10	28	<b>BETCHA BY GOLLY, WOW</b> Stylistics, Avco 4591 (Bellboy/Assorted, BMI)	3	35	43	<b>HEARSAY</b> Soul Children, Stax 0119 (East/Memphis, BMI)	3
11	13	<b>GIMME SOME MORE</b> JB's, People 602 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	8	36	37	<b>LOVE THE LIFE YOU LIVE</b> Kool & the Gang, De-Lite 546 (Stephanye/Delightful, BMI)	5
12	25	<b>TAURUS</b> Dennis Coffey & the Detroit Guitar Band, Sussex 233 (Buddah) (Interior, BMI)	4	37	32	<b>WE GOT TO HAVE PEACE</b> Curtis Mayfield, Curtom 1968 (Buddah) (Curtom, BMI)	4
13	12	<b>YOU WANT IT YOU GOT IT</b> Detroit Emeralds, Westbound 192 (Chess/Janus) (Bridgeport, BMI)	12	38	38	<b>WHAT IT IS</b> Undisputed Truth, Gordy 7114 (Motown) (Jobete, BMI)	3
14	15	<b>I CAN'T HELP MYSELF</b> Donnie Elbert, Avco 4587 (Jobete, BMI)	7	39	29	<b>MR. PENGUIN, PT. 1</b> Lunar Funk, Bell 45-172 (Colgems, ASCAP)	6
15	16	<b>RUNNIN' AWAY</b> Sly & the Family Stone, Epic 5-10829 (CBS) (Stone Flower, BMI)	5	40	—	<b>ROCKIN' ROBIN</b> Michael Jackson, Motown 1197 (Recordo, ASCAP)	1
16	35	<b>TAKE A LOOK AROUND</b> Temptations, Gordy 7115 (Motown) (Jobete, BMI)	3	41	—	<b>DAY DREAMING</b> Aretha Franklin, Atlantic 2866 (Pundit, BMI)	1
17	17	<b>THAT'S WHAT LOVE WILL MAKE</b> Little Milton, Stax 0111 (Trice, BMI)	7	42	48	<b>DARLING BABY</b> Jackie Moore, Atlantic 2861 (Jobete, BMI)	2
18	18	<b>YOUR PRECIOUS LOVE</b> Linda Jones, Turbo 021 (All Platinum) (Conrad, BMI)	5	43	40	<b>KEEP ON DOIN' WHAT YOU'RE DOIN'</b> Bobby Byrd, Brownstone 4205 (Polydor) (Dynatone/Belinda, BMI)	6
19	14	<b>AIN'T UNDERSTANDING MELLOW</b> Jerry Butler & Brenda Lee Eager, Mercury 73255 (Butler/Chappell, ASCAP)	15	44	45	<b>HIS SONG SHALL BE SUNG</b> Lou Rawls, MGM 14349 (Beresofsky-Hebb Unlimited, BMI)	3
20	10	<b>LET'S STAY TOGETHER</b> Al Green, Hi 2022 (London) (Jec, BMI)	16	45	42	<b>INNER CITY BLUES</b> Grover Washington, Jr., Kudu 902 (CTI) (Jobete, BMI)	3
21	20	<b>DO WHAT YOU SET OUT TO DO</b> Bobby Bland, Duke 472 (Don, BMI)	9	46	—	<b>EVERYTHING GOOD IS BAD</b> 100 Proof (Aged In Soul), Hot Wax 7202 (Buddah) (Gold Forever, BMI)	1
22	20	<b>YOU GOT ME WALKING</b> Jackie Wilson, Brunswick 55467 (Julio/Brian, BMI)	5	47	—	<b>ASK ME WHAT YOU WANT</b> Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucho/Belinda, BMI)	1
23	23	<b>BREAKING UP SOMEBODY'S HOME</b> Ann Peebles, Hi 2205 (London) (South Memphis, BMI)	5	48	49	<b>GET YOUR BUSINESS STRAIGHT</b> Albert Collins, Tumbleweed 1002 (Famous) (Chrissica, BMI)	2
24	24	<b>AFRO-STRUT</b> Nite-Liters, RCA 74-0591 (Rutri, BMI)	12	49	—	<b>YUM YUM YUM (I Want Some)</b> Eddie Floyd, Stax 10109 (East/Memphis, BMI)	1
25	26	<b>SINCE I FELL FOR YOU</b> Laura Lee, Hot Wax 10602 (Buddah) (Warner Bros., ASCAP)	3	50	—	<b>IT'S MY FAULT DARLING</b> Little Johnny Taylor, Ronn 59 (Jewel) (Respect, BMI)	1

## World Music Salute

• Continued from page 25  
Shaw. This program is highlighted by the world premiere of "Declaration Chorale," written especially for the festival by William Schuman.

The Choral Festival is a special program of Lincoln Center's Education Department and is supported by special contributions to the Lincoln Center Fund. Financial support for this Festival was arranged through the efforts of Lawrence A. Wien, vice chairman of Lincoln Center for the Performing Arts.

## Naumburg Prize

• Continued from page 25  
make concert appearances in Venezuela, Israel, Hong Kong, Australia and New Zealand. His New York debut recital will take place in Alice Tully Hall, April 19.



WHEN CURTIS SMILES. Curtis Mayfield, center, laughs like anybody would, sandwiched between Bill Cosby and Godfrey Cambridge, just two more fans who filled the Bitter End for Mayfield's recent appearance. The Troubadour in Los Angeles was next.

Billboard SPECIAL SURVEY For Week Ending 3/18/72

BEST SELLING  
Billboard **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	4	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	5	27	28	FIFTH DIMENSION LIVE Bell 9000	20
2	2	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	14	28	26	I'VE FOUND SOMEONE OF MY OWN Free Movement, Columbia KC 31136	6
3	7	GOT TO BE THERE Michael Jackson, Motown M 747 L	5	29	30	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax 3002	2
4	1	SOLID ROCK Temptations, Gordy G 961 L (Motown)	8	30	31	I'VE BEEN HERE ALL THE TIME Luther Ingram, Koko KOS 2201 (Stax/Volt)	11
5	6	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	5	31	25	FACE TO FACE WITH THE TRUTH Undisputed Truth, Gordy G 959 L (Motown)	6
6	3	JACKSON 5's GREATEST HITS Motown M 741 L	11	32	32	SILK & SOUL Lou Rawls, MGM SE 4809	3
7	5	STYLISTICS Avco AV 33023	16	33	48	FROM A WHISPER TO A SCREAM Esther Phillips, Kudu KU 05 (CTI)	4
8	8	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	10	34	34	MOODY JR. Jr. Walker & the All Stars, Soul S 733 L (Motown)	9
9	11	ALL DAY MUSIC War, United Artists UAS 5546	17	35	33	SAGITTARIUS MOVEMENT Jerry Butler, Mercury ST 61347	22
10	10	QUIET FIRE Roberta Flack, Atlantic SD 1594	15	36	42	I LOVE THE WAY YOU LOVE Betty Wright, Alston SD 33-388 (Atlantic)	2
11	29	DONNY HATHAWAY LIVE Atco SD 33-306	2	37	35	NEED OF LOVE Earth, Wind & Fire, Warner Bros. WS 1958	7
12	13	REVOLUTION OF THE MIND/ RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	13	38	36	ARETHA'S GREATEST HITS Aretha Franklin, Atlantic SD 8295	25
13	14	SANTANA Columbia KC 30595	24	39	38	(For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites, Brunswick BL 754710	33
14	16	SHAFT Soundtrack/Isaac Hayes, Enterprise/MGM ENS 2-5002 (Stax-Volt)	32	40	49	MALO Warner Bros. WS 2584	3
15	9	THERE'S A RIOT GOIN' ON Sly & the Family Stone, Epic KS 30986 (CBS)	18	41	43	SMACKWATER JACK Quincy Jones, A&M SP 3037	21
16	15	SOULFUL TAPESTRY Honey Cone, Hot Wax 707 (Buddah)	16	42	40	ROOTS Curtis Mayfield, Curtom CRS 8009 (Buddah)	18
17	18	WHAT'S GOING ON Marvin Gaye, Tamla TS 310 (Motown)	40	43	44	AL GREEN GETS NEXT TO YOU Hi SHL 32062 (London)	26
18	19	STREET CORNER SYMPHONY Persuasions, Capitol ST 872	6	44	46	GOIN' EAST Billy Paul, Philadelphia International Z 30580 (CBS)	15
19	20	RARE EARTH IN CONCERT Rare Earth R 523 D (Motown)	5	45	45	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	2
21	12	WOMEN'S LOVE RIGHTS Laura Lee, Hot Wax HA 708 (Buddah)	9	46	39	EVOLUTION Dennis Coffey & the Detroit Guitar Band, Sussex SXBS 7004 (Buddah)	20
22	22	DIONNE Dionne Warwick, Warner Bros. BS 2585	5	47	—	IN THE WEST Jimi Hendrix, Reprise MS 2049	1
23	23	COMMUNICATION Bobby Womack, United Artists UAS 5539	18	48	—	CRUSADERS 1 Blue Thumb BTS 6601 (Famous)	1
24	25	PAIN Ohio Players, Westbound WB 2015 (Chess/Janus)	5	49	50	WOYAYA Osibisa, Decca DL 75327 (MCA)	4
25	17	STANDING OVATION Gladys Knight & the Pips, Soul S 736 L (Motown)	9	50	—	YOU WANT IT, YOU GOT IT Detroit Emeralds, Westbound WB 2013 (Chess/Janus)	1
26	27	L.A. MIDNIGHT B.B. King, ABC ABCX 743	3				

## Butler Builds Anew In Song Workshop

By EARL PAIGE

CHICAGO—Young black people, many in their teens and twenties, some from Chicago's south and west side ghettos and others from places such as Greenville, Miss., are learning to be songwriters in the Butler Music Workshop, established three years ago on Chicago's near south side by Mercury recording artist Jerry Butler through a joint venture backed by Chappel & Co., the music publisher.

Most of the workshop's modest success has been in soul music, but the project from the start was not designed as strictly a soul thing, Butler said. Indeed, some of the newest material is as much MOR as soul, reflecting the broadening scope of the workshop. Among the modest achievements are such records as the current chart single "Ain't Understanding Mellow," on the "Hot 100" chart as well as the soul list. The Dells, a group on Chess, have recorded several workshop tunes, including a big seller "The Love We Have Stays on My Mind." Atlantic artist Aretha Franklin is looking at eight workshop tunes, three of which she collaborated on. All told, the music for five albums and over 18 singles has emerged from the workshop, enough progress so that it appears the project will continue in one form or another even though Butler sees this year as a "make it or break it" year.

### Staff of Six

The workshop has a staff of six full-time writers and will add a new one soon. The project regularly draws on high school and college students and anyone who has material good enough for professional recording artists to consider. As a case in point, "Ain't Understanding Mellow" was written by Herscholt Polk and Homer Talbert, two non-staffers.

Headquartered in an old building on South Michigan Avenue, the workshop is entering a crucial phase, believes Butler, because three years is enough time for any new venture to prove itself. "Unless something gets off to a great start, it usually takes three years to turn things around," he said. "We have given advances and retainers to many writers, some of whom have paid us back and others who haven't. Chappel won't continue to pour \$55,000 a year into this if there isn't enough indication that it is becoming profitable. We will know this year if we will go into the black, to a point

where we can go on alone and exist on our own accounts receivables."

The trend to the album as a dominant force in soul as well as other music categories and the corresponding need for great amounts of new, top quality material also augers well for the workshop idea, Butler said. The Dells' "The Love We Had . . ." came from "Freedom Movement," an LP with six songs written by staffers Terrance Callier and Larry Wade. Butler's current hit is from "Sagittarius Movement," a Mercury album with nine workshop songs. The eight songs being considered by Aretha Franklin might well end up in an album, but in any event, represent good exposure for staffer Chuck Jackson (brother of civil rights leader Rev. Jesse Jackson) and young Jackson's soon-to-be staff mate Marvin Upshaw. Other album material prepared by workshop regulars, which include writers Sam Brown, James Blumenberg and Billy Butler (Jerry's young brother), are four songs for the Dell's next LP and the first of several in a 16-song album Butler is preparing for Mercury.

### A Base

The workshop, of course, also gives Butler a base from which to branch out into his own activities. In fact, he believes he spread himself too thin in some cases. He became involved in the Memphis Corp., initially designed to open a recording studio in Memphis. Ultimately, there were management problems and then too the studio

(Continued on page 48)

## Programmer's Potpourri

• Continued from page 30

"Tenderly" 2019; "Easter Parade/Irish Eyes Are Smiling," medley by Gene Mayl's Rhythm Kings, 2-008; Jazz, Prestige Joe Jones, "I Feel the Earth Move/Inside Job" 751; Funk, Inc., "The Whipper, pt. 1 & 2" 752; Gene Ammons, "My Way/Chicago Breakdown" 753; Blue Note: Bobbi Humphrey, "Spanish Harlem/Sad Bag" 1971; CTI; Freddie Hubbard, "First Light/Yesterday's Dreams" OJ-9. "Take Me Baby" 358; Sound: Michigan Polka-Tels, "Cheek To Cheek Polka Moonlight Waltz" 285 Had Marv Herzog, "Just Another Polka/Two Harts & 3/4 Time" 287; Columbia: Frankie Yankovic, "Who Stole The Keeshika?/Too Fat Polka" 45555.

## What's Happening

• Continued from page 32

field Univ., Fairfield, Fred Muratori reporting: "Brand New." (LP), Woody Herman, Fantasy. . . . Massachusetts—WVBC, Boston College, Chestnut Hill, Tom Forlenza reporting: "Let's Stay Together," (LP), Al Green, Hi. . . . Maine—WNCY-FM, Nason College, Springvale, Joe Bartucca reporting: "Fine Woman," (LP cut. Time to Fly), David Pomerantz, Decca.

SOUTH—Texas—KTRU-FM, Rice University, Houston, Rob Sides reporting: "Colorado," (LP cut, Danny Holien), Danny Holien, Tumbleweed. . . . KSMU, Southern Methodist Univ., Dallas, Linda Hoffer reporting: "Harvest," (LP), Neil Young, Reprise. . . . Louisiana—WLSU, Louisiana State Univ., Baton Rouge, Jimmy Beyer reporting: "Spilt Milk," (LP), Laurie Styvers, Warner Brothers. . . . Virginia—WUVT, Virginia Tech, Blacksburg; "Taxi," Harry Chapin, Elektra. . . . Tennessee—WMOT-FM, Middle Tenn. State Univ., Murfreesboro, Robert Mather reporting: "Oh, How We Danced," (LP), Jim Capaldi, Island.

MIDWEST—Ohio—WRUW-FM, Case Western Reserve Univ., Cleveland, Bob Rubenstein reporting: "Gentle Giant," (LP), Yusef Lateef, Atlantic. . . . WRHA, Univ. of Akron, Joe Hart reporting: "Babbacombe Lee," (LP), Fairport Convention, A&M. . . . WERC, Univ. of Toledo, Dan Myers reporting: "L. A. Midnight," (LP), B. B. King, ABC. . . . Illinois—WRSE-FM, Elmhurst College, Elmhurst; "Something/Anything," (LP), Todd Rundgren, Bearsville. . . . Michigan—WORB, Oakland Community College, Farmington, Jim Nuznoff reporting: "Rock and Roll," Led Zeppelin, Atlantic. . . . WCHP, Central Michigan Univ., Mt. Pleasant, Doug Jones reporting: "Heads and Tales," (LP), Harry Chapin, Elektra.

## Decca Ltd. Sales Up

• Continued from page 25

So are our recent complete opera sets of 'Boris Godunov' and 'Tannhauser.'

"To a small extent price-rises during the 1970 period helped the increase," he added, "but as these only averaged some 6 to 7 percent during that time, the total sales increase is something we're all proud of."

## Tape Industry Growth

• Continued from page 37

accounted for \$22.8 million (78 percent) compared to \$6.1 million (22 percent) for cassettes in 1970. Figures for 1971 included 8-track at \$22.5 million (78 percent) and cassette at \$6.7 million (22 percent), with a projected 8-track of \$25 million (77 percent) and cassette at \$7.6 million (23 percent) for 1972, according to Miss McShane.



NO DRUGS HERE. Columbus, Ohio Mayor Tom Moody, center, makes it official. On hand for the proclamation declaring Feb. 28 through March 4 "Anti-Drug Week" in Columbus were, left to right: Eugene Brown for James Brown Productions; Bill Scull, Polydor Records; Netii Glynn, WNCI Radio; Mayor Moody; E. Karl, WNCI news director; and Bob Ganim, Polydor. James Brown's "King Heroin" was broadcast by WNCI several times daily during the week.

# Billboard Album Reviews

MARCH 18, 1972



**POP**  
**GORDON LIGHTFOOT—**  
Don Quixote.  
Reprise MS 2056

Calling Gordon Lightfoot prolific is grossly understating his case. With unparalleled consistency, he turns out not only individually superb tracks, but entire packages of the highest quality. His latest release is no exception. "Ordinary Man," "Alberta Bound," "Beautiful," "Patriot's Dream" and the title cut "Don Quixote" are lyrical masterpieces in the Lightfoot tradition.



**POP**  
**JOE SIMON—**  
Drowning in the Sea of Love.  
Spring SPR 5702 (Polydor)

One of the biggest records of 1971 was Joe Simon's "Drowning in the Sea of Love" which is the title tune of this dynamite package. Produced by Gamble and Huff, this excellent LP is sure to bring Simon to the top of the charts quickly. Highlights include "I Found My Dad," "O'le Night Owl" and "You Are Everything." Also here is his current single "Pool of Bad Luck." Will receive much acclaim and exposure via pop and soul airplay.



**POP**  
**HOT TUNA—**  
Burgers.  
Grunt FTR 1004 (RCA)

Hot Tuna has been on the verge of creating a great album twice before and in this case the third time was indeed a charm. Jorma Kaukonen's guitar work is inspired drawing strength from Papa John Crech's tasty violin licks. Their music is imaginative, uninhibited rock & roll with a prevalent country flavor. Jorma's vocals have a laid-back, soothing quality which he employs for best effect on "True Religion," "Keep on Truckin'" and "Sea Child."



**POP**  
**SPIRIT—**  
Feedback.  
Epic KE 31175 (CBS)

Overlooking the obviously sexist lyrics of Al Staehely, a forceful rhythm, spearheaded by Ed Cassidy, becomes the vocal of the new Spirit LP. Despite changes the group has undergone, they remain musically tight. Superior background vocals provided by Clydie King and Vanetta Fields on Locke's "Darkness" highlight the album.



**POP**  
**MEGAN McDONOUGH—**  
In the Megan Manner.  
Wooden Nickel WNS 1004 (RCA)

Sweet, gentle and at times nearly sultry is the voice of Megan McDonough. Her debut album on the RCA subsidiary Wooden Nickel is highlighted by delightful imagery, "Pocketful," bitter melancholy, "Stay in Touch" and not-so-bitter melancholy, "Vintage." The package is a fine first effort with much potential for play and sales.



**POP**  
**ALLMAN BROTHERS—**  
Eat a Peach.  
Capricorn 2CP 0102

Eat a Peach can well be considered the Allman Brothers transition album. It is in all ways a remarkably fluid cohesive musical statement. Duane Allman's uniquely personal guitar work impresses on more than half of the cuts. One half of the album is an eminently satisfying jam which was recorded at the Fillmore East. Of the studio tracks "Melissa," "Blue Sky" and "Trouble No More" seem particularly well executed.



**POP**  
**JAMES GANG—**  
Straight Shooter.  
ABC ABCX 741

This is the James Gang fourth album, their first since the departure of Joe Walsh, and it has all the strength of their previous efforts. Roy Kenner's vocal stylings exceed the common degree of musicianship. Instrumentally they have sustained their former level of excitement. Recommended cuts are "Get Her Back Again," "Hairy Hypochondriac," and "Getting Old."



**POP**  
**FLOYD CRAMER DETOURS—**  
RCA LSP 4676

The winning piano of Floyd Cramer will put this new LP right up the pop and country charts. His smooth sound is spotlighted on "Spanish Eyes," "Your Last Goodbye," "Together Forever" and the title tune. "South Paw" penned by Cramer is a highlight. Top production work by Chet Atkins.



**POP**  
**WAYNE COCHRAN & THE C.C. RIDERS—**  
Cochran.  
Epic E 20989 (CBS)

If you are looking for good funky rock & roll this album is a treat. Cochran and his excellent group demonstrates all the zip that has helped earn them the reputation as one of the hardest working acts in the field. Standout cuts include "We Gonna Make It," "Do You Like the Sound of the Music" and "Long Long Day." This debut package for the label should get attention.



**POP**  
**WILD TURKEY—**  
Battle Hymn.  
Reprise MS 2070

Wild Turkey, led by ex-Jethro Tull bassist Glen Cornick, are currently touring the States and that coupled with the excellence of their first album may well assure their success. Their music creates mood and emotion in heavily atmospheric swirling patterns. Gary Pickford, singing in a dramatically exciting manner, helps the group score on such numbers as "One Sole Survivor," "Twelve Streets of Cobbled Black" and "Sentinel."



**POP**  
**RICHARD SARSTEDT—**  
Another Day Passes By.  
Evolution 2022

Sarstedt returns to the disc scene (once known as Eden Kane), with an entirely new folk rock sound and a heavy commercial package, his debut on Evolution. Joined by his brother Clive who wrote most of the material and Peter ("Where Do You Go to My Lovely") featured on guitars, Sarstedt comes on strong with "Go Back in Time" (single possibilities) "Rain," and "Time, Love, Hope, Life."



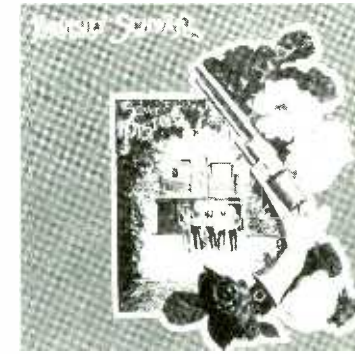
**POP**  
**RORY GALLAGHER—**  
Deuce.  
Atco SD 7004

Rory Gallagher is considered by many musicologists to be the best of the new wave of British rock & rollers and "Deuce" substantiates their opinion. He is an immensely skillful guitarist, flashy without resorting to overdramatization. His vocals are likewise rousing and eminently satisfying. Quite good are "There's a Light," "Don't Know Where I'm Going," and "Crest of a Wave."



**POP**  
**BOBBY WHITLOCK—**  
Dunhill.  
DSX 50121

Bobby Whitlock, yet another in the abundant crop of session musicians who are trying to "make it" on their own strength, has created a persuasively powerful first album. Gathering around him such illustrious personages as Mr. & Mrs. Bramlett, the Masters Clapton & Harrison and the L.A. Symphony Orchestra he proves himself a dynamic, volatile performer whose horizons are limitless.



**POP**  
**BRINSLEY SCHWARZ—**  
Silver Pistol.  
United Artists UAS 5566

Sounding as if they just left Nashville, Brinsley Schwarz (a British group) have fashioned an album that is at once intriguing yet deceptively simple. Their roots are quite definitely country and their delivery rings sure and true. Strong tracks are the haunting "Nightingale," "Range War" and "Rockin' Chair."



**POP**  
**NANETTE NATAL—**  
The Beginning.  
Evolution 3009  
(Stereo Dimension)

A voice not consciously bluesy transcends any trite parallels which might be drawn, comparing Ms. Natal to the leading women vocalists in the business. It is a superb vehicle for her original, colorful material; "Laughing Off the Rain," "Picking Up the Pieces," "Ten Plus Five Year Old Blues" and "The Beginning."



**POP**  
**LITTLE FEAT—**  
Sailin' Shoes.  
Warner Bros. BS 2600

Little Feat makes their debut on Warner Bros. with a fine rock and roll album. The rhythmic offering contains all the ingredients of a top chart album, including a road song, "Willin'." Other highlights include "Easy to Slip," "Teenage Nervous Breakdown" and the title cut "Sailin' Shoes" all penned by Lowell George. Cover art by Neon Park creates an impressive showcase.



**SOUNDTRACK**  
**SOUNDTRACK—**  
Living Free.  
RCA LSO 1172

The long-awaited "Living Free" is now out with a strong soundtrack LP that will prove a big chart item via heavy airplay and much sales. The title track (sung by Julie Budd) is a great song which will surely receive attention a la "Born Free" because of its beautiful melody (by Sol Kaplan) and poignant lyrics (by Freddy Douglass). Mr. Kaplan wrote the score which includes "Playtime for the Cubs," "Joy's Theme" and "Virgil & Victory."



**COUNTRY**  
**BEST OF CHARLEY PRIDE,**  
Vol. II—  
RCA LSP4682

This is Pride's sixteenth album for the label and another smash hit it will be. Following the tremendous success of his hits, Volume One, Volume Two offers the same sales potency. Among the top Pride performances are the recent, "Kiss An Angel Good Mornin'," as well as "Afraid of Losing You," "Is Anybody Goin' to San Antone," and "I'd Rather Love You." Pop sales appeal as well.



**COUNTRY**  
**DOLLY PARTON—**  
Touch Your Woman.  
RCA LSP 4686

Miss Parton is currently enjoying a highly successful career and this LP will take her higher up the ladder as both a fine stylist and a superb songwriter. Produced by Bob Ferguson, this terrific package is a showcase for the beautiful voice and writing talent of the lovely country girl. "Second Best," "Will He Be Waiting," "A Little at a Time" and the title tune, all penned by Miss Parton are highlights.



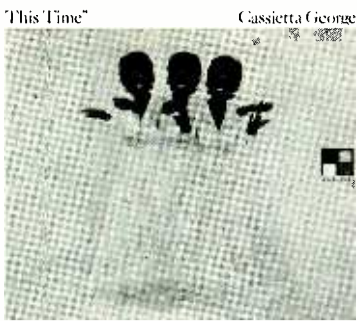
**COUNTRY**  
**JACK BLANCHARD & MISTY MORGAN—**  
Two Sides of Jack & Misty.  
Mega M31-1009

The total blend of these two fine talents is packaged on this LP. Jack & Misty lend tenderness and warmth to sensitive ballads: "There Must Be More to Life" and "Somewhere in the Rain" (two of their past hits) and a beautiful reading of "Rings of Gold." They also manage to offer clever and funny readings of novelty numbers: "If Eggs Had Legs," "Miami Side-walks" and "The Legendary Chicken Fairy."



**SOUL**  
**HOWARD TATE—**  
Atlantic SD 8303

Few people know it but Howard Tate has been pounding out good soul sounds for some time. This debut album for the label should garner more airplay than his previous releases and thereby better sales. "She's a Burglar," "Strugglin'" and "You Don't Know Nothing About Love" are all strong single possibilities.



**SOUL**  
**CASSIETTA GEORGE & THE CASSETTES—**  
This Time.  
Audio Arts AAS 7001

Cassietta George, former member of the Gospel Caravan, is presented here in another solo sure to attract the attention of more than just the gospel enthusiasts. Easy Listening programmers should listen to Jimmy Webb's "Didn't We," it's fantastic.



**COMEDY**  
**LILY TOMLIN—**  
And That's the Truth.  
Polydor PD 5023

From the fantastically funny lady who brought us Ernestine comes the lovable (?) Edith Ann who has been capturing her audiences with wit and candor. Edith/Lily has a certain charm that is sure to make this LP an instant smash with radio audiences and move it over the counter in short order. Highlights include "My Sister Mary Jean," "Don't My Toes Look Pretty" and "I Dressed Him Up." Watch this one go!



**COMEDY**  
**CONCEPTION CORPORATION—**  
Conception and Other States of Mind.  
Cotillion SD 9051

The Conception Corp. is a satiric group in the mode of the Firesign Theater. Consisting of such (nit?) wits as Murphy Dunne, Jeff Begun, Ira Miller and Howard R. Cohen they tackle all the standard establishment scapegoats in a historically hysterical manner. Strongly recommended is side one and after that try side two (delicious between two slices of bread with a little peanut butter). Listen, you'll like it!



**CLASSICAL**  
**BRAHMS: PIANO CONCERTO NO. 2**  
Rubinstein/Ormandy with the Philadelphia Orch.  
RCA LSC 3253

Two of the most beloved of musical souls have collaborated on a supreme interpretation of Brahms' voluminous Piano Concerto No. 2. The charismatic artistry of Rubinstein and Ormandy and the dramatic grandeur of the concerto assure this performance of an enduring appeal.

## SPECIAL MERIT PICKS

### POP

**RIVER CITY STREET BAND—**Enterprise ENS 1024

Swinging rock brass band out of Memphis comes up with a potent package of original, commercial rock material. Their initial single "Happy Song" is a standout here along with "Some Other Man," "Two Different People," and "People." Much chart potential for this group.

**ELIZABETH I—**Apollo Society. Argo ZPR 103/104

In a unique but effective format, England's 30-year-old Apollo Society switches from the stage to recording with reconstruction of the Elizabethan Era in sound as songs of the period alternate with the words of eminent men like Sir Walter Raleigh or Thomas Dekker.

**DONIZETTI: LA FILLE DU REGIMENT—**Highlights: Sutherland/Pavarotti/Malas/Sinclair/Orch. and Chorus of the Royal Opera House, Covent Garden (Bonyngue) London OS 26204

Diva Sutherland's voice lights up some of the less minor moments from a favorite operetta.

### CLASSICAL

**MUSIK DER DUERERZEIT—**Telefunken TK 11515/1-2

Telefunken has hit on the clever organizing and graphic idea of assembling a two-record set of 15th Century European songs with various German ensembles by packaging it as "Music of the Age of Durer." It's lovely music with a catchy sales tag.

**BACH: KANTATENWERK—COMPLETE CANTATAS—**Various Artists. Telefunken series BWV 5-8

Telefunken's Vol. 2 of their complete Bach Cantata series, including scores and texts, is here with Cantatas 5 to 8. Vienna's Concentus Musicus and the Leonhardt Consort sparkplug the interpretations.

**STRAUSS: ARABELLA—**Della Casa/Gueden/London/Vienna Philharmonic Orch. (Solti). Richmond SR5 63522 (London)

London's Opera Treasury Series brings us a reissue of one of Strauss's less-heard comic operas. A boon for specialized collectors.

### 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.

## ★★★★ 4 STAR ★★★★★

### POPULAR ★★★★★

**60,000,000 BUFFALO—**Nevada Jukebox. Atco SD33-384

**THE BEST OF THE MIDNIGHT STRING QUARTET—**Viva 2VV 2571

### LOW PRICE POPULAR ★★★★★

**PAUL REVERE AND THE RAIDERS—**Movin' On. Harmony H 31183

**FISH AND CHIPS—**Million Selling Songs of Today, Vol. 11. Alshire S 5257

**NEW CHRISTY MINSTRELS—**Songs of Our Wonderful Country. Harmony H 31180

**FISH AND CHIPS—**Million Selling Songs of Today, Vol. 12. Alshire S 5259

### COUNTRY ★★★★★

**DOC WATSON—**Elementary Doctor Watson. Poppy PYS 5703 (United Artists)

### LOW PRICE COUNTRY ★★★★★

**JUDY LANE—**The Hit Songs of the Country Ladies. Alshire S 5256

### CLASSICAL ★★★★★

**GABRIELI: 8 SYMPHONIAE SACRE (1597)—**New York Brass Ensemble (Baron). Orion ORES 7270

**TELEMANN: SIX SONATAS FOR VIOLIN AND HARPSICHORD—**Kalleman & Hammond. Orion ORS 7272

**FLOYD: PILGRIMAGE/HOVHANESS: FRA ANGELICO/COLGRASS: APPLE/ROEM: LIONS—**New Orleans Philharmonic (Torkanowsky). Orion ORS 7268

**VINTAGE MENUHIN—**The Legendary Early Recordings. Orion ORS 7271

### RELIGIOUS ★★★★★

**REV. JOHNNY L. "HURRICANE" JONES—**I Came to Preach a Sermon. Jewel LPS 0056

### INTERNATIONAL ★★★★★

**LO MEJOR DE LOS PAYOS—**UA Latino L 31085

### SOUL ★★★★★

**BOBBY JONES—**Talkin' 'Bout Jones. Toys T-LP 2000

## Simkowski Works Hard to Put B&H Into Lofty Spot

• Continued from page 38

cated to the merits of the concept."

He is not planning to offer cassettes outfitted with Dolby noise reduction system. "Our aim is to offer a noise suppression unit only when it becomes a more mass marketable item. The same holds true in cassette changers, although we are working on a model of our own design and may introduce it late this year or early next."

Bell & Howell is phasing out its abbreviated auto cassette line "because it's just not our market," Simkowski said. Separate distribution is needed to compete in this area; our image doesn't lend itself to any emphasis in the automotive field."

How does Simkowski view the tape industry in 1972?

"Ask about the audio sales picture for this year and the answer will inevitable be, 'Great.' Ask

## Slow Progress in '72

• Continued from page 40

vide an improved information storage and retrieval system for optical recording and playing back digitally encoded electrical signals on photographic film at an extremely high information density."

The actions of the first companies in laying the foundation for the growth of a CTV industry were cited by Hopwood as "fueling" the development of CTV during the next three to five years.

He called the hesitancy on the part of the TV, film and publishing industries actions governed by their heritage and the confines of their own fields.

The craft unions are motivated by "fear" of being left out of the emergence of the new medium. "You can see it illustrated by the demands of the unions for a part of the cassette action."

why, and the reply usually will be, 'It's a new year.'

"Other reasons may be offered, but they are generally expressed with an 'if.' That's why 1972 can best described as a year in which confusion will be mixed with optimism.

"It will be difficult to tell which will come to the top: poor sales caused by too much confusion or good sales resulting from the transmission of our (the industry's) optimism to dealers and consumers."

Simkowski feels that the industry is once again in the throes of the late 1950s and early '60s when it suffered through the confusion caused by speeds, cartridge versus open reel, monaural versus stereo, 2-track versus 4-track, and so on.

"Now we are in the process of telling the world about discrete and matrix 4-channel, quadrasonic cassettes, high fidelity cassettes, voice cassettes, music cassettes, 4-channel stereo FM, 4-channel phonograph record alternatives, VTR, EVR, and on and on," Simkowski said.

"One must wonder how sophisticated the consumer can be when he tries to make up his mind as to what he really wants. Or, to put it another way, are we an industry helping the consumer make up his mind not to buy until he is sure of the format or system that will eventually evolve in his area of product interest?"

"The product changes, and innovations are developing so fast that even the people who sell and distribute these products have a difficult time deciding marketing strategies," he said. "A few have decided to withdraw from the race. More will follow."

Simkowski has done his homework on how to strengthen Bell & Howell's interests in consumer products. Now he's putting his theories to practice.

• Continued from page 24

sings in a way that recalls but doesn't copy a relaxed Mose Allison. Airtio handles percussion, sitting at a table filled with a wide variety of rattlers, bangers, clangers and clinkers, resembling a sidewalk novelty salesman. His job is to underline and punctuate and he does it immaculately and with no little humor.

Bassist Ron Carter maintains his reputation as one of the top bass men in jazz and drummer Paul Motian proves a strong force for the quartet.

The material moves from exotic to straightforward standards and ballads. A very complementary group. IAN DOVE

### JIM NABORS

Sahara Hotel, Las Vegas

Columbia artist Jim Nabors has brought in one of the best shows to ever play Las Vegas. He has a knockout act which includes a chorus line of six show girls plus singers The Nabors Kids from his television show.

Coming through the audience wearing a red tux Nabors sings and shakes hands with the crowd. He is joined on stage by red-clad showgirls who bring back a touch of show biz glamour long missing from the local showrooms.

The total package of solid entertainment features the Nabors Kids in a solo segment singing patriotic songs which are constantly interrupted by applause. Nabors, in a casual blue outfit, joins the singers for a swinging version of "Put Your Hand In the Hand" and then takes over the stage. He offers selections from his country album "Help Me Make It Through the Night," and "Please Release Me."

One of the most astounding sights to see is a standing ovation

## Talent In Action

in the middle of the show for a religious song sung in a Vegas showroom and Nabors got just that when he sang "How Great Thou Art." Nabors singing more songs is possibly the only thing that could have followed. "Ain't Down Yet" complete with the dialog was his excellent choice. His selections from "Man of La Mancha" were another high spot that seemed almost impossible to follow.

Bringing on the entire silver and black-clad ensemble, Nabors offers a 30's routine which is fast paced, bright and shows Nabors to be a good tap dancer with a natural rhythm and he equals the high kicks of the six Mordente Dancers. He ended his first class, heavy-weight show with "Tomorrow Never Comes."

David Black conducts the Jack Eglash Orchestra. Twenty mikes, balanced perfectly at all times by Paul Cooper, offered sound so outstanding that many recording studios would be hard pressed to achieve its equal. LAURA DENI

### JERRY VALE

Sands Hotel, Las Vegas

Making his first mainroom stand, Jerry Vale gave a good show with touches of brilliance. The SRO crowd vigorously applauded the Vale standards "Love Me Tonight," "My Love Forgive Me" and "Till." His unique intonations were evident on all songs.

Surprisingly, Vale is totally relaxed and delightfully humorous with good timing. He offered his latest release "Too Young" with a new bouncy arrangement. A strong segment of the show was his medley of songs from his 40th album "Jerry Vale Sings the Hits of Nat King Cole." He closed his act with "My Way" making use of the pin-point spot and blackouts. LAURA DENI

### RAGTIME & ALL THAT JAZZ

Whitney Museum, New York

Ragtime is finally getting some of the critical appraisal it has long deserved as a musical form and the evening featuring Eubie Blake, Willie The Lion Smith, Max Morath, William Bolcom and—a surprise guest—Earl Hines, reflected this.

Audience reaction was strongest for the three black artists, 89 years old Blake (who was composing in 1889), Smith (born: 1897) (two genuine rag and stride piano originals) and Earl Hines (a mere 67 years of age), who was delightful to hear unencumbered. These artists mainly confined themselves to their own compositions and it was Bolcom (a careful reader) and Morath who stresses the rag compositions of Scott Joplin, Tom Turpin, and the much underrated Joseph Lamb.

The evening, in total, allowed the listener to hear and classify all the different vivid strains that make up the music. Hines, of course, went over and beyond ragtime for his spot, as befits a jazz original. IAN DOVE

## Quatro Bows Evolution LP

NEW YORK — Mike Quatro's first Evolution album, "Paintings," has been launched by the artist's live performance of the LP with the Kansas City Symphony. A keyboard artist, Quatro was a guest performer with the symphony on Feb. 13. Radio station KBEY-FM taped the concert.

Quatro and drummer Terry Mullens, who are called the Mike Quatro Jam Band, are touring colleges in the Midwest.

# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. Items shown in bold face listing are now available from FIND for immediate delivery to FIND dealers. All other listings (not in bold face) have been announced by the manufacturer as a new release. Listings are in alphabetical order by artists in Popular, and by composer in Classical. The Music Industry Code (MIC) number, a universal numbering system, is used as the FIND order number, and appears in bold face type.

Prices are manufacturers suggested list and are subject to change. Symbols: LP—Long-playing record album; QL—Quadrasonic record album; CA—Cassette; 8T—8-track cartridge.

ARTIST, Title  
Config., Label, No., List Price

## POPULAR

- A**
- ALEXANDER, ARTHUR  
Alexander, Arthur  
(LP) Warner Bros.  
BS 2592 .....12-414-0290-3.....\$5.98
- APOLLO 100  
Joy  
(LP) Mega M31-1010
- B**
- BOHN, BUDDY  
Drop In The Ocean  
(LP) Capitol  
SMAS 878 .....12-150-1164-5.....\$5.98
- BOSSY, K. O.  
Bossy, K. O.  
(LP) Toya TSTLP 2003
- BRAVE BELT  
Brave Belt II  
(LP) Reprise  
MS 2057 .....12-415-0361-6.....\$5.98
- BROWNE, THOMAS F.  
Wednesday's Child  
(LP) Vertigo  
VEL 1011 .....12-800-3511-1.....\$5.98
- C**
- CHAPIN, HARRY  
Heads & Tales  
(LP) Elektra  
EKS 75023 .....12-405-0311-0.....\$5.98
- COMPOST  
Compost  
(LP) Columbia  
C 31176 .....12-100-2774-9.....\$4.98
- F**
- FAIRPORT CONVENTION  
"Babacombe" Lee  
(LP) A&M  
SP 4333 .....12-418-0255-0.....\$5.98
- FANNY HILL  
Fanny Hill  
(LP) Reprise  
MS 2058 .....12-415-0363-8.....\$5.98
- FROST, THOMAS & RICHARD  
Frost, Thomas & Richard  
(LP) Uni  
73124 .....12-426-0080-1.....\$4.98
- G**
- GOODMAN, RON  
Somebody Named Ron Goodman Plays Somebody Named Burt Bacharach  
(LP) Capitol  
ST 11012 .....12-150-1189-4.....\$5.98
- GOULET, ROBERT  
Bridge Over Troubled Water  
(LP) Harmony  
KH 31107 .....12-401-0409-9.....\$2.98
- H**
- HALL, JIM  
Where Would I Be?  
(LP) Milestone  
MSP 9037 .....12-713-0057-2.....\$5.98
- HATHAWAY, DONNY  
Live  
(LP) Atco  
SD 33-386 .....12-403-0152-3.....\$5.98
- HENDRIX, JIMI  
In The West  
(LP) Reprise  
MS 2049 .....12-415-0362-7.....\$5.98
- HOLLEN, DANNY  
Hollen, Danny  
(LP) Tumbleweed  
TWS 102
- HOOKER, JOHN LEE  
Never Get Out Of These Blues Alive  
(LP) ABC  
ABCX 736 .....12-416-0202-7.....\$5.98
- HOWL THE GOOD  
Howl The Good  
(LP) Rare Earth  
R 537 L .....12-410-0043-0.....\$5.98
- JAMAL, AHMAD  
Freelight  
(LP) Impulse  
AS 9217 .....12-703-2228-5.....\$5.98
- JONES, BOBBY  
Talkin' 'Bout Jones  
(LP) Toya TLP 2000
- JONES, REV. JOHNNY L. "HURRICANE"  
I Came To Preach A Sermon  
(LP) Jewel LPS 0056
- K**
- KAISER, KURT  
Pass It On  
(LP) Word  
WST 8562 .....12-411-0351-4.....\$5.98
- L**
- LAST GALAXIE  
Selections From "Godspell"  
(LP) GAR 11312

ARTIST, Title  
Config., Label, No., List Price

- LEGRAND, MICHEL  
"Brian's Song" Themes & Variations  
(LP) Bell  
6071 .....12-445-0052-4.....\$5.98
- LETTERMEN  
Lettermen I  
(LP) Capitol  
SW 11010 .....12-150-1188-3.....\$5.98
- LITTLE FEAT  
Salin' Shoes  
(LP) Warner Bros.  
RS 2600 .....12-414-0293-6.....\$5.98
- LOMAX, JACKIE  
Three  
(LP) Warner Bros.  
BS 2591 .....12-414-0289-0.....\$5.98
- LYTLE, JOHNNY  
Soulful Rebel  
(LP) Milestone  
MSP 9036 .....12-713-0058-3.....\$5.98
- M**
- McCANN, LES  
Invitation To Openness  
(LP) Atlantic  
SD 1603 .....12-140-0463-3.....\$5.98
- McCRACKLIN, JIMMY  
Yesterday Is Gone  
(LP) Stax  
STS 2047 .....12-446-0061-0.....\$4.98
- MIDNIGHT STRING QUARTET  
Best Of  
(LP) Viva  
2VV 2571 .....12-715-8001-8.....\$4.98
- MORNING GLORY  
Growing  
(LP) Toya TSTLP 2001
- MURIETTA  
Murietta  
(LP) Cherry Red CR 5103
- N**
- NOAH  
Peaceman's Farm  
(LP) Dunhill  
DSX 50117 .....12-417-0127-8.....\$5.98
- PALADIN  
Paladin  
(LP) Epic  
E 31137 .....12-400-0328-4.....\$4.98
- PERSUADERS  
Thin Line Between Love & Hate  
(LP) Win Or Lose  
SD 33087 .....12-801-8701-0.....\$5.98
- R**
- RICHMAN, ALEX  
Salty  
(LP) Capitol  
ST 11004 .....12-150-1192-9.....\$5.98
- S**
- SCOTT, TOM  
Great Scott!  
(LP) A&M  
SP 4330 .....12-418-0254-9.....\$5.98
- SONNY & CHER  
All I Ever Need Is You  
(LP) Kapp  
KS 3660 .....12-425-0152-5.....\$4.98
- SOUNDTRACK  
Cabaret  
(LP) ABC  
ABCD 752 .....12-416-0201-6.....\$6.98
- STATLER BROS.  
Innerview  
(LP) Mercury  
SR 61358 .....12-427-0435-3.....\$4.98
- STEIG, JEREMY  
Fusion  
(LP) Groove Merchant GM 2204
- STRAY 2  
Saturday Morning Pictures  
(LP) Mercury  
SRM 1624 .....12-427-0436-4.....\$5.98
- SUMAC, YMA  
Miracles  
(LP) London XPS 608
- T**
- TATE, HOWARD  
Tate, Howard  
(LP) Atlantic  
SD 8303 .....12-140-0462-2.....\$5.98
- TAYLOR, ALEX  
Dinnertime  
(LP) Capricorn  
CP 0101 .....12-800-0111-7.....\$5.98
- TAYLOR, LITTLE JOHNNY  
Everybody Knows About My Good Thing  
(LP) Ronn LPS 7530
- V**
- VARIOUS ARTISTS  
Clockwork Orange-Great Classical Themes From The Film  
(LP) Angel  
S 36855 .....12-419-0808-6.....\$5.98
- Music People  
(LP) Columbia  
C3X 31280 .....12-100-2773-8.....\$5.98

ARTIST, Title  
Config., Label, No., List Price

- Rock Classics  
(LP) Warner Bros.  
BS 2590 .....12-414-0291-4.....\$5.98
- W**
- WHITE, MICHAEL  
Spirit Dance  
(LP) Impulse  
AS 9215 .....12-703-2227-4.....\$5.98
- X**
- XIT  
Plight Of The Redman  
(LP) Rare Earth  
R 536 L .....12-410-0044-1.....\$5.98
- Y**
- YOUNG, JESSE COLIN  
Together  
(LP) Warner Bros.  
BS 2588 .....12-414-0292-5.....\$5.98
- YOUNG, NEIL  
Harvest  
(LP) Reprise  
MS 2032 .....12-415-0358-1.....\$5.98

## CLASSICAL

- B**
- BREAM, JULIAN  
Julian & John, W. Williams, John  
(LP) Red Seal  
LSC3257 .....12-430-1080-7.....\$5.98
- BRUCH, MAX: Concerto For Violin No. 1/  
GLAZAUNOV, ALEXANDER: Concerto For Violin  
Heifetz/Sargent  
(LP) Red Seal  
LSC 4011 .....12-430-1081-2.....\$5.98
- C**
- CHOPIN, FREDERIC: Chopin I Love, v.2  
Rubinstein, Artur  
(LP) Red Seal  
LSC 4016 .....12-430-0183-3.....\$5.98
- G**
- GABRIELLI, ANDREA: Symphoniae Sacrae (8)  
New York Brass Ensemble (Baron)  
(LP) Orion  
ORS 7270 .....12-711-1114-8.....\$5.98
- H**
- HANDEL, GEORGE FRIDERIC: Judas Macca-  
baeus  
Vienna Volksoper Orch./Vienna Academy  
Chorus (Simon)  
(LP) Red Seal  
LSC 6201 .....12-430-1088-9.....\$5.98
- M**
- MENUHIN, YEHUDI  
Vintage Menuhin—The Legendary Early Re-  
cordings  
(LP) Orion  
ORS 7271 .....12-711-1112-6.....\$5.98
- S**
- SMETANA, BEDRICH/CHOPIN, FREDERIC:  
Piano Trios  
Beaux Arts Trio  
(LP) Philips  
6500.133 .....12-428-0423-4.....\$5.98
- T**
- TELEMANN, GEORG PHILIPP: Sonatas For  
Violin & Harpsichord (6)  
Kallmann/Hammond  
(LP) Orion  
ORS 7272 .....12-711-1113-7.....\$5.98

# Jerry Butler In Song Workshop

• Continued from page 45

boom in Memphis tapered off, Butler said. Early this year, the Memphis Corp. directors must decide on whether "to recapitalize or take their beating." During it all, a label, Memphis Records, was formed. Butler, who became president of Memphis Corp. operations, said he may have to find a home for three acts: Ollie Nightengale, the Unifics and Billy Butler & Infinity (some of these acts' singles sold in excess of 200,000). "But we got into the whole thing of collecting from record distributors and all that," he said.

Certainly, the shop has changed Butler to a degree. His new album will be one of his most ambitious projects, a double pocket package developing two separate themes of love with some new musical ideas, a mandolin, Moog synthesizer and interludes using oboe and strings. Not surprisingly, for a man who has found a way to surround himself with young songwriters in a fully creative and free thinking environment such as the workshop provided, the LP will be titled "The New Jerry Butler."

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

DAY DREAMING.....Aretha Franklin, Atlantic 2866 (Pundit, BMI)

### ALBUMS

ALLMAN BROTHERS .....Eat a Peach, Capricorn 2CP 0102 (Warner Bros.)  
KRIS KRISTOFFERSON.....Border Lord, Monument KZ 31302 (CBS)  
SAVOY BROWN.....Hellbound Train, Parrot XPAS 71052 (London)  
GUESS WHO.....Rockin, RCA LSP 4602

## REGIONAL BREAKOUTS

### SINGLES

(Is This The Way To) AMARILLO.....Tony Christie, Kapp 2161 (MCA)  
(Kirshner, BMI) (Los Angeles)

### ALBUMS

There are no regional breakouts this week.

# Bubbling Under The HOT 100

101. ALL HIS CHILDREN .....Charley Pride, RCA 74-0624
102. LAY AWAY .....Isley Bros., T-Neck 934 (Buddah)
103. I HAD IT ALL THE TIME .....Tyrone Davis, Dekar 4501 (Brunswick)
104. TOGETHER AGAIN .....Bobby Sherman, Metromedia 240
105. GOOD FRIENDS? .....Poppy Family, London 172
106. BREAKING UP SOMEBODY'S HOME .....Ann Peebles, Hi 2205 (London)
107. TRAIN OF GLORY/EVERYBODY KNOWS HER .....Jonathan Edwards, Atco 6881
108. BRIAN'S SONG .....Peter Nero, Columbia 4-45544
109. COTTON JENNY .....Anne Murray, Capitol 3260
110. BRANDY .....Scott English, Janus 171
111. SIMPLE SONG OF FREEDOM .....Buckwheat, London 45-176
112. EVERYBODY'S REACHING OUT FOR SOMEONE .....Pat Daisy, RCA 74-0637
113. VAHEEVELLA .....Kenny Loggins & Jim Messina, Columbia 4-45550
114. SCHOOL TEACHER .....Kenny Rodgers & 1st Edition, Reprise 1069
115. MISSING YOU .....Luther Ingram, Koko 2110 (Stax/Volt)
116. STEP OUT .....Mamas & Papas, Dunhill 4301
117. LEAVIN' IT'S OVER .....Hudson, Playboy 50001
118. ONE GOOD WOMAN .....Hamilton, Joe Frank & Reynolds, Dunhill 4305
119. SUGAREE .....Jerry Garcia, Warner Bros. 7569
120. INNER CITY BLUES .....Grover Washington Jr., Kudu 902 (CTI)

# Bubbling Under The TOP LPs

201. CANNONBALL ADDERLEY .....Black Messiah, Capitol SW 880846
202. IAN MATTHEWS .....Tigers Will Survive, Vertigo VEL 1010 (Mercury)
203. GRIN .....1 + 1, Spindizzy Z 31038 (CBS)
204. MAC DAVIS .....I Believe In Music, Columbia C 30926
205. COUNTRY JOE McDONALD .....Incredible, Live!, Vanguard VSD 79316
206. GORDON LIGHTFOOT .....Don Quixote, Reprise MS 2056
207. FANNY .....Fanny Hill, Reprise MS 2058
208. FAIRPORT CONVENTION .....Babbacombe Lee, A&M SP 4333
209. BUCKWHEAT .....Movin' On, London PS 609
210. DANNY DAVIS & THE NASHVILLE BRASS .....Turns To Gold, RCA LSP 4627
211. TODD RUNDGREN .....Something, Anything?, Bearsville 2BX 2066 (Warner Bro.)
212. CLIMAX BLUES BAND .....Tightly Knit, Sire 81 5903 (Polydor)
213. WILDNERNESS ROAD .....Columbia C 31118

# Vox Jox

• Continued from page 28

he can and feels that he might be better able to observe these changes from a distance. His entree, he said, back into radio may be as disk jockey; maybe a weekend disk jockey. And maybe not for some while. He didn't even want to speculate at the moment.

★ ★ ★

Bobby Dark has left WNYR, Richester, N.Y., to join KBOX, Dallas. . . . Patrick Arthur is now program director of KRCB, Council Bluffs, Iowa. Lineup includes Tommy Lee Anthony 6-10 a.m., Walt Gibbs until 3 p.m., Arthur 3-7 p.m., Don Walker until midnight, and John Frederick all night. KRCB is a daytimer with a 100,000-watt FM. Arthur says: "Emphasis is on a contemporary non-bubblegum sound with hit album cuts and choice oldies. . . ."

In other words, a kind of a cross breed of many formats. Purists aren't too fond of us, but many times a mongrel is the best loved dog of the family."

★ ★ ★

Luke Eason has quit his 1-6 a.m. duties at WKRC Radio, Cincinnati, to do the afternoon drive stint at KDEN, Denver. Succeeding him is Phil Bowler, WKRC-FM production chief, who formerly served at WUBE and WSAI in Cincy under the name of Bill Phillips. Replacing Bowler in the FM post is Tom Hill, who moves over from AM production. . . . Allen Collier, who recently resigned as manager of WKRC-FM, is now regional sales manager for Schaefer Automation, Cincinnati. . . . Jonny Wailin has departed KCAW, Port Arthur, Tex., to man the 3-7 p.m. shift at WUBE-AM and FM, Cincinnati. He replaces Dave Scott, who returns to the late-night trick.

MARCH 18, 1972, BILLBOARD

Each new LP and Tape release must be reported to Billboard for inclusion on this page. The following information is requested to insure accurate data.

### POPULAR

Name of Artist  
Name of Album  
(LP) Label & Number .....Price  
(8T) Number .....Price  
(CA) Number .....Price  
(OR) Number .....Price

Please send information to Bob Hudoba, P.O. Box 775, Terre Haute, Indiana 47808. It will also be necessary to continue sending new release product to Billboard's review department in Los Angeles.

### CLASSICAL

Name of Composer & Title of Album  
Name of Artist  
(LP) Label & Number .....Price  
(8T) Number .....Price  
(CA) Number .....Price  
(OR) Number .....Price



# Retail Business Seen Growing With 'Speed of a Skyrocket'

BAL HARBOUR, Fla.—A super rap session here during the annual convention of the National Association of Record Merchandisers indicated that the retail business is not only in healthy shape, but growing with the speed of a skyrocket.

David Rothfeld, speaking from the audience, said that Korvette's is "going on a tremendous expansion drive" and planning another 50 stores, all with full-line record departments, "plus a series of free-standing record stores." Rothfeld's faith in the retail record business was echoed over and over during the combined rap session, which included four separate panels of more than 30 leading executives from records, publishing, radio, wholesaling and retailing.

With Joe Smith, Warner Bros. Records, as chairman, the panel members included John Choen, Disc Records; Joe Holzman, Elektra Records; Jack Craig, Columbia Records; Jerry Schoenbaum, Polydor Records; Leon Hartstone, Integrity Entertainment; Jim Schwartz, Schwartz Bros.; Amos Heilicher, Heilicher Bros.; and Irwin Steinberg, Mercury Records on a panel devoted to the retail explosion that kicked off the three-hour session. Sitting in on a panel for the role of the smaller rack jobber were Herb Goldfarb, London Records; Marvin Schlachter, Chess/Janus Records; Mort Hoffman, RCA Records; Tim Braswell, Dixie Tape & Records; Jay Jacobs, Knox Record Rack; Phil Slavin, Bandstand Records; David Press, D&H Distributing; and Otis Smith, Invictus Records.

## Computer Discussion

A panel on data processing included Bob Feed, A&M Records; Joel Friedman, WEA Distributing; Marvin Saines, Discount Records; Gene Settler, RCA Records; Dan Heilicher, Heilicher Bros.; Stan Snyder, Columbia Records; Harold Okinow, Lieberman Enterprises; and Peter Stocke, Taylor Electric. Sitting on a panel representing challenges in radio promotion were Artie Mogull, Signpost Records; Bob Hamilton, the Bob Hamilton Report; Neil Bogart, Buddah Records; Bill Lowery, Lowery Music; Jerry Greenberg, Atlantic Records; Joe Martin, Apex-Martin Distributing; William Hall, Transcontinental Music; and Curtis Shaw, WABQ, Cleveland.

Steinberg said that his record firm had no current plans to get into retailing, but that the long-range plans of Polydor would include "looking at the retail picture." He pointed out that retailing, in general, was growing at the rate of 8 percent, but record retailing was growing only about 5 percent, "which means we record men are not getting our share." He said he would like to see rackers acquire headshops because it might spur the development of knowledge and "feeling" about records. A survey of his own distributors showed that few of them had seen Rod Stewart in a performance. "If we're going to take advantage of the retail explosion,

## Nashville NARAS

Continued from page 18

The orchestra, under the direction of Hank Levine, was outstanding. So were the multi-voices of the Jordanaires and the Nashville Edition, who blended in with all of the single performers.

Frank Jones, president of the Nashville chapter, presented the nominee's plaques, and also called attention to the fact that state representative Bob Hawks of Memphis was in the audience. Hawks was the sponsor of the tough anti-piracy bill which has greatly aided the music industry in Tennessee.

It was not only the most satisfying show in the history of NARAS here, but the most professionally done.

it means we must find some way of participating in special vertical shops that will go into stores."

Craig said that the main advantage of a record company having ownership in retail stores (Columbia Records owns a series of outlets) is that the label can "get a better feeling of potential hit product." This allows the label to go to the rackjobber with a strong sales story about a particular album, he said. And it helps cut down album returns.

In a session that was led from topic to topic by Joe Smith, Schwartz pointed out that he felt the buying habits of record customers were changing: "Kids are more inclined today to go into full-line record stores rather than just buying a record from a rack location."

## Excitement Need

Holzman said he felt that record sales were still trivial compared to the potential of sales as based on the population of the country.

Craig, at this point, stated that record departments in stores still had much opportunity to spread: "They have a chance to knock over the hosiery department."

# Old Vanishing in Marketing, Upgrading the Thing: Panel

Continued from page 12

provided by the racks. Brown Meggs of Capitol confirmed Munves' claims of classical exposure successes.

Barrie Bergman, president of Record Bar, Raleigh, N.C. retail chain, and Solomon visualized more in-depth, full-line inventory stores, with Solomon hoping for a retail store "bigger than this Grand Ballroom we're in."

Harlan and Solomon both said they have built good country business through consistent, long-term radio advertising. Tom Bonetti, president of GRT records and tapes, added that the ratio of tape to LP sales on country product is 50 percent and increasingly encouragingly, especially on 8-track.

## Study Progress

Dan Heilicher, Heilicher Bros., Minneapolis, largest free-standing store chain, urged members to study to better program their stores. "Do you really get the profile of your store? What kind of people shop there? What are their music preferences? Can you detail the people who shop there? Get this data from your local sales people. Get the most out of your store space with this data." Harlan cited a study which ABC, Seattle, is making with the University of Washington's advertising department to profile a typical Northwest record/tape customer.

Al Teller of Columbia echoed frequent comments when he decried the "glut of record spots on radio." Teller said he felt today TV could broaden the market and increase sales on a building album, but he felt the "sales environment of a spot on TV is still an unknown." Teller urged mass users to work with his department to obtain measurement of the efficiency of their advertising. He urged users to communicate directly with his department. Both he and Lundvall disclosed that Columbia had recently sent out a policy letter to all co-op ad users, setting up much more stringent co-op provisions. A full year's study by Columbia of co-op advertising they bankrolled revealed "misinformation in ads, no logo credit and our being billed at excessive rates." Harlan pointed out that ABC Records and Tapes has for the past 18 months been studying and tabulating ad efficiency (Billboard, Feb. 19).

All panelists noted that new or "odd-ball concepts" of merchandising and marketing are making it

Rothfeld countered with the statement from the audience about Korvette's belief in the full-line department, but said that the problem is in getting the kind of help you'd like in a specialty field. Korvette's tries to recruit clerks from music schools, he said.

Amos Heilicher said his operation stressed education of clerks in the stores, but that he felt drug stores were disappearing (referring to Holzman's statement earlier). Retail outlets need sufficient capital in order to exist, he said, and "the pricing situation is such that most retail stores will fade away without help from some source."

Cohen stated that he'd found the record buyer cares little if he has to pay 50 cents more for a record; "it's a want business, not a need business."

Schoenbaum said that classical record sales were up 130 percent in his firm and that he attributed this growth to the full-line retail store.

Holzman said that Elektra Records, and presumably Warner Bros. and Atlantic Records, had "absolutely no interest in the long foreseeable future to get into the retail business."

Bonetti cited the success of nostalgic contests in promoting GRT's "Cruising" series.

## Practical System

Dave Rothfeld, Korvette chain music chief, pleaded for a "practical system to be agreed upon by all for quadrasonic." He pointed out that current sales of playback equipment are being hurt by premature talk of four channel, where there is still no definite pattern as to what system will prevail. "Let's unite to assure the customer that he doesn't have to worry about obsolescence." He suggested that composers, especially classical, write especially for quadrasonic.

## Motown Executive Files Over Pact

LOS ANGELES—Suit has been filed in Superior court here by Igor Olenicoff against Motown Record Corp. of Calif., seeking \$48,038, which he claims is still due him on a two-year employment pact he signed with the firm Dec. 8, 1970.

The suit describes Olenicoff's duties, outlined in his contract, as "executive, managerial and supervisory." Olenicoff claims he was discharged May 4, 1971, after being paid \$27,500. His pact called for \$30,000 the first year and \$34,500 the second.

Robert Kardashian of Eamer & Bedrosian represents the plaintiff.



POLYDOR INC and Spring Records hosted a party for Joe Simon, right, to celebrate the gold status of his Spring single, "Drowning in the Sea of Love," distributed by Polydor. Simon is seen with WNJR personality Jimmy Byrd and Spring principal Jimmy Rifkind. Simon was in New York to appear at the Apollo Theater.

# ROCK REHEARSAL 'NOISE' BASIS OF COURT SUIT

LOS ANGELES—The amplification of contemporary rock music rehearsal and its effect on a nearby residential community is being deliberated in Superior Court here.

Harry L. and Frances Rubinfeld, owners of a duplex, located here adjacent to a building and parking lot, used by Gregar Records, filed suit against the label and Sid Garris and George Grief, and owners of the property used by the label, charging personal injury and property damages resulting from the "loud noise and raucous music till 3 a.m. with musical instruments, their voices and use and maintenance of cars.

The complaint charges that the couple lost the lessee for their duplex apartment and that they were disturbed in their sleep. The suit seeks \$50,000 general damages for each plaintiff, \$3,000 for the yearly loss of rental from the duplex apartment, \$15,000 for diminished value of property and \$25,000 punitive damages for each plaintiff, plus a permanent injunction against the noise and music late evenings and use of the parking lot.

# Buddah Meets Bow Major Release Plan

NEW YORK — At meetings held in New York City, Las Vegas and throughout the South, the Buddah Group introduced "Phase 1" of its winter album release program, Neil Bogart, co-president, called it "The most important album release in the company's history." "It shows the complete dimension and diversification of the Buddah Group," added co-president Art Kass.

At the New York meeting on Feb. 28, there was a slide presentation, and a new act, Tiny Alice, was introduced to the distributors and to representatives from trade papers. Paul Anka was featured artist at the March 1 meeting in Las Vegas, where he introduced his new single.

In addition to these regional meetings, local meetings are being held at all distributors by Buddah's regional sales managers: newly appointed Dick Bowman, West Coast; Marty Hirsch, Midwest, and Joe Billello, East Coast.

New product on the Buddah la-

bel includes albums by Melanie, Edwin Hawkins, Len Barry, the Stairsteps, Van McCoy, Family Dogg, and the soundtrack from "Made for Each Other."

On the Kama Sutra label, new releases were introduced from NRBQ, Roger Cook, Jim Dawson, Buzzy Linhart, Revival, Exuma, Tiny Alice, and the soundtrack from "Hot Parts." Also released are albums by the Impressions, on the Curtom label; Bill Withers, Dennis Coffey, and Eddy Senay, on the Sussex label.

## Sullivan Promotes

NASHVILLE — Sound Seventy Productions, concert promotion firm headed by Joe Sullivan, has opened offices here and will promote B.J. Thomas' spring tour, plus the Fifth Dimension in Nashville March 4 and in Chattanooga March 5. Sullivan intends to spread the activities of the firm into additional cities throughout the summer.

# Executive Turntable

Continued from page 6

and head talent coordinator of Metromedia's syndicated Merv Griffin Show. She was formerly talent coordinator for Griffin and for the Joey Bishop Show.

★ ★ ★  
**Marilyn Stewart**, formerly publicity director of Paramount Pictures, has opened the Mediary with offices in New York, Los Angeles and London.

★ ★ ★  
**Roy Silver** has been named a vice president of Creative Management Associates in charge of the CMA music division. He is founder of the Blue Peacock Productions and was a former co-owner of Tetragrammaton Records.

★ ★ ★  
**Dick Weber** has been named national promotion director of Big Tree Records, distributed by Bell. Weber was previously promotion chief of Ampex Records.

★ ★ ★  
**Irwin Pincus**, formerly with George Pincus Music and Snuff Garrett Enterprises, has formed his own publishing and production firm in Hollywood.

★ ★ ★  
**George Simpson** has been named director of operations for Akai America. **Irving Greene** has been appointed national sales manager of VTR products at Akai.

★ ★ ★  
**Ron Kreitzman** has joined the a&r department of MCA Records. He was with Capitol for the past 18 months and previously at ABC and Tetragrammaton.

★ ★ ★  
**Richard Q. Kress** named president of the newly created consumer products division, North American Philips Corp., which includes the tape recorder and consumer electronics department. **John T. Gray**, formerly marketing director, named general manager, consumer products, **Fred Negin** is the new director of marketing, **Gerald Citron** head of consumer electronics department, **Andrew Brakham** is manager of the AKG and acoustic components department.

★ ★ ★  
**David Lunster** joins the Music House, commercial music and sound production firm, as editor.

# International News Reports

## Sonopresse Signs U.K., U.S. Distribution

By MIKE HENNESSEY

PARIS — The Sonopresse distribution company has recently signed three new distribution deals and is also currently undertaking direct sales tests on the French record market.

The company has taken French distribution rights on the U.S. Alshire labels, Grit and A/S and the British Carnaby label, owned by Mervyn Conn, and John Edward's Instant Music.

Sonopresse has also obtained U.S. representation through John Nathan Enterprises of New York. Nathan, formerly with MGM in Paris, is currently organizing an American business visit for Sonopresse managing director Georges Rambaud, scheduled for this month.

The Sonopresse company, which reported \$11 million sales and claimed 15 percent of the French market in 1971, is also carrying out direct sales tests via the Hachette-owned book club. Sonopresse is also part of the Hachette group. If the current tests are successful, the Sonopresse record club could be in operation by the end of the year.

Rambaud told Billboard that Sonopresse expects to double its turnover this year.

The Sonopresse distribution network services all 6,000 of the main points of sale for records. It has a team of 14 representatives covering the whole of France and, in addition, 17 van salesmen who act as mobile wholesalers, particularly in supplying hot records.

In addition Sonopresse services 700 rack jobbing operations — roughly 40 percent of the total rack jobbing market — and has a team of 13 inspectors for topping up the racks regularly.

Because of its great experience in the distribution field — the parent company has a major holding in the Nouvelles Messageries de la Presse Parisienne which distributes all magazines, and newspapers pub-

lished in France serving 40,000 points of sale — it is the policy of Sonopresse to seek representation of home and foreign labels and catalogs for distribution in France.

Plans in the pipeline for future development include a scheme for door-to-door record sales (patterned on Hachette's Livre de Paris book-selling division which has 1,500 representatives and an annual turnover of \$35 million).

"One great advantage we have in the distribution field," says Rambaud, "is that we can compile figures as to which kinds of record sell best in various areas and we can programme our computer accordingly to decide the most effective distribution spread."

## Sales Boom in Finland — Major Expansion in Tape

HELSINKI—1971 was another boom year for the Finnish recording industry, judging by statistics released by the IFPI—the Finnish manufacturer's association — and there was a major expansion in the tape sector.

Total retail sales value for the year was 37.5 million Finnmark or \$9.1 million, and all categories made substantial gains except the EP disk, whose production has now virtually ceased. The breakdown of sales figures is as follows:

Singles: 460,000 (18 percent increase); Budget and medium price LPs: 435,000 (43 percent increase); Full price LPs: 745,000 (68 percent increase); EPs: 15,000 (50 percent decline); Cassettes: 330,000 (284 percent increase); 8-track cartridges: 85,000 (133 percent increase).

Overall these results represent an 82 percent rise in sales. But the IFPI figures do not reflect the complete Finnish recording industry sales picture because some record companies are not IFPI members, and some sales are not covered such as spoken word records through book publishers, sacred music, and supermarket retailing.

Retail price rises next fall are inevitable, according to a prominent Finnish music industry executive, Eric Westo, managing director of Finnlevy and vice-president of Musiikki Fazer.

Westo instanced a 10 percent increase in costs last year, plus increasing economic pressure around the price of imported material at present. He added that there has been no increase in retail prices for the past five years, and when one comes, it will affect all configurations in disk and tape.

## FILSCAP Elects New Officers

MANILA — The Filipino Society of Authors, Composers and Publishers (FILSCAP) elected directors and officers for 1972-73.

Incoming officers are Prof. Felipe de Leon, president; Lucrecia Kasilag, vice president; Antonio W. Lustre, treasurer; and Simplicio U. Suarez, executive secretary.

The incoming board members are Restie Umali, Mike Velarde, Jr., Roberto del Rosario, Constanicio de Guzman, Francisco Buenacampo, Carding Cruz, Ariston Avelino and Delfin R. Manlapaz.

The Society is now preoccupied in amending its constitution and enlarging its membership.



HERMAN R. ZENTGRAF, 33, one of West Germany's leading record producers, died in a car crash on Feb. 15. Zentgraf was chief producer for CBS Frankfurt and, among the artists whose recordings he supervised is Mary Roos, who will represent West Germany in this year's Eurovision Song Contest. He joined CBS as a&r director on Jan. 1, 1970 after a spell with Philips in Hamburg and was responsible for the production of many hit records, including product by Ivan Rebroff, Costa Cordalis and Mary Roos. Just before his death he was working on a project to produce German recording by Andy Williams, with whom he is pictured.

## From The Music Capitals of the World

### AMSTERDAM

A Dutch tour, March 24-April 3, set for Ian Matthews and his new group Plainsong. . . . Soprano Christiana Deutekom will receive a silver May-Tree Award from the Italian Cultural Council in April for her efforts on behalf of the Italian "Bel Canto." She is currently working in Rome on a production of William Tell with Dietrich Fischer-Dieskau and Nicolai Gedda. . . . Dutch concerts coming up from Shirley Bassey (May 5), Rory Gallagher (April tour), Jerry Lee Lewis (May 14), Stephen Stills and his group Manassas (March 22) and Leonard Cohen (April 15). Also Nancy Wilson is filming a color TV special on March 20-21. . . . Joe Loss, Hugo Strasser and Helmut Zacharias featured in the second release in Bovevema's Dance series and the same company's Rock And Roll Classics series continues with albums by Ricky Nelson and Johnny Kidd and the Pirates. Phonogram duo Mouth and McNeal achieved more than 300,000 sales of their "How Do You Do" single in the Benelux market. . . . Bospel Music has acquired sole representation rights to the AGEA catalog in Holland. Managing director Joop Gerrits also announced similar deals with Majority One and Ame-Kassner. . . . Intermusic publishing firm has moved from Amsterdam to Hilversum. The new address is Frederik van Dedenlaan 24, Hilversum (telephone 44140). Intermusic boss Cees van Zijtveld reports new deals with Chrysalis Music and arranger/composer Francis Lai. . . . Intersong is to handle the Ray Fenwick and Eddy Hardin catalogs for the Benelux countries. Worldwide agreement has been concluded with Danish artist Michael Elo, currently completing an album for Phonogram, produced by Hans van Hemert.

BAS HAGEMAN

### LONDON

Saga a U.K. company which specializes in budget albums has introduced its own singles label. Two releases, "By My Side" by Sharon Winters and Liz Whiting, and Bach's "Air From Suite In D Minor" by JSB, are now available, retailing at \$1.25. Damont Records, the recently-formed U.K. offshoot of Miller International which is headed by Monty Presky, will continue to operate from the of-

fices of Pye Records until Presky locates alternative premises. Presky and Dane Miller have recently been in Scandinavia where they finalized a deal for Sonet to represent the label. . . . Turnover Records has taken on the marketing of the Gaillard label in the south of England, Scotland, Ireland and overseas territories.

Pye will give special attention to five Glen Campbell albums on the licensed Ember label when the singer makes his first U.K. concert appearance at the New Victoria, London, Mar. 25. Campbell will also record a BBC TV special from the Talk of the Town while in London. The New Victoria concert is being presented by Arthur Howes in conjunction with Ember chief Jeff Kruger. . . .

As a result of production hold-ups caused by the recent power cuts, Phonogram has postponed by one month until April a major promotion drive on its Vertigo contemporary music catalogue. Theme of the campaign will be "Atlantis — A Re-birth" and product manager Brian Shepherd has arranged for 100,000 copies of an eight-page paper, entitled Gnus, for distribution to record dealers, colleges and universities. Posters will be made available to the trade generally and also on offer at 150 window display units incorporating a light system, costing \$17.50 each. Acts to be featured include Black Sabbath, John Dummer Blues Band, Gentle Giant, Ian Matthews, Freedom, Jackson Heights and Gordon Waller, onetime partner of Peter Asher in the Peter and Gordon duo.

Dandelion has terminated its U.S. distribution deal with Elektra and will in future work on individual artist deals. Managing director Clive Selwood will be in U.S. at the end of the month to open negotiations for the 11 acts in the catalogue. Distribution outside America is through Polydor. . . . Pye will take over distribution of the Swedish Sonet label, following negotiations between marketing director Colin Hadley and Sonet's Rod Buckle. Deal is effective from April 1 and also includes rights to the American Specialty catalog. First releases will be albums by Champion Jack Dupree, Bukka White and Snooks Eaglin.

Bob Angles, RCA's European marketing manager, has resigned following a decision to institute a

(Continued on page 52)

## 40-Day Promo Set in Europe For Stampeders

TORONTO — The Stampeders are to undertake a 40-day promotion tour of nine European countries later this year, according to manager/producer, Mel Shaw. Dates for the tour are not set, but it is likely that they will follow the Stampeders' anticipated appearance at the Maple Music Junket in Toronto this June.

Shaw said that the group will visit Britain, France, Holland, Germany, Sweden, Norway, Finland, Denmark and Italy in collaboration with distributors in each market. EMI has the group in the U.K. and Holland with Philips holding other markets.

Although the Stampeders' recent million-seller, "Sweet City Woman," was not a huge hit in Europe, the followup single, "Devil You" has just been released.

Shaw said that the group will also spend three days in Venezuela during the year. "Sweet City Woman" has reached gold disk status in that market. There is also strong likelihood of a week in Australia. A U.S. tour is set to start later this month, and will take the group through the Midwest and Southern States.

The group is just finishing off its third album at Toronto Sound Studios.

## Capitol Canada Study French Mkt

PARIS — Arnold Gosewitch, president of Capitol Records Canada, together with a&r manager Paul White, recently visited Paris to study the French market for their product and to prepare for the Canadian Maple Music Junket.

The two met French licensee Pathé-Marconi president Francois Minchin and commercial director Jean-Jacques Timmel to discuss releases in France and the promotion of new material. The company has recently been successful with two Capitol artists, Ann Murray and Pierre Lalonde.

Pathé has also renewed its French licensing deal with Tamla Motown. The present contract expires in midyear.

## L'house Named 'Honorary Citizens'

WINNIPEG—GRT's Lighthouse were among the first honorary citizens of Winnipeg's new "uni-city." Uni-city is the name given to Winnipeg's new political structure which puts the entire metropolitan area under the direction of one body.

Mayor Stephen Juba was represented by Olga Fuga at official festivities conducted between two SRO performances by Lighthouse in Winnipeg.

The group has just completed a one-nighter swing across Western Canada.



AMBASSADOR MUSIC's Geraldine Maden, left, and Sheila Wright, in part of the London promotion of the Uni single "A Year Every Night" by U.K. group Smile. Mrs. Wright is wife of Geoff Wright of the Smile group who also wrote the song.



## PERFORMANCE RATINGS FOR 1971

# MARKET SURVEY

COMPILED BY JANE GOLDCROWN AND BRITISH MARKET RESEARCH BUREAU

### PRODUCERS

- 1 JONATHAN KING
- 2 MICKIE MOST
- 3 TONY VISCONTI
- 4 GORDON MILLS
- 5 TOKENS/DAVE APPELL
- 6 DAVID MACKAY
- 7 DON COSTA
- 8 BARRY MURRAY
- 9 GUS DUDGEON
- 10 PHIL WAINMAN

### JONATHAN KING IS IN AMERICA

AT THE BEVERLY WILSHIRE HOTEL, LOS ANGELES (MARCH 13th-16th)  
THE FAIRMONT TOWER HOTEL, SAN FRANCISCO (MARCH 16th-18th)  
and the PIERRE HOTEL, NEW YORK (MARCH 18th-25th)

### HE HAS TWO MASTERS TO PLACE

"DON'T LET HIM TOUCH YOU" by the ANGELETTES  
"RAPE" by the RIPPERS



# Canadian Music Makes Headway in Europe Mkts

TORONTO—Canadian music is making "unprecedented headway" in European markets, according to Composers, Authors and Publishers Association of Canada executive secretary, Dr. Jan Matejcek, who has just returned from a three-week Canadian music-boosting tour of the continent.

Dr. Matejcek was able to set up several Canadian music specials on West German and Austrian radio networks, and is hopeful of other programs eventuating after further negotiations.

He said, however, that although European media people showed considerable interest in Canada and its musicians: "There is a great lack of any sort of information on Canadian music or any Canadian cultural activities."

"I believe that the Maple Music Junket is going to make a lot of difference in that regard."

Dr. Matejcek also delivered lectures to the Austrian Music Society in Vienna, a gathering in Mainz, and at the Canadian Cultural Centre in Paris.

A refugee from the Russian invasion of Czechoslovakia in 1968, Dr. Matejcek came to Canada with his family and joined CAPAC last year. He has received acclaim for the manner in which he has brought many new companies to the CAPAC camp.

While in Austria last month, Dr. Matejcek set up a weekly 60-minute Canadian pop music program on the nation's pop network. In the serious music field, there have been promises of exposure on virtually any Canadian product received.

Radio Stuttgart has promised three shows on Canadian music, and discussions are continuing with Radio Frankfurt and Radio Saarbrücken.

Both Radio Hamburg and Radio Cologne were very enthusiastic to the possibility of giving airtime to Canadian disks. "People don't realize what enormous operations some of these German stations have become," Dr. Matejcek said. "Radio Cologne alone has 3,200 employees."

Dr. Matejcek also arranged a live concert of serious Canadian works for broadcast by Radio Frankfurt on April 16, 1974. A similar live concert will ultimately take place on Radio Saarbrücken.

In October, there will be a Paris concert of Canadian repertoire conducted by Marius Constant. In 1973, Dr. Matejcek expects a two-day festival of avant-garde Canadian music to take place in the concert hall of the Modern Art Gallery in Paris.

While in Germany, Dr. Matejcek was also able to negotiate the release by SMP, the German jazz

(Continued on page 54)



DISCOS MONICA artist Falana, left, with Jack Dempsey and Ralph Peer II, vice president of the Peer-Southern Organization. Falana appeared at the Dempsey New York restaurant, the first entertainer to appear there in a number of years. Discos Monica is a PSO label.

## Lightfoot, Murray Win Canadian Industry Awards

TORONTO—Canada's top record makers and industry figures of 1971 were honored this week when the eighth annual Juno Awards (named after Pierre Juneau, chairman of the Canadian Radio-Television Commission) took place for the first time at the Inn on the Park hotel. More than 1,000 artists, industry members and broadcasters turned out.

The awards are decided by ballots sent out to some 5,000 Canadians.

Male vocalist of 1971 was Gordon Lightfoot, who drew criticism for again not being on hand to personally accept his Juno Award.

Capitol's Anne Murray was again voted female vocalist and she was present at the festivities. Vocal instrumental group of the year was MWC's Stampedeers, who originally hail from Calgary. It was a big night for this veteran group—producer/manager Mel Shaw collected the best produced single award for the Stampedeers' "Sweet City Woman." Composer Rich Dodson was named composer of the year.

GRT's Lighthouse received a Juno for outstanding performance, while GRT also triumphed as Canadian content company. President Ross Reynolds accepted the Juno Award.

Outstanding female performance went to Parrot's Ginette Reno, who

accepted personally. The male award in this category was taken by Polydor's Joey Gregorash, who had several Canadian hits during 1971.

Anne Murray's producer, Brian Ahern, received a Juno for the best produced MOR album ("Let's Talk It Over in the Morning"). Columbia scored a Juno through Bruce Cockburn's selection as folk singer. Fellow True North artist, Murray McLauchlan, accepted on Cockburn's behalf.

Kinney Music of Canada came through with two wins—top company in promotion activities and record company of the year.

The country awards went to Myrna Lorrie (female singer), Stompin' Tom Connors (male singer), and the Mercey Brothers (country group).

In addition, there were three special Juno awards. George Hamilton IV became the first non-Canadian to ever receive a Juno for his outstanding efforts in promoting and utilizing Canadian music and Canadian recording studios. CHUM was named broadcaster of the year for its efforts in establishing a workable East-West dialogue through the programmers. Billboard's Ritchie Yorke was named journalist of the year.

Several U.S. major executives, including Kinney's Phil Rose and Dick Asher of Columbia, flew in for the ceremonies. CRTC chairman, Pierre Juneau, and aides Germain Cadieux and Doug McGowan were also on hand.

## Int'l Talent For Dutch Music Gala

AMSTERDAM — The 12th Grand Gala du Disques, Holland's major popular music event, was held at the RAI-Congres Hall in Amsterdam on Feb. 25. The Gala cost in the region of \$200,000 to stage.

The first half of the marathon concert evening started with Brass United and Lenny Kuhr, two Dutch artists, who were followed by Gene Pitney and Ernest Mosch and his Original Egelander Musicians, a south German brass band. Roy Black, a popular artist in Holland, was followed by the British group Middle of the Road, an established name throughout Europe, and Spanish artist Peret and his group. Australian-born Helen Reddy was next on the bill and Charles Aznavour ended the first part of the Gala with four of his European hits.

After the interval, the concert bill included the Beach Boys, Ivan Rebroff, the New Seekers, Gilbert O'Sullivan, John Woodhouse, Labi Siffre, Rod McKuen, the Bee Gees and That Hildegard Knef. Topping the bill was Johnny Cash. The entire event was broadcast by AVRO radio and television.

## From The Music Capitals of the World

• Continued from page 50

major realignment of responsibilities within the company's European marketing operation. Angles has been with RCA for seven years and had also been in charge of the classical operation. . . . Pat Pretty is leaving her job as press officer for A&M to live abroad. A 22-year veteran of press duties, Miss Pretty previously worked for Pye, EMI and Tony Barrow International. . . . Death occurred recently of veteran singer Sam Browne, aged 73. Formerly a vocalist with both the Jack Hylton and Bert Ambrose orchestras Browne had been retired since 1956.

### TORONTO

Prime Minister Pierre Trudeau presented a Canadian gold record to Daffodil group, Crowbar, for their new album, "Larger Than Life (And Live'r Than You've Ever Been)." Crowbar becomes only the second ever Canadian artist distributed by Capitol to receive a gold record—the first was Anne Murray. . . . RCA is pulling a single from Ben McPeck's new Canadian Talent Library album, Cat Steven's "Peace Train." . . . Donald Tarlton is promoting a Quebec tour by George Oliver & Friends. . . . CHAM Hamilton has increased its playlist to 65 titles, of which 24 were Canadian last week. . . . CHUM Radio hosted a meeting with Toronto dealers and rack jobbers to iron out problems but attendance was poor. . . . Communications 3 was a success with more than 200 people on hand, including 12 of the top programmers in the country. . . . Carl Perkins has been set to appear on the Ian Tyson TV show. . . . Brian Ahern's publishing company, Tessa Music (BMD) has signed Robbie MacNeill of Halifax—he wrote "Jesus Song," a new tune cut by Anne Murray.

Winnipeg's Spice have a new single, "Sweet Talking Woman"—formerly known as Sugar 'n' Spice, the group had a hit last year with "Cruel War." . . . A & M's West Coast manager, Liam Mullan, has just returned from a week's vacation in Los Angeles. . . . Procol Harum's concert album with the Edmonton Symphony Orchestra is expected to be released in two weeks by A & M.

Gamma has released the theme from the French Canadian film, "Mon Oncle Antoine." The song, written by Jean Cousineau, took first place at the Canadian Film Awards. . . . Brian Murphy has been appointed music director of CKOY Ottawa—he was formerly manager of Harvey Glatt's Treble Clef music store in the capital. . . . True North's Luke Gibson flew to Boston last week for talks with Sea Train—he is being considered as a new lead vocalist for the group. . . . W. Ray Stephens of the Frederick Harris Music Company has been elected chairman of the CMPA for 1972.

RITCHIE YORKE

### STOCKHOLM

Chrysalis act Ten Years After toured Sweden last month. . . . Lindqvistarna, who record for Cypol, have been awarded a Swedish gold disk for their album "Latar Det Svanger Om" which has sold over 25,000 copies, and Cool Candys on the Anette label have received another gold trophy for similar sales of their LP "Go'bitar II" . . . Sonet Records now representing the U.S. Janus label in Sweden. . . . Mercury strongly promoting the soundtrack of "Joe," and EMI is campaigning in behalf of its jazz repertoire on various labels. Philips act Luis Alberto del Parana y Los Paraguayos starred at the Gothenburg Concert Hall. . . . The music publishing house

Humlegardsgatan 15, S-114 46 Stockholm (telephone: 08/64 01 10) . . . Jose Feliciano's management objected to RCA's new Swedish singer Tomas Ledin appearing on the same Stockholm bill, alleging that Ledin sounded too much like Feliciano. . . . Former journalist Lennart Andersson named public relations manager of Gramofon AB Electra after nine years on newspapers, to succeed Gosta Linderholm, who left to devote more time to his Sveriges Jazzband, recorded by RCA.

KJELL E. GENBERG

### MANILA

Jazz pianist Oscar Peterson are scheduled for dates at the Cultural Center of the Philippines where Duke Ellington played last Jan. 20. The Peterson dates are April 27-29. On May 19, Buddy Rich and his band will play at the Center. . . .

Mareco has issued LP's that includes mostly young sound. This was produced from Joan Baez, King Curtis, Jetho Tull, Spirit, by Blood, Sweat & Tears, Rare Earth, Friends of Distinction, Chicago, Raiders, Surfers, Gypsy, Blues Image, Edwin Starr, Emerson, Lake & Planer, Andy Williams.

New instrumental LP's in the Philippine market include material from Living Strings, Exotic Guitars, Hugo Montenegro, Lawrence Welk, Enoch Light, Buddy Merrill, Los Vagabundos.

Vicor Music Corp. is producing for Pilgeora Records an album for Pilita Corrales of Filipino love songs to be released abroad through Pilgeora's affiliate, Joelfina, based in New York City. It will be Corrales' first LP in vernacular. Vicor also is readying an LP of rock revivals for Tirso Cruz III and another revival LP for Victor Wood to be titled "For Mama." The firm is happy about the public response to Wood's "Memories" LP, its first double-jacket production. . . . On the Badjao label, Justo C. Justo will make an EP debut titled "Lipaya Ako" for the Visayan market. Badjao is the vernacular label of Vicor Music Corp.

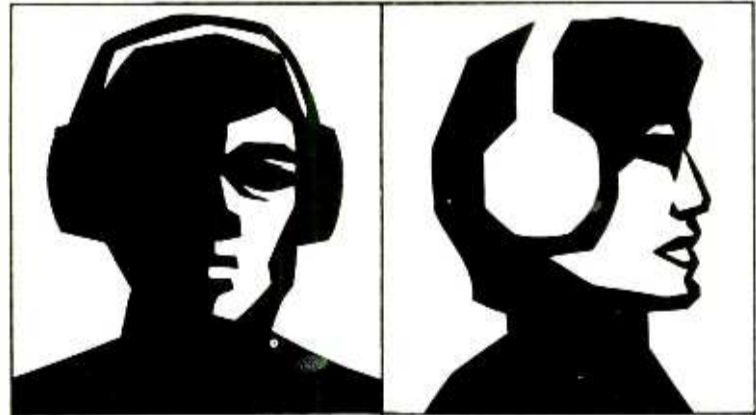
Villar's new contractee is film actor Ricky Belmonte who previously was recording for Wilear's Records. . . . Maneng Menil, assistant manager of the Cebu branch of Vicor married Chirlicia Mondigo, formerly executive secretary of Kinampay Records in Cebu City. . . . Ronnie Villar, manager of the Mareco Recording Studios, appointed Leah Pascua as his special assistant for public relations.

Neon Records has closed shop. D'Swan Sound System Co. acquired its catalog. Its artists, Aurora Salve and Novo Bono, Jr. transferred to Villar and Vicor respectively. . . . Vicor has scheduled recordings for new contractees Joey Gamara and Alice Mendez. Gamara debuted on D'Swan. Mendez is the national grand final champion of the Philippines' amateur radio-TV program, "Tawag ng Tanghalan."

OSKAR SALAZAR

### JOHANNESBURG

A successful free open air rock concert was held in pouring rain at Pioneer Park. More than 2,500 young people listened to EMI-Parlophone Afro-rock act Hawk, new outfits Jacob Hay and South Country Band. . . . Walter R. Yetnikoff, president of CBS International, spent five days in Johannesburg to complete a long-term plan with Gramophone Record Company, who distribute the CBS label, and to acquaint himself with the music scene. A reception was held Feb. 23 attended by Press, radio and dealers. Arnold Golemb, (Continued on page 54)



KLOS-FM

KLOS-FM

## LOS ANGELES RADIO STATION TAKES THE RAP.

KLOS-FM, a progressive rock station in Los Angeles has started taking phone calls and raps on the air about the drug scene. What it involves and what to do. The result is an informed listenership and an involved radio station. For further information about this type of project, contact the program director at KLOS-FM, Los Angeles. Another in Billboard's "Bullfighters" series.



**PHILIPS ARTISTS  
IN THE EUROVISION  
SONG CONTEST  
EDINBURGH,  
MARCH 25, 1972**

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**The New Seekers**

with

**"BEG, STEAL OR BORROW"**

(in the U.K. on Pclydor, in the U.S.A. on Elektra)

**Vicky Leandros**

represents Luxemburg with

**"APRES TOI"**

**Sandra & Andres**

for the Netherlands with

**"ALS HET OM DE LIEFDE GAAT"**

("What do I do")

Swiss entry is

**Veronique Müller**

**"C'EST LA CHANSON DE MON AMOUR"**

Belgium will be represented by

**Serge & Christine Guisoland**

**"A LA FOLIE OU PAS DU TOUT"**

Monaco's entry will be

**Anne-Marie Godart and Peter Maclane**

**"COMME ON S'AIME"**

**PHILIPS**

## Alfa Music To Handle Screen Gems in Japan

TOKYO — Alfa Music here will handle the Screen Gems catalog throughout Japan. The U.S. company was previously contracted to Shinko Gakufu.

Although Alfa Music started promotion activities on Screen Gems in January, they will currently mount a major campaign on Carole King and will be promoting Bread in Japan. Alfa is also recording Japanese artist, Pedro and Capricious singing "My Way."

Alfa Music will also promote foreign composers on behalf of NRK, supplying the network with

material for its "Sekai no Ongaku" program. Starting in April and every month Naomi Sahara will sing a new foreign composition.

Already involved are Henry Mancini and Michel Legrand, who Alfa will also manage and promote in Japan. Alfa is also negotiating with Mancini's company, Larry Shayne Music.

Alfa has also arranged, through Chappell, for a major promotion on one of Alfa's songs, "Niji to Yuki no Ballade" in countries outside Japan. The song was used at the Winter Olympic games in Sapporo as a theme.

## Decca France Set 3 Month Release Hiatus

PARIS — Decca France has taken recently the unusual step of not scheduling any new releases for three months, in order to prepare for a new attack on the French artistic scene.

With commercial director Claude Boutin now in charge of production, Decca has signed three permanent a&r managers, Marc Thomas, Jean-Pierre Martin and Georges Israel to prepare a new-look French catalog.

As an initial result, Decca has added five new artists to the company roster, Jean-Michel Pons, Max Rongier, Frank Villano, Alain Park and Remy Bricka. The company is also working with inde-

pendent producers at home and abroad in the search for new talent.

Decca's turnover has doubled in the past two years and Boutin is investigating the possibilities of Decca representing foreign labels in France. Following Liberty-United Artists' launch of the Sunset label recently, Decca is also planning to relaunch its Vega label as a budget line.

## Swedish Co Into Studio

STOCKHOLM — The Gramophon AB Electra group now has its own recording studio within its office premises at Ankdammsgatan 5, Solna. The group handles RCA, Decca, Telefunken and several other labels in Sweden.

RCA singer Alf Robertsson has just completed an album in the new studio, and the same label's new vocalist Tomas Ledin has been recording a single there.

Other local recording activity by the group involves Alice Babs and Svend Asmussen in a live session at the Berns Saloon for an LP in the fall when the show will be screened on television.

This spring Electra is releasing an album by the veteran Thore Eehrling Orchestra, Sweden's equivalent of the Glenn Miller band, and will reissue a performance by the late operatic tenor Jussi Bjorling recorded at the Stockholm Tivoli.

## McKuen—3 Dutch Golds

AMSTERDAM — Rod McKuen received three gold disks during a recent visit to Holland. They were for singles sales exceeding 100,000 copies of "Soldiers Who Want To Be Heroes" and "Without A Worry In The World" and for sales of 25,000 copies of his album, "Greatest Hits, Volume Three."

They were presented to him by Negram managing director Hans I. Kellerman.

During his stay in Holland McKuen signed a deal giving Negram Dutch representation of Stanyan Records of which he is a director. The agreement is for three years.

A series of radio spots are now available from the do it now foundation. One of the items include an album of 26 spots against the use of speed. Another in the series of Billboard's "Bullfighters." For further information contact Harry Richardson. Call. 408-423-2003.

**TURN YOUR RADIO ON TO THE FACTS.**



• Continued from page 52

chief of GRC, presented Yetnikoff with carved African figurine of a mother and child to symbolize Paul Simon's new single "Mother and Child Reunion." He asked Yetnikoff to present the figurine to Simon on behalf of GRC. . . . Tom Hayes, international director of Island Records, spent nine days here familiarizing himself with the local music scene. He also visited Cape Town.

Former Cape Town musician, Bryan Miller, who now heads Miller Africa Entertainments Limited in London, was on a three-week business visit here. Miller, who also acts as international coordinator for many international acts in the Republic, announced that he would be handling former Cape Town singer composer, Nicky Daly, who has been signed to CBS in London.

Arnold Golembo, GRC chief, announced that the Simon and Garfunkel album "Bridge Over Troubled Water" had in the past 18 months sold 432,000 Rand dollars worth of cassettes, cartridges and disks. . . . Saul Zaentz, president of Fantasy Records, stopped over here en route to Japan, Australia and New Zealand. During his stay Zaentz was presented with gold disc by Gerald McGrath, head of Teal, for Creedence Clearwater Revival's "Have You Ever Seen The Rain?" which has sold 100,000 copies. Teal claim's the single has sold more copies than any other single in the past ten years in South Africa. . . . Jazz trumpeter Jimmy McPartland arrived in Durban for a series of concert dates.

Teal launched a full-scale promotion for the Neil Young album "Harvest." In conjunction with "Harvest," the company also launched big drive with Middle of the Roads "Acceleration" album. The group is poised for a South African visit. . . . Elmar Hussing, export manager of Ariola Records, arrived March 4 for a week's stay. One of company's top artists, Mike Holm, enjoying great success with "Dancing in the Rain" and "I Will Return." . . . RCA artist, Barbara Ray, received a gold disk award from Alan Marshall, Teal promotion manager, for "Silver Threads and Golden Needles."

Teal has acquired the U.S. jazz label Prestige for distribution in South Africa. The deal was negotiated between Gerald McGrath, chief of Teal, and Saul Zaentz, president of Fantasy Records. . . . World, Teal and MvN records have bought a major slice of air time at peak hour on the new Swazi Radio from Monday to Sunday. PETER FELDMAN

## Dutch Radio—20hr Anny Show

AMSTERDAM — Radio Veronica, the Dutch offshore radio station, celebrated the 10th anniversary of the formation of the Beatles with a 20 hour program of the group's music on Feb. 29. The station started the show at 6 a.m., eventually finishing at 2 a.m. the next day. The show included all the Beatles songs, together with interviews and background stories.

## Godspell TV In St. Paul's

LONDON — Rock musical, "Godspell" will be performed in St. Paul's Cathedral, London, for a special telecast by the British Broadcast. Corp.-TV on Easter Day.

The U.K. cast album is released by Bell.

## From The Music Capitals of the World

TOKYO

Crown Records will release four 4-channel disks, after having adopted the new QSE-1 matrix system recently. The four disks are by Akira Kobayashi, Kiyoto Suizenji, Kenichi Mikawa and Shintaro Arita and the New Beat. . . . Fuji Photo Film Co. Ltd, with technical assistance from Matsushita, will produce blank cassette tape and distribute them through its camera stores. In the future there is a possibility of Fuji moving into pre-recorded tapes and audio equipment. . . . Takao Hirata and the Sellstars hold their third concert at Chinichi Hall, Nagoya, March 12. . . . Toshiba Onko is releasing the third O Yan Hui Hui record, "Koi No Tsuiseki," on April 5.

Junior Middle Weight world boxing champion, Koichi Wajima has a single, "Shikakui Jungle" released, April 5 by Canyon Records. . . . Standard Kogyo has stopped production of black and white television sets, and transistor radios in order to improve the company position which was badly damaged by the dollar adjustment. . . . Toshiba Onka has released a documentary album of television and radio broadcasts concerning the Yomiuri Giants, professional baseball team and Japanese champions for the past seven seasons. . . . Creedence Clearwater Revival played a sell-out concert at Nagoya — their first in Japan. . . . Jorge Ben, Brazilian musician, also drew a full house at Hibiya public hall. ALEX ABRAMOFF

MEXICO CITY

Jaime Ortiz Pino, a&r chief of CBS Mexico flew to Los Angeles to advise on a new Spanish lyric album Vicki Carr is recording for CBS-U.S. Dick Glasser and Jack Gold produced the album. . . . Rhumba Flamenca is experiencing a vogue here with Los Marismenos and Salvador Excudero now playing in this style. Chief

## King Japan Renews Distrib With Barclay

PARIS — King Records of Japan has renewed its distribution deal with Barclay France for a further three years. The two companies have already worked together for six years.

The deal was signed in Paris by Tazumitsu Machigiri, King president, and Eddy Barclay with both executives describing the new deal as "mutually satisfactory."

Barclay has found that certain artists, especially newcomers Martine Clemenceau and Daniele Vidal, are more popular in Japan than in France. Both artists, together with Peter Holm, have recorded in Japanese.

## Canada Music Mkt

• Continued from page 52

specialist label, through Ring Music of an album of Canadian compositions performed by Duke Ellington, "North of the Border."

Gerig of Germany will in addition publish two books of Canadian piano music.

During the course of his travels for the CAPAC-CAB Committee, Dr. Matejcek also attended the MIDEM festival. He noted a growing Canadian attendance at the annual event. "There was quite a lot of interest in Canadian country music," Dr. Matejcek said. "But I would like to see more and more Canadian music people going to MIDEM and taking a first-hand look at the European market."

exponent is Spanish musician Peret who is currently in Mexico for concerts and television.

Carlos J. Camacho, general director, Gamma Records, returned from Los Angeles where he discussed distribution details with the label's U.S. representatives. . . . Mario Freidburg vice president, Tizoc Records returned from a one month European trip visiting Tizoc distributors. . . . Marco Antonio Muniz has completed a new RCA album and is preparing four new songs in English to serve as an introduction to the U.S. market. Muniz recently played concerts in New York's Madison Square Garden. . . . United Artists are claiming sales of 100,000 of "Desiderate" in the Spanish version by Arturo Benavides. ENRIQUE ORTIZ

## Three Golds for Finnish Singer

HELSINKI — Finland's "Tango King," Olavi Virta, was awarded three Finnish gold disks last month for combined sales of over 100,000 on three of his Decca recordings, "Tulisuudelma" (El Choclo), "Ennen Kuolemaa" (My Prayer), and "La Cumparsita."

Virta, now retired on account of ill health, has been one of Finland's biggest record sellers, and the peak period of his popularity was during the late 1960's and 50's before gold disk awards were introduced.

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Recorded by **Michel POLNAREFF**

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Music composed by **Paul DE SENNEVILLE**  
and **Olivier TOUSSAINT**

Recorded by **Michel POLNAREFF**

**L'HOMME QUI SERA MON HOMME**

Music composed by **Paul DE SENNEVILLE**  
and **Olivier TOUSSAINT**

Recorded by **Mireille MATHIEU**

**C'EST LA VIE MAIS JE T'AIME**

Music composed by **Paul DE SENNEVILLE**  
and **Olivier TOUSSAINT**

Recorded by **Mireille MATHIEU**

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Music composed by **Paul DE SENNEVILLE**  
and **Olivier TOUSSAINT**

Recorded by **Herve VILARD**

**DIS MADAME S'IL VOUS PLAIT**

Music composed by **Paul DE SENNEVILLE**  
and **Pierre TISSERAND**

Recorded by **Pierre TISSERAND**

**JUST WAITING**

Recorded by **Billy VAUGHAN**

**LES CHOSES DE L'AMOUR**

Music composed by **Paul DE SENNEVILLE**

Recorded by **DALIDA**

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# HITS OF THE WORLD

## ARGENTINA

(Courtesy Escalera a La Fama)

- This Week**
- 1 ROSAS A SANDRA—Sabu (M. Hall) Pamsco-Kleiman
  - 2 EL FRESCALES—Luis Aguile (CBS) Melograf
  - 3 AMARILLO (IS THIS THE WAY TO)—Tony Christie (MCA)—Flash (CBS)
  - 4 VEO VEO... QUE VES?—Katunga (RCA) Relay
  - 5 SE METE SE METE—Sociedad Amonima (Odeon) Relay
  - 6 EL SOLDADITO—La Compania (CBS)
  - 7 AMADA AMANTE—Roberto Carlos (CBS)
  - 8 POUR UN FLIRT—Sabu (M. Hall)—Sebastian Lee (EMI)—Fausto Papetti (M. Hall); Caravelli (CBS)
  - 9 SACRAMENTO (A WONDERFUL TOWN)—Middle Of The Road (RCA)
  - 10 CARTAS AMARILLAS—Nino Bravo (Polydor)
  - 11 LA MUJER QUE YO QUIERO—Joan Manuel Serrat (Odeon)
  - 12 VIVO EN UN MUNDO FELIZ—Francis Smith (CBS)—Donald (RCA)

## BRITAIN

(Courtesy Record & Tape Retailer)

- This Week**   **Last Week**
- 1 3 WITHOUT YOU—Nilsson (RCA)—Richard Perry (Apple)
  - 2 2 AMERICAN PIE—Don McLean (United Artists)—Ed Freeman (United Artists)
  - 3 1 SON OF MY FATHER—Chicory Tip (CBS)—R. Easterby/D. Champ (ATV Kirshner)
  - 4 12 BEG STEAL OR BORROW—New Seekers—Polydor (Valley) David Mackay
  - 5 9 BLUE IS THE COLOUR—Chelsea Football Team (Penny Farthing)—Larry Page (Stirling MacQueen)
  - 6 5 GOT TO BE THERE—Michael Jackson (Tamla Motown)—Hal Davis (Jobete/Carlin)
  - 7 7 MOTHER AND CHILD REUNION—Paul Simon (CBS)—Paul Simon (Pattern)
  - 8 4 LOOK WOT YOU DUN—Slade (Polydor)—Chas. Chandler (Barn/Schroeder)
  - 9 23 ALONE AGAIN (Naturally) Gilbert O'Sullivan—Mam (MAM) Gordon Mills
  - 10 22 MEET ME ON THE CORNER—Lindisfarne (Charisma) Bob Johnston (Hazy)
  - 11 8 STORM IN A TEA CUP—Fortunes (Capitol)—R. Cook/R. Greenaway (ATV Kirshner)
  - 12 11 POPPA JOE—Sweet (RCA)—Phil Wainman (Chinnichap/Rak)
  - 13 10 DAY AFTER DAY—Badfinger (Apple)—George Harrison (Apple)
  - 14 6 HAVE YOU SEEN HER—Chi-Lites (MCA)—Copyright Control (Eugene Record)
  - 15 13 MOTHER OF MINE—Neil Reid (Decca)—Dick Rowe/Ivor Raymonde (Chappell)
  - 16 19 I CAN'T HELP MYSELF—Donnie Elbert (Avco) (Jobete/Carlin)
  - 17 17 SAY YOU DON'T MIND—Colin Blunstone (Epic)—Chris White/Ron Argent (Sparta Florida)
  - 18 14 TELEGRAM SAM—T. Rex (T. Rex)—Tony Visconti (Wizard)
  - 19 21 GIVE IRELAND BACK TO THE IRISH—Wings (Apple) Paul & Linda McCartney (Northern/Kidney Punch)
  - 20 16 MY WORLD—Bee Gees (Polydor)—Bee Gees/R. Stigwood (Abigail/Robin Gibb)
  - 21 15 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Polydor)—Cookaway (David Mackay)
  - 22 26 FLIRT—Jonathan King (Decca)—Jonathan King (Leeds)
  - 23 37 DESIDERATA—Les Crane (Warner)—Fred Werner/Les Crane (Screen Gems/Columbia)
  - 24 18 ALL I EVER NEED IS YOU—Sonny and Cher (MCA)—United Artists (Snuff Garrett) Columbia
  - 25 33 IT'S ONE OF THOSE NIGHTS—Partridge Family (Bell) Wes Farrell (Screen Gems/Columbia)
  - 26 20 LET'S STAY TOGETHER—Green (London, Burlington)
  - 27 50 FLOY JOY—Supremes—Tamla Motown (Jobete/Carlin) W. Robinson/T. Wilson/T. Sawyer
  - 28 35 SLEEPY SHORES—Johnny Pearson Orchestra (Penny Farthing)—KPM (KPM Prod.)
  - 29 32 THE BABY—Hollies (Polydor) Don Richards (April)
  - 30 44 HOLD YOUR HEAD UP—Argent—Epic (Berulam) Rod Argent/Chris White
  - 31 36 LOVING YOU AIN'T EASY—Pagliaro (Pye)—George Lagios (ATV Kirshner)
  - 32 25 THE PERSUADERS—John Barry Orchestra (CBS)—ATV Kirshner (John Barry)

- 33 24 BRAND NEW KEY—Melanie (Buddah)—Peter Schekeryk (Neighborhood/KPM Columbia)
- 34 30 DAY BY DAY—Holly Sherwood (Bell)—Tony Orlando (Valanda Chappell) (M. Gordon/T. Orlando)
- 35 — JESUS—Cliff Richard (Columbia)—Burlington (Nick Ingman/Norrie Paramor)
- 36 28 HORSE WITH NO NAME—America (Warner Brothers)—Kinney (Ian Samwell)
- 37 47 TOO BEAUTIFUL TO LAST—Engelbert Humperdinck—Decca (Screen Gems/Columbia) Gordon Mills
- 38 49 BROTHER CCS—RAK (RAK/CCS) Mickie Most
- 39 29 BABY I'M-A WANT YOU—Bread (Elektra)—David Gates (Screen Gems/Columbia)
- 40 27 MOON RIVER—Greyhound (Famous Chappell)—Dave Bloxham (Trojan)
- 41 39 THEME FROM THE ONEDIN LINE—Vienna Philharmonic Orchestra (Decca)—Burlington
- 42 34 I JUST CAN'T HELP BELIEVING—Elvis Presley (RCA) (Screen-Gems/Columbia)
- 43 41 MORNING HAS BROKEN—Cat Stevens (Island)—Paul Samwell-Smith (Freshwater)
- 44 31 WHERE DID OUR LOVE GO—Donnie Elbert (London)—Donnie Elbert (Jobete/Carlin)
- 45 42 JOHNNY B. GOODE—Jimi Hendrix (Polydor)—Eddie Kramer (Jewell)
- 46 — BERNADETTE—Four Tops (Tamla Motown)—Jobete/Carlin
- 47 — WHAT IS LIFE—Olivia Newton-John (Pye)—Harrisongs (Welch/Farrar)
- 48 40 SPIRIT IS WILLING—Peter Straker/Hands of Dr. Teleny (RCA)—K. Howard/A. Blakley (RAK)
- 49 — HEART OF GOLD—Neil Young (Reprise)—Kinney (Neil Young/Elliott Mazer)
- 50 38 STAY WITH ME—Faces (Warner Brothers)—Kinney (Glyn Johns)

## DENMARK

(Courtesy Danish Group of IFPI)

- This Week**
- 1 FUT I FEJEMOJET—\*John Mogensen (Play)—Imudico
  - 2 POPPA JOE—Sweet (RCA)—Stig Anderson
  - 3 SACRAMENTO—Middle of the Road (RCA)—Liberty
  - 4 WE ARE GOING DOWN—JORDAN—Les Humphrey Singers (Decca) Butterfly
  - 5 SCHOEN IST ES AUF DER WELT ZU SEIN—Roy Black & Anita Hegerland (Polydor)—Intersong
  - 6 ME AND BOBBY MCGEE—Kris Kristofferson (Monument)—Oktav
  - 7 OLE DET VAR I SPANIEN—\*Johnny Reimar (Philips)—Stig Anderson
  - 8 WIGWAM—Bob Dylan (CBS)
  - 9 (JEG ER PAA VEJ TIL) HERSTEDVESTER—\*Klaus & Servants (RCA)—Stig Anderson
  - 10 FRIHED HER FRIHED NU—\*Peter Brothers (Philips)—Wilh. Hansen

## FINLAND

\*Denotes local origin

- This Week**
- 1 MAMMY BLUE—Los Pop Tops (Metronome)—Scandia
  - 2 MOZART 40—\*Paivi Paunu & Aarno Raninen (Decca)—Fazer
  - 3 MAMMY BLUE—\*Kirka (Scandia)—Scandia
  - 4 MOZART 40—Waldo De Los Rios (A&M)—Fazer
  - 5 MAMMY BLUE—Roger Whittaker (Philips)—Scandia
  - 6 LAKEUDEN KUTSU—\*Pasi Kaunisto (Decca)—Fazer
  - 7 POING-POING-POING—\*Irwin Goodman (Philips)—Fazer
  - 8 VAIENNUT VIULU—\*Kauhisten Purppuripelimannit (RCA)—Coda
  - 9 CHE SARA—Jose Feliciano (RCA)—Coda
  - 10 CHIRPY CHIRPY CHEEP CHEEP—Middle of the Road (RCA)—Fazer

## GERMANY

(Courtesy: SRG German Service, Swiss Broadcasting Corp.)

- This Week**
- 1 SACRAMENTO—Middle of the Road (RCA)
  - 2 I WILL RETURN—Springwater (Polydor)
  - 3 POPPA JOE—Sweet (RCA)
  - 4 SOFTLY WHISPERING I LOVE YOU—Congregation (Columbia)
  - 5 (IS THIS THE WAY TO) AMARILLO—Tony Christie (MCA)
  - 6 SOLEY SOLEY—Middle of the Road (RCA)
  - 7 NEVER ENDING SONG OF LOVE—New Seekers (Philips)
  - 8 BLACK DOG—Led Zeppelin (Atlantic)
  - 9 HOW DO YOU DO—Mouth & MacNeal (Philips)
  - 10 MAGGIE MAY—Rod Stewart (Mercury)

## ITALY

(Courtesy Discografila Internazionale)

- This Week**
- 1 LA CANZONE DEL SOLE—Lucio Battisti (Numero Uno)—Acqua Azzurra
  - 2 IMAGINE—John Lennon (Apple)—Ritmi E Canzoni
  - 3 CHITARRA SUONA PIU' PIANO—Nicola Di Bari (RCA)—RCA
  - 4 GRANDE GRANDE GRANDE—Mina (PDU)—Italcarrish/PDU
  - 5 SONO UNA DONNA NON SONO UNA SANTA—Rosanna Fratello (Ariston)—Mascotte/Ariston
  - 6 CORAGGIO E PAURA—Iva Zanicchi (Ri-Fi)—Ri-Fi Music
  - 7 ALL THE TIME IN THE WORLD—Louis Armstrong (United Artists)—Tevere
  - 8 VIA DEL CONSERVATORIO—Massimo Ranieri (CGD)—Tiber
  - 9 TUCA TUCA—Raffaella Carrà (RCA)—Amici Del Disco
  - 10 PENSIERO—Pooh (CBS)—Canzoni Moderne
  - 11 LA CARROZZA DI HANS/IMPRESSIONI DI SETTEMBRE—Premiata Forneria Marconi (Numero Uno)—Universale
  - 12 MOZART/SINF. N. 40—Waldo De Los Rios (Carosello)—Curci
  - 13 LA COSA PIU' BELLA—Claudio Villa (Cetra)—La Cicala
  - 14 CHISSA' SE VA—Raffaella Carrà (RCA)—Suvini Zerboni
  - 15 SOLEY SOLEY—Middle Of The Road (RCA)—RCA
  - 16 DJAMBALLA—Augusto Martelli (Cinevox)—Cinevox
  - 17 AMARE DI MENO—Peppino Di Capri (Splash)—Splash
  - 18 L'AQUILA—Bruno Lauzi (Numero Uno) Acqua Azzurra
  - 19 IL TEMPO D'IMPAZZIRE—Ornella Vanoni (Ariston)—Ariston
  - 20 LA FILANDA—Milva (Ricordi)—Ariston
  - 21 QUI COMANDO IO—Gigliola Cinquetti (CGD)—Suvini Zerboni
  - 22 THEME FROM SHAFT—Isaac Hayes (Stax)
  - 23 EVERYBODY'S EVERYTHING—Santana (CBS)—Voce Del Padrone
  - 24 CIAO VITA MIA—Mino Reitano (Durium)—Fiumara
  - 25 SACRAMENTO—Middle Of The Road (RCA)—RCA/Erre

## JAPAN

(Courtesy: Music Labo Inc.)

- This Week**
- 1 CHISANA KOI—\*Mari Amachi (CBS/Sony)—Rhythm Music
  - 2 WAKARE NO ASA—Pedro & Capricious (Atlantic)—Suiseisha
  - 3 AME NO AIRPORT—\*O Yan Hui Hui (Toshiba)—Takarajima
  - 4 SHUCHAKU EKI—\*Chiyo Okumura (Toshiba)—Watanabe
  - 5 AKUMA GA NIKUI—\*Takao Hirata & Sellstars (Dan)—Tokyo 12 channel
  - 6 YUKIYAKARI NO MACHI—\*Rumiko Koyanagi (Reprise)—Watanabe
  - 7 TOMODACHI YO NAKUNJYA NAI—\*Kensaku Morita (RCA)—Sun Music
  - 8 NIJI TO YUKI NO BALLADE—\*Toi et Moi (Liberty)—Alfa Music
  - 9 TOMODACHI—\*Saori Minami (CBS/Sony)—Nichion
  - 10 AISURU HITO WA HITORI—\*Kiyohiko Ozaki (Philips)—Nichion
  - 11 AN OLD FASHIONED LOVE SONG—Three Dog Night (Dunhill)
  - 12 THAT THE WAY A WOMAN IS—Messengers (Rare Earth)—Jobete/Taiyo
  - 13 NAMIDA—\*Junji Inoue (Philips)—Nippon TV Music
  - 14 LOVE—Letterman (Capitol)—Folster
  - 15 NAZE—\*Akira Fuse (King)—Watanabe
  - 16 KAMOMEMACHI MINATOMACHI—\*Hiroshi Itsuki (Minoruphone)—Nichion
  - 17 QUESTIONS 67 & 68—Chicago (CBS/Sony)
  - 18 THE MUSIC PLAYED—Udo Jurgens (Polydor)—Suiseisha
  - 19 TABIDACHI NO UTA—\*Tsunehiko Kamijyo & Rokumonsen (King)—Yamaha
  - 20 SHE'S JUST MY KIND GIRL—Bjorn & Benny (Epic)—Shinko

## MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- This Week**
- 1 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Elektra)
  - 2 MY BOY—Richard Harris (Probe)
  - 3 ALL I EVER NEED IS YOU—Sonny & Cher (Kapp)
  - 4 SOMETHING ABOUT YOU BABY: DRIVING ME CRAZY—\*Western Union Band (Libra)
  - 5 IT'S ONLY LOVE—Elvis Presley (RCA)
  - 6 NEW WOMEN—The Strollers (CBS)
  - 7 SING A SONG OF FREEDOM—Cliff Richard (EMI)
  - 8 NEVER BEEN TO SPAIN—Three Dog Night (Dunhill)
  - 9 DID YOU EVER—Nancy & Lee (Reprise)
  - 10 IT'S ONE OF THOSE NIGHTS—The Partridge Family (Bell)

## MEXICO

(Courtesy: Radio Mil)

- This Week**
- 1 DESIDERATA—Arturo Benavides (Warner Bros.)
  - 2 COMO HAS HECHO—Los Lazo (Orfeon)
  - 3 GO AWAY LITTLE GIRL (Vete Muchachita)—Donny Osmond (MGM)
  - 4 NO TENGO DINERO—Juan Gabriel (RCA)
  - 5 QUE SEAS FELIZ—Rafael Vazquez (Musart)
  - 6 THEM CHANGES (Cambios)—Buddy Miles (Mercury)
  - 7 EL AUSENTE—Lorenz de Monteclaro (Gas)
  - 8 MI AMOR ES PARA TI—Los Solitarios (Peerless)
  - 9 ROSAS ROJAS—Massimo Ranieri (CBS)
  - 10 EL BORRIQUITO—Peret (Musart)

## NORWAY

(Courtesy Verdens Gang)

- This Week**
- 1 SACRAMENTO—Middle of the Road (RCA)—Liberty
  - 2 POPPA JOE—Sweet (RCA)—Sweden
  - 3 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips)—Bendiksen
  - 4 SOLEY SOLEY—Middle of the Road (RCA)—Sweden
  - 5 RATITI—\*Eivind Loeberg (Columbia)—Imudico
  - 6 TELEGRAM SAM—T. Rex (Fly)
  - 7 VAARE SMAA SOESKEN—\*Tore Magnus (RCA)
  - 8 EN TUR RUND I BYEN—\*Finn Kalvik (Nor-Disc)—Essex/Sonora
  - 9 Imagine—John Lennon (Apple)—Essex
  - 10 BANGLA DESH—George Harrison (Apple)—Essex

## POLAND

(Courtesy: Music Clubs Co-ordination Council)

- This Week**
- 1 GDYBYM BYL WICHREM—Breakout
  - 2 I'VE GOTTA FEELING—Christie (Pronit)
  - 3 HOW DO YOU SLEEP—John Lennon/Plastic Ono Band (Apple)
  - 4 ROCK AND ROLL—Led Zeppelin (Atlantic)
  - 5 FIREBALL—Deep Purple (Harvest)
  - 6 ALL RIGHT NOW—Free
  - 7 ROAD TO FREEDOM—Pop Tops (Bellaphon)
  - 8 LET'S SEE THE ACTION—Who (Track)
  - 9 TOKOLOSHE MAN—John Kongos (Fly)
  - 10 ELECTRIC FUNERAL—Black Sabbath (Philips)

## SINGAPORE

(Courtesy: Rediffusion Singapore)

- This Week**
- 1 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Elektra)
  - 2 SOLEY SOLEY—Middle of the Road (RCA)
  - 3 DAY AFTER DAY—Badfinger (Apple)
  - 4 STAY WITH ME—Faces (WB)
  - 5 AMERICAN PIE—Don McLean (UA)
  - 6 SOFTLY WHISPERING I LOVE YOU—Congregation (CBS)
  - 7 NEVER BEEN TO SPAIN—Three Dog Night (Dunhill)
  - 8 HAVE YOU SEEN HER—Chi-Lites (RCA)
  - 9 AN OLD FASHIONED LOVE SONG—Three Dog Night (Dunhill)
  - 10 JEEPSTER—T. Rex (Fly)

## SPAIN

(Courtesy: "El Musical")

- This Week**
- 1 SOL REBELDE—\*Jeanette (Hispavox)—Musica de Espana
  - 2 EL CHICO DE LA ARMONICA—\*Micky (RCA)—RCA
  - 3 THE WITCH QUEEN OF NEW ORLEANS—Redbone (CBS)—Armonico
  - 4 IMAGINE—John Lennon (EMI)—EGO
  - 5 YO NO SOY ESA—\*Mari Trini (Hispavox)—Hispavox
  - 6 WE SHALL DANCE—Demi Roussos (Philips-Fonogram)—Symphy
  - 7 EL SOLDADITO—\*La Compania (CBS)
  - 8 SOLEY, SOLEY—Middle of the Road (RCA)—RCA
  - 9 LOS QUE SE VAN—\*JIE. Mochi (RCA)—RCA
  - 10 MAMMY BLUE—\*Los Pop Tops (Explosion-Ariola Symphy)

## SWEDEN

(Courtesy Radio Sweden)

- This Week**
- 1 PAUL SIMON (LP)—Paul Simon (CBS)—Sonet
  - 2 JESUS CHRIST SUPERSTAR (LP)—Various Artist (MCA)—Universal-Film
  - 3 POPPA JOE—Sweet (RCA)—Sweden
  - 4 HIMSELF (LP)—Gilbert O'Sullivan (MAM)—April
  - 5 THE CONCERT FOR BANGLA DESH (LP)—Various Artists (CBS)—Various
  - 6 GET ME SOME HELP—Tony Ronald (Metronome)—Sweden
  - 7 HARVEST (LP)—Neil Young (Reprise)—Silver Fiddle
  - 8 88-ORES-REYVY (LP)—Hasse Alfredsson, Tage Danielsson & Gunnar Svensson (Svenska Ljud)—Various
  - 9 IS THIS THE WAY TO AMARILLO—Tony Christie (MCA)—ATV-Kirchner
  - 10 EMIL I LONNEBERGA (LP)—Various Artist (Philips)



JOHN-MICHAEL TEBELAK (right), creator-director of the off-Broadway play, "Godspell," discusses the show's musical score with Jim Mills (left), president of Cincinnati-based General Records, as Bob Lanier, GAR a&r chief, cocks an ear. Occasion was the Governor's Awards Dinner, sponsored by the Ohio Newspaper Association, held recently in Columbus, Ohio, to honor Tebelak, a Clevelander, for fostering social and cultural enrichment through the universal language of the performing arts." As part of the event, GAR announced the nationwide release of its new album, "Selections From Godspell," with the Last Galaxie, new GAR group, performing live for the more than 600 guests present.



# Jim Price Kids nowadays ain't got no shame.

1970、レオン・ラッセルとジョー・コッカーはロックの歴史で、大きな金字塔とカッパースーパーセッション・グループ「マッド・ドッグス・アンド・イングリッシュメン」を結成した。このグループから日本でも、ここ2年間にレオン・ラッセル、ジム・ゴードン、ジム・ケルトナー、リタ・クローリッジらがスターとなった。1972、そしてここにまた、このグループから新しいスター「ジム・プライス」が誕生しようとしている。

3月25日発売

## ジム・プライス

Kids nowadays ain't got no shame JIM PRICE

ALBUM RECORD NO. AML-132 (Japan) / SP-4321 (U.S.A)

FIRST SINGLE

夜明けは近い FOOD FOR MY SOUL  
H Side - ユー・ガット・ザ・パワー (YOU GOT THE POWER)  
RECORD NO. AM-128 / 3月25日発売

Produced by Jimmy Miller

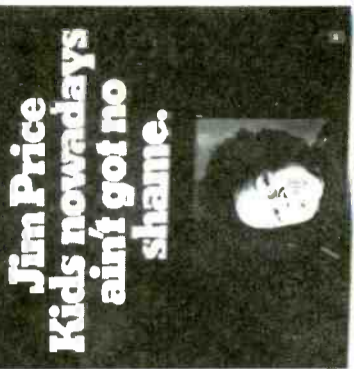
Music arranged by Jim Price

Jim Price: vocals, horns, organ  
John Uribe: guitars, vocals  
Nicky Hopkins: piano  
Klaus Voormann: electrical bass  
Jim Keltner: drums, percussion  
Bobby Keys: tenor sax  
Recording Equipment: The Kollring Studios  
Mighty Mobile



発売元・キングレコード株式会社

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# POP

## THREE DOG NIGHT—THE FAMILY OF MAN (3:10)

(Prod: Richard Podolor) (Writers: Williams-Conrad) (Almo/Cross Key, ASCAP) Flip: No info available. Dunhill 4306 **RADIO ACTION:** WIFE (Indianapolis); WSAI (Cincinnati); WIXY (New Orleans); KDWB (Minneapolis); KIOA (Des Moines).

## PARTRIDGE FAMILY STARRING SHIRLEY JONES & FEATURING DAVID CASSIDY—AM I LOSING YOU (2:22)

(Prod: Wes Farrell) (Writers: Levine-Brown) (Screen Gems-Columbia, BMI) Flip: No info available. Bell 45-200 **RADIO ACTION:** KCPX (Salt Lake City)

## AL GREEN—LOOK WHAT YOU DONE FOR ME (3:02)

(Prod: Willie Mitchell) (Writers: Green-Mitchell-Jackson) (Jec, BMI) Flip: "La-La For You" (3:32) (Jec, BMI) Hi 2211 (London) **RADIO ACTION:** KGFJ (Los Angeles); XPRS (Los Angeles).

## GLADYS KNIGHT & THE PIPS—HELP ME MAKE IT THROUGH THE NIGHT (3:50)

(Prod: Johnny Bristol) (Writer: Kristofferson) (Combine, BMI) Flip: No info available. Soul 35094 (Motown) **RADIO ACTION:** WTIX (New Orleans) KNDE (Sacramento); WGIV (Charlotte); WVON (Chicago); WOL (Washington).

## CAT STEVENS—MORNING HAS BROKEN (3:15)

(Prod: Paul Samwell-Smith) (writer: Farjeon) (Irving, BMI) Flip: No info available. A&M 1335 **RADIO ACTION:** WKY (Oklahoma City).

## 5TH DIMENSION—(LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL (3:10)

(Prod: Bones Howe) (Writer: Macauley) (Irving, BMI) Flip: No info available. Bell 45-195.

## SWEATHOG—THINGS YET TO COME (2:49)

(Prod: Joel Sill & Bill Schnee) (Writers: Phillips-Goldsmith) (January, BMI) Flip: No info available. Columbia 4-45575 **RADIO ACTION:** WIFE (Indianapolis).

## JOE SIMON—POOL OF BAD LUCK (3:16)

(Prod: Staff) (Writers: Gamble-Huff) (Assorted, BMI) Flip: No info available. Spring 124 (Polydor) **RADIO ACTION:** KATZ (St. Louis).

## ANDY WILLIAMS—LOVE THEME FROM "THE GODFATHER" (3:02)

(Prod: Dick Glasser) (Writers: Rota-Kusik) (Famous, ASCAP) Flip: No info available. Columbia 4-45579 **RADIO ACTION:** KOIL (Omaha).

## VAN MORRISON—(Straight to Your Heart) LIKE A CANNONBALL (3:37)

(Prod: Van Morrison & Ted Templeman) (Writer: Morrison) (Caledonia Soul/WM, ASCAP) Flip: No info available. Warner Bros. 7573.

## FREE MOVEMENT—LOVE THE ONE YOU'RE WITH (2:59)

(Prod: Toxey French) (Writer: Stills) (Gold Hill, BMI) Flip: No info available. Columbia 4-45567.

## JR. WALKER & THE ALL STARS—WALK IN THE NIGHT (3:15)

(Prod: Johnny Bristol) (Writers: Bristol-McLeod) (Jobete, BMI) Flip: No info available. Soul 35095 (Motown).

## LIGHTHOUSE—I JUST WANNA BE YOUR FRIEND

(Prod: Jimmy Lenner) (C.A.M.-U.S.A., BMI) Flip: No info available. Evolution 1058 (Stereo Dimension).

## EDWIN STARR—TAKE ME CLEAR FROM HERE (3:05)

(Prod: Norman Whitfield) (Writer: DiMarco) (Jobete, BMI) Flip: No info available. Soul 39056 (Motown).

## BILLY PRESTON—THE BUS (3:32)

(Prod: Billy Preston) (Writers: Preston-Greene) (Irving/Wep, BMI) Flip: No info available. A&M 1340.

## 8TH DAY—ENNY-MEENY-MINY-MO (2:24)

(Prod: McKinley Jackson) (writers: Dunbar-Bond) (Gold Forever, BMI) Flip: "Rocks In My Head" (2:38) (Gold Forever, BMI) Invictus 9117 (Capitol) **RADIO ACTION:** XPRS, (Los Angeles); KGFJ (Los Angeles).

## ROBERT JOHN—I'M GONNA BE STRONG (2:53)

(Prod: George Tobin) (Writers: Mann-Weil) (Screen Gems-Columbia, BMI) Flip: "I Don't Want To Make You Love Me" (3:04) (Ensign, BMI) A&M 1341.

## MIKE SETTLE—TAKE IT EASY ON THE CRYIN' (3:09)

(Prod: Bob Montgomery) (Writer: Settle) (Pencil, BMI) Flip: "Singing Lonely Songs" (3:15) (Pencil, BMI) UNI 55321 (MCA).

## NEW YORK ROCK ENSEMBLE—A WHITER SHADE OF PALE (3:35)

(Prod: John McClure) (Writers: Raid-Brooker) (TRO-Essex, ASCAP) Flip: "Roll Over" (3:08) (Elbmesne, BMI) Columbia 4-45574.

## BOBBY HATFIELD—OO WEE BABY, I LOVE YOU (3:35)

(Prod: Richard Perry) (Writer: Parker) (Costoma, BMI) Flip: No info available. Warner Bros. 7566.

## DANIEL BOONE—BEAUTIFUL SUNDAY (3:00)

(Prod: Larry Page) (Writers: Boone-McQueen) Flip: No info available. Mercury 73281.

# also recommended

**DONNIE ELBERT—If I Can't Have You (2:59)** (Writer: Elbert) (Multi-mood, BMI) All Platinum 2333 **RADIO ACTION:** WAWA (Milwaukee); WVON (Chicago).

**SOUNDS OF SUNSHINE—Make It Happen/Nature Boy (2:35/2:38)** (Prod: Randy Wood & Wilder Bros.) (Writers: Wilder/Ahbez) (Bon Ton, ASCAP/Crestview, ASCAP) Ranwood 921.

**CATAPULT—Send Me No More Letters (3:46)** (Prod Adrian Miller) (Writer: Rowley) (M.C.A., ASCAP) Scepter 12342 **RADIO ACTION:** WIRL (Peoria); WORD (Spartanburg).

**DEEP PURPLE—Never Before (3:26)** (Prod: Deep Purple) (writers: Blackmore-Gillan-Glover-Lord-Paice) (Hec, BMI) Warner Bros. 7572.

**JAKE HOLMES—How Much Time/Silence (2:59/2:28)** (Prod: Susan Hamilton) (Writer: Holmes) (Out-of-Business, ASCAP) Columbia 4-45570.

**CAROL CHANNING—How I Love Them Old Songs (2:59)** (Prod: Jimmy Stewart & Doug Ashdown) (writer: Newbury) (Acuff-Rose, BMI) Mega 615-0067.

**SAFI—People In Motion (3:08)** (Writers: Ove Thue-Saft) (Intersong/U.S.A./Chappell, ASCAP) Polydor 15035 **RADIO ACTION:** WKDU (Philadelphia).

**LIZ DAMON—Walkin' Backwards Down the Road (2:52)** (Prod: George P. Chun) (Writers: Bacharach-David) (Blue Seas/Jac, ASCAP) Anthem 51006 (United Artists).

**STORM—This I Find Beautiful (2:41)** (Prod: Larry Weiss & Tony Comillo) (Writers: David-Weiss) (Bealin/Weiss, ASCAP) Sunflower 120 (MGM).

**KAREN WYMAN—Let Me Go (3:05)** (Prod: Paul Leka) (Writers: Gell-Gellman) (Two Twenty Two, BMI) Columbia 4-45572.

**JENNIFER—These Days (3:19)** (Prod: John Cale) (Writer: Browne) (Nina, BMI) Reprise 1070.

**CARR & COMPANY—Hey Annie! (2:57)** (Prod: Hobert Crewe) (Writers: Crewe-St. Louis) (Kirshner/ATV, BMI) Kirshner 63-1011 (RCA).

# COUNTRY

## PORTER WAGONER & DOLLY PARTON—LOST FOREVER IN YOUR KISS (3:18)

(Prod: Bob Ferguson) (Writer: Parton) (Owepar, BMI) Flip: "The Fog Has Lifted" (2:20) (Owepar, BMI) RCA 74-0675 **RADIO ACTION:** WPAP (Fort Worth).

## BOBBY BARE—WHAT AM I GONNA DO (2:50)

(Prod: Jerry Kennedy) (Writers: King-Stern) (Screen Gems-Columbia, BMI) Flip: "Love Forever" (2:31) (Buckhorn/Open Road, BMI) Mercury 73279 **RADIO ACTION:** WPAP (Ft. Worth).

## RAY GRIFF—IT'S THE FIRST DAY (3:00)

(Prod: Ray Griff & Dick Heard) (Writer: Griff) (Blue Echo, ASCAP) Flip: No info available. Royal American 56 **RADIO ACTION:** WIUK (Knoxville).

## TEX WILLIAMS—THE HOUSE (3:27)

(Prod: Ray Pennington) (Writers: Martin-Kirby) (Tree, BMI) Flip: "The Glamor of the Night Life" (2:56) (Combine, BMI) Monument 8538 (CBS).

# also recommended

**HANK SNOW—Canadian Pacific (3:06)** (Prod: Ronny Light & Chet Atkins) (Writer: Griff) (Blue Echo, BMI) RCA 74-0676 **RADIO ACTION:** KAYO (Seattle).

**JERRY JAYE—Share Your Love With Me (2:48)** (Prod: Larry Rogers) (Writers: Braggs-Malone) (Don, BMI) Mega 615-0066.

# SOUL

## AL GREEN—LOOK WHAT YOU DONE FOR ME (See Pop Pick)

## GLADYS KNIGHT & THE PIPS—HELP ME MAKE IT THROUGH THE NIGHT (See Pop Pick)

## JOE SIMON—POOL OF BAD LUCK (See Pop Pick)

## FREE MOVEMENT—LOVE THE ONE YOU'RE WITH (See Pop Pick)

## JR. WALKER & THE ALL STARS—WALK IN THE NIGHT (See Pop Pick)

## EDWIN STARR—TAKE ME CLEAR FROM HERE (See Pop Pick)

## BILLY PRESTON—THE BUS (See Pop Pick)

## 8TH DAY—ENNY-MEENY-MINY-MO (See Pop Pick)

## DONNIE ELBERT—IF I CAN'T HAVE YOU (See Pop Pick)

## BLACK SOCIETY—LOOK AROUND YOU (2:30)

(Prod: Jim Stewart) (Writer: Torrence) (Beertown-East/Memphis, BMI) Flip: "Happy Human People" (2:48) (Beertown-East/Memphis, BMI) Stax 0115 **RADIO ACTION:** WAWA (Milwaukee); WGR (Chicago).

## JAMES GADSON—GOT TO FIND MY BABY (2:45)

(Prod: James Gadson) (Writers: Wills-Gadson) (Butter/Pip, BMI) Flip: "Let The Feeling Belong" (2:55) (Butter/Pip, BMI) Cream 1014 **RADIO ACTION:** WGR (Chicago); WVON (Chicago).

# also recommended

**ARTHUR ALEXANDER—I'm Comin' Home (1:57)** (Prod: Tommy Coghill) (writer: Linde) (Combine, BMI) Warner Bros. 7571.

# HOT CHART ACTION THIS WEEK

- 6 \* (12) MOTHER AND CHILD REUNION—Paul Simon, Columbia
- 17 \* (27) IN THE RAIN—Dramatics, Volt
- 33 \* (68) ROCKIN' ROBIN—Michael Jackson, Motown
- 58 \* (New) DAY DREAMING—Aretha Franklin, Atlantic

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For Week Ending  
March 18, 1972



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	2	<b>HEART OF GOLD</b> 7	Neil Young (Elliot Mazer & Neil Young), Reprise 1065	34	29	<b>SOFTLY WHISPERING I LOVE YOU</b> 9	English Congregation (John Burgess), Atco 6865	68	71	<b>WAKING UP ALONE</b> 5	Paul Williams (Michael Jackson), A&M 1325
2	7	<b>A HORSE WITH NO NAME</b> 5	America (Ian Samwell), Warner Bros. 7555	35	43	<b>GLORY BOUND</b> 6	Grass Roots (Steve Barri), Dunhill 4302	69	59	<b>THAT'S WHAT LOVE WILL MAKE</b> 6	Little Milton (Don Davis), Stax 0111
3	3	<b>LION SLEEPS TONIGHT</b> 12	Robert John (Hank Medress & Dave Appell), Atlantic 2846	36	39	<b>TAURUS</b> 5	Dennis Coffey and the Detroit Guitar Band (Mike Theodore), Sussex 233 (Buddah)	70	58	<b>BRIAN'S SONG</b> 8	Michel Legrand (Michel Legrand), Bell 45-171
4	1	<b>WITHOUT YOU</b> 14	Nilsson (Richard Perry), RCA 74-0604	37	37	<b>NO ONE TO DEPEND ON</b> 6	Santana (Santana), Columbia 4-4552	71	76	<b>LOUISIANA</b> 3	Mike Kennedy (Alain Milhaud), ABC 11309
5	5	<b>EVERYTHING I OWN</b> 8	Bread (David Gates), Elektra 45765	38	22	<b>I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)</b> 8	Donnie Elbert (Donnie Elbert), Avco 4587	72	77	<b>MONEY RUNNER</b> 2	Quincy Jones (Quincy Jones), Reprise 1072 (BMI)
6	12	<b>MOTHER AND CHILD REUNION</b> 7	Paul Simon (Roy Halee/Paul Simon), Columbia 4-45547	39	45	<b>EVERY DAY OF MY LIFE</b> 8	Bobby Vinton (Jimmy Bowen), Epic 5-10822 (CBS)	73	74	<b>WHAT IT IS</b> 4	Undisputed Truth (Norman Whitfield), Gordy 7114 (Motown)
7	6	<b>PRECIOUS &amp; FEW</b> 16	Climax (Larry Cox), Rocky Road 30,055 (Bell)	40	50	<b>TAKE A LOOK AROUND</b> 3	Temptations (Norman Whitfield), Gordy 7115 (Motown)	74	63	<b>MR. PENGUIN Pt. 1</b> 7	Lunar Funk (Tedrolee Prod.), Bell 45,172
8	9	<b>THE WAY OF LOVE</b> 8	Cher (Snuff Garrett), Kapp 2158 (MCA)	41	41	<b>COULD IT BE FOREVER</b> 5	David Cassidy (Wes Farrell), Bell 45-187	75	79	<b>LIVING WITHOUT YOU</b> 4	Manfred Mann's Earth Band (David Mackay), Polydor 14113
9	11	<b>PUPPY LOVE</b> 4	Donny Osmond (Mike Curb & Don Costa), MGM 14367	42	55	<b>THE FIRST TIME EVER I SAW YOUR FACE</b> 3	Roberta Flack (Joel Dorn), Atlantic 2864	76	81	<b>BE MY LOVER</b> 2	Alice Cooper (Bob Ezrin), Warner Bros. 7568
10	4	<b>DOWN BY THE LAZY RIVER</b> 9	Osmonds (Michael Lloyd & Alan Osmond), MGM 14324	43	49	<b>DO YOUR THING</b> 4	Isaac Hayes (Isaac Hayes), Enterprise 9042 (Stax/Volt)	77	—	<b>ROCK AND ROLL</b> 1	Led Zeppelin (Jimmy Page), Atlantic 2865
11	15	<b>JUNGLE FEVER</b> 10	Chakachas (Roland Kluger), Polydor 15030	44	36	<b>YOU WANT IT, YOU GOT IT</b> 11	Detroit Emeralds (Katouzzion Prod.), Westbound 192 (Chess/Janus)	78	—	<b>VINCENT</b> 1	Don McLean (Ed Freeman), United Artists 50887
12	8	<b>HURTING EACH OTHER</b> 10	Carpenters (Jack Daugherty), A&M 1322	45	47	<b>(The Day I Found You Was) THE DAY I FOUND MYSELF</b> 5	Honey Cone (Staff), Hot Wax 7113 (Buddah)	79	80	<b>SINCE I FELL FOR YOU</b> 3	Laura Lee (Stagecoach Prod.), Hot Wax 10602 (Buddah)
13	10	<b>BANG A GONG (Get It On)</b> 12	T. Rex (Tony Visconti), Reprise 1032	46	42	<b>HANDBAGS AND GLADRAGS</b> 6	Rod Stewart (Lou Reizner), Mercury 73031	80	—	<b>DOCTOR MY EYES</b> 1	Jackson Browne (Richard Sanford Orshoff), Asylum 11004 (Atlantic)
14	18	<b>I GOTCHA</b> 9	Joe Tex (Buddy Killen), Dial 1010 (Mercury)	47	48	<b>NOW RUN AND TELL THAT</b> 7	Denise LaSalle (Crajon Ents.), Westbound 201 (Chess/Janus)	81	82	<b>EVERYDAY</b> 2	John Denver (Milton Okun), RCA 74-0647
15	14	<b>JOY</b> 12	Apollo 100 (Miki Dallon), Mega 615-0050	48	51	<b>KING HEROIN</b> 3	James Brown (James Brown), Polydor 14116	82	83	<b>NICE TO BE WITH YOU</b> 4	Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)
16	13	<b>SWEET SEASONS</b> 8	Carole King (Lou Adler), Ode 66022 (A&M)	49	40	<b>UNTIL IT'S TIME FOR YOU TO GO</b> 8	Elvis Presley, RCA 74-0619	83	84	<b>UP IN HEAH</b> 4	Ike & Tina Turner (Gerhard Augustin), United Artists 50881
17	27	<b>IN THE RAIN</b> 4	Dramatics (Tony Hester under the supervision of Don Davis), Volt 4075	50	54	<b>SLIPPIN' INTO DARKNESS</b> 9	War (Jerry Goldstein), United Artists 50867	84	85	<b>YOUR PRECIOUS LOVE</b> 4	Linda Jones (J. Robinson & G. Harris), Turbo 021 (All Platinum)
18	21	<b>ROCK AND ROLL LULLABY</b> 6	B. J. Thomas (Steve Tyrell-Al Gorgoni), Scepter 12344	51	46	<b>LOVE ME, LOVE ME LOVE</b> 8	Frank Mills (Love Mills), Sunflower 118 (MGM)	85	87	<b>ROCK ME ON THE WATER</b> 3	Linda Ronstadt (John Boylan), Capitol 3273
19	17	<b>DON'T SAY YOU DON'T REMEMBER</b> 14	Beverly Bremers (Victrix Prod.), Scepter 12315	52	52	<b>IRON MAN</b> 8	Black Sabbath (Rodger Bain), Warner Bros. 7530	86	90	<b>IF WE ONLY HAVE LOVE</b> 3	Dionne Warwick (Burt Bacharach & Hal David), Warner Bros. 7560
20	19	<b>AMERICAN PIE</b> 17	Don McLean (Ed Freeman), United Artists 50856	53	66	<b>TINY DANCER</b> 3	Elton John (Gus Dudgeon), Uni 55318 (MCA)	87	—	<b>JUMP INTO THE FIRE</b> 1	Nilsson (Richard Perry), RCA 74-0673
21	24	<b>AIN'T UNDERSTANDING MELLOW</b> 15	Jerry Butler & Brenda Lee Eager (Gerald Sims & Jerry Butler), Mercury 73255	54	35	<b>NICKEL SONG</b> 9	Melanie (Peter Schekeryk), Buddah 268	88	100	<b>TAXI</b> 2	Harry Chapin (Jac Holzman), Elektra 45770
22	20	<b>LET'S STAY TOGETHER</b> 16	Al Green (Willie Mitchell), Hi 2202 (London)	55	67	<b>CHANTILLY LACE</b> 3	Jerry Lee Lewis (Jerry Kennedy), Mercury 73273	89	97	<b>CANDY MAN</b> 2	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320
23	33	<b>A COWBOY'S WORK IS NEVER DONE</b> 4	Sonny & Cher (Sonny Bono & Snuff Garrett), Kapp 2163 (MCA)	56	69	<b>SUAVECITO</b> 3	Malo (David Rubinson), Warner Bros. 7559	90	—	<b>RUN, RUN, RUN</b> 1	Jo Jo Gunne (Jo Jo Gunne), Asylum 11003 (Atlantic)
24	16	<b>FLOY JOY</b> 11	Supremes ("Smokey"), Motown 1195	57	57	<b>DIAMONDS ARE FOREVER</b> 8	Shirley Bassey (John Barry), United Artists 50845	91	92	<b>SON OF MY FATHER</b> 2	Chicory (Roger Easterby & Des Champ/Stop Intern'l), Epic 5-10837 (CBS)
25	25	<b>RUNNIN' AWAY</b> 7	Sly & the Family Stone (Sly Stone), Epic 5-10829 (CBS)	58	—	<b>DAY DREAMING</b> 1	Aretha Franklin (Jerry Wexler-Tom Dowd-Arif Mardin), Atlantic 2866	92	99	<b>JOSIE</b> 2	Kris Kristofferson (Fred Foster), Monument 8536 (CBS)
26	28	<b>WE'VE GOT TO GET IT ON AGAIN</b> 9	Addressi Brothers (Norbert Putnam), Columbia 4-45521	59	60	<b>AFRO STRUT</b> 4	Nite-Liters (Fuqua III Productions), RCA 74-0591	93	95	<b>SWEET SIXTEEN</b> 3	B.B. King (Ed Michel), ABC 11319
27	30	<b>TALKING LOUD AND SAYING NOTHING (Pt. 1)</b> 6	James Brown (James Brown-Brother Production), Polydor 14109	60	62	<b>SON OF MY FATHER</b> 3	Giorgio (Stop International Prod.), Dunhill 4304	94	—	<b>HEARSAY</b> 1	Soul Children (Jim Stewart & Al Jackson), Stax 0119
28	32	<b>ROUNDAABOUT</b> 6	Yes (Yes and Eddie Offord), Atlantic 2854	61	61	<b>GOIN' DOWN (On the Road to L.A.)</b> 6	Terry Black & Laurel Ward (Bill Gilliland-Roger Cook-Aned Prod.), Kama Sutra 540 (Buddah)	95	98	<b>YOU ARE THE ONE</b> 2	Sugar Bears (Jimmy Bowen), Big Tree 122 (Bell)
29	38	<b>CRAZY MAMA</b> 8	J. J. Cale (Audie Ashworth), Shelter 7314 (Capitol)	62	44	<b>FOOTSTOMPIN' MUSIC</b> 11	Grand Funk Railroad (Terry Knight), Grand Funk Railroad 1841 (Capitol)	96	96	<b>WILLPOWER WEAK, TEMPTATION STRONG 2</b>	Bullet (Bobby Flax & Lanny Lambert), Big Tree 131 (Bell)
30	34	<b>BETCHA BY GOLLY, WOW</b> 4	Stylistics Featuring Russell Thompkins Jr. (Thom Bell), Avco 4591	63	78	<b>GIVE IRELAND BACK TO THE IRISH</b> 2	Wings (The McCartneys), Apple 1847	97	—	<b>TO GET TO YOU</b> 1	Jerry Wallace (Joe Johnson), Decca 32914 (MCA)
31	31	<b>RING THE LIVING BELL</b> 8	Melanie (Peter Schekeryk), Neighborhood 4202 (Famous)	64	65	<b>(Oh Lord Won't You Buy Me a) MERCEDES BENZ</b> 8	Goose Creek Symphony (Goose Creek Symphony), Capitol 3246	98	—	<b>THANK GOD FOR YOU BABY</b> 1	PG&E (John Hill), Columbia 4-45519
32	23	<b>MY WORLD</b> 8	Bee Gees (Bee Gees & Robert Stigwood), Atco 6871	65	70	<b>CHEER</b> 7	Potliquoer (Jim Brown), Janus 179	99	—	<b>ROCKIN' WITH THE KING</b> 1	Canned Heat (Skip & Jim Taylor), United Artists 50892
33	68	<b>ROCKIN' ROBIN</b> 2	Michael Jackson (Mel Larson & Jerry Marcellino), Motown 1197	66	73	<b>HEARTBROKEN BOPPER</b> 3	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0659	100	—	<b>NUT ROCKER</b> 1	Emerson, Lake & Palmer (Greg Lake), Cotillion 44151

**HOT 100 A-Z - (Publisher-Licensee)**

Afro Strut (Dunbar, BMI) 59	Day I Found Myself (Gold, BMI) 45	Floy Joy (Jobete, BMI) 24	I Can't Help Myself (Sugar Pie, Honey Bunch) (Jobete, BMI) 62	I Gotcha (Tree, BMI) 14	If We Only Have Love (Hill & Range, BMI) 18	In the Rain, (Groovesville, BMI) 63	Iron Man (Tro-Andover, ASCAP) 52	Josie (Resaca, BMI) 92	Jump Into the Fire (Blackwood, BMI) 87	Jungle Fever (Intersong, USA/Chappell, ASCAP) 11	No One to Depend On (Pete, BMI) 48	Now Run and Tell That (Ordena/Bridgeport, BMI) 47	Nut Rocker (Room Seven, BMI) 100	Oh Lord, Won't You Buy Me a) Mercedes Benz (Strong Arm, ASCAP) 64	Precious and Few (Caesar's Music Library/Emerald City, ASCAP) 71	Puppy Love (Spanka, BMI) 9	Ring the Living Bell (Neighborhood, ASCAP) 31	Rock and Roll Lullaby (ASCAP) 7	Rock Me on the Water (Open Window, BMI) 32	Rockin' Robin (Records, ASCAP) 85	Rockin' With the King (Unarr/Payten, BMI) 54	Roundabout (Cotillion, BMI) 28	Run, Run, Run (Hollenbeck-Bulge, BMI) 98	Runnin' Away (Stone Flower, BMI) 69	Since I Fell for You (Warner Bros., ASCAP) 79	Slippin' Into Darkness (United Artists, ASCAP) 50	Softly Whispering I Love You (Maribus, BMI) 49	Son of My Father (Georgie) (Trousdale, BMI) 60	Son of My Father (Chicory) (ASCAP) 91	Suavecito (Centerbury, BMI) 56	Sweet Seasons (Screen Gems-Columbia, BMI) 16	Sweet Sixteen (Modern Music, BMI) 18	Take a Look Around (Jobete, BMI) 26	Talking Loud and Saying Nothing (Dynatone/Belinda, BMI) 27	Taurus (Intercor, BMI) 36	Taxi (Stry Songs, ASCAP) 88	Thank God for You Baby (Screen Gems-Columbia, BMI) 98	That's What Love Will Make (Trice, BMI) 69	Tiny Dancer (James, BMI) 53	To Get to You (4 Star, BMI) 97	Until It's Time for You to Go (Gypsy Boy, ASCAP) 43	Up in Heah (Hub/Unarr, BMI) 83	Vincent (Mayday/Yahweh Tunes, BMI) 78	Waking Up Alone (Almo, ASCAP) 68	The Way of Love (Chappell, ASCAP) 8	We've Got to Get It On Again (Blackwood, BMI) 73	What It Is (Jobete, BMI) 40	Willpower Weak, Temptation Strong (MRC, BMI) 96	Without You (Apple, ASCAP) 96	You Are the One (Town Crier, BMI) 95	You Want It, You Got It (Bridgeport, BMI) 44	Your Precious Love (Conrad, BMI) 84
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Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

# The No. 2 album from the No. 1 pop group.



In 1971, *downbeat* Magazine voted Chase the Number 1 pop group and Number 2 jazz-rock group in music.

Now they have a new album called "Ennea." With all the energy and excitement that put them at the top of the polls last year.

Chris Van Ness in the *L.A. Free Press* had this to say about the group. "Chase is something else. In the tradition of the big bands, Chase is without a doubt the most exciting musical group performing today. It is impossible not to be affected by the musical power that the 9 men called Chase put out."

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# Billboard TOP LP's & TAPE

FOR WEEK ENDING MARCH 18, 1972

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL	
1	1	3	★				★	42	20	T. REX Electric Warrior Reprise RS 6466				71	75	9	J.J. CALE Naturally Shelter SW 8098 (Capitol)			NA	
★	9	5					37	41	6	MALO Warner Bros. BS 2584				72	72	38	YES ALBUM Atlantic SD 8283			NA	
3	2	19					★	52	18	WAR All Day Music United Artists UAS 5546				★	—	1	KRIS KRISTOFFERSON Border Lord Monument KZ 31302 (CBS)			NA	
4	4	9					39	39	15	ROBERTA FLACK Quiet Fire Atlantic SD 1594				74	76	45	JETHRO TULL Aqualung Reprise MS 2035				
★	6	16					40	40	22	THREE DOG NIGHT Harmony Dunhill DSX 30108				75	74	19	DENNIS COFFEY & THE DETROIT GUITAR BAND Evolution Sussex SXBS 7004 (Buddah)			NA	
★	8	6					41	30	17	CARLY SIMON Anticipation Elektra EKS 75016			NA	★	93	4	STAPLE SINGERS Beatitude/Respect Yourself Stax STS 3002				
7	7	7					42	26	16	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)			NA	77	60	59	CAT STEVENS Tea for the Tillerman A&M SP 4280			NA	
8	5	15					43	44	6	ELVIS PRESLEY Elvis Now RCA LSP 4671			NA	78	61	31	SHAFT Soundtrack/Isaac Hayes Enterprise/MGM ENS 2-5002 (Stax/Volt)				
9	3	11					44	38	23	SANTANA Columbia KC 30595 <i>III</i>				79	83	4	FIRESIGN THEATER Dear Friends Columbia KG 31099				
10	11	11					45	43	42	CARPENTERS A&M SP 3502				80	59	69	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)			NA	
11	12	6					46	48	7	A CLOCKWORK ORANGE Soundtrack Warner Bros. BS 2573				★	97	7	DETROIT EMERALDS You Want It, You Got It Westbound WB 2013 (Chess/Janus)			NA	
12	13	17					47	49	40	ROD STEWART Every Picture Tells a Story Mercury SRM 1-609			NA	82	70	18	ALL IN THE FAMILY TV Cast Atlantic SD 7210			NA	
★	21	3					★	88	5	APOLLO 100 Joy Mega M31-1010			NA	83	65	12	GROVER WASHINGTON, JR. Inner City Blues Kudu KU 03 (CTI)			NA	
14	10	8					49	37	18	SLY & THE FAMILY STONE There's a Riot Goin' On Epic KE 30986 (CBS)				84	84	29	AL GREEN Gets Next to You Hi SHL 32062 (London)			NA	
★	18	5					50	34	19	MELANIE Gather Me Neighborhood NRS 47001 (Famous)			NA	85	80	15	HONEY CONE Soulful Tapestry Hot Wax HA 707 (Buddah)			NA	
16	14	14					51	50	13	BADFINGER Straight Up Apple ST 3387			NA	86	85	9	KING CRIMSON Islands Atlantic SD 7212			NA	
★	20	5					★	73	3	DONNY HATHAWAY Live Atco SD 33-386			NA	★	153	4	JO JO GUNNE Asylum SD 5053 (Atlantic)			NA	
18	15	6					53	51	13	WINGS Wild Life Apple SW 3386			NA	88	90	6	PERSUASIONS Street Corner Symphony Capitol ST 872			NA	
19	17	24					54	45	6	JAMMING WITH EDWARD Various Artists Rolling Stone COC 39100 (Atco)			NA	89	92	27	JOHN LENNON Imagine Apple 3379			NA	
20	19	50					55	57	6	DOORS Weird Scenes Inside the Gold Mine Elektra 8E-6001			NA	90	86	31	MOODY BLUES! Every Good Boy Deserves Favour Threshold THS 5 (London)				
21	23	15					56	56	8	JERRY GARCIA Garcia Warner Bros. BS 2582				91	78	29	BLACK SABBATH Master of Reality Warner Bros. BS 2562				
★	36	9					57	55	20	DONNY OSMOND To You With Love MGM SE 4797				★	125	3	JIM CAPALDI Oh How We Danced Island SW 9314			NA	
23	24	14					★	123	2	BLOOD, SWEAT & TEARS Greatest Hits Columbia KC 31170				★	93	81	20	HUMBLE PIE Performance: Rockin' the Fillmore A&M SP 3506			NA
24	22	17					59	47	12	RARE EARTH IN CONCERT Rare Earth R 534 D (Motown)			NA	94	96	10	MARK-ALMOND II Blue Thumb BTS 32 (Famous)			NA	
25	25	8					60	63	21	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900				95	91	35	ALMAN BROS. BAND At Fillmore East Capricorn SD 2-802 (Atco)			NA	
26	16	9					61	62	13	JAMES BROWN Revolution of the Mind/Recorded Live at the Apollo Polydor PD 3003				96	89	10	EARTH, WIND & FIRE The Need of Love Warner Bros. WS 1958				
27	29	16					62	54	8	DIONNE WARWICKE Dionne Warner Bros. BS 2585				97	82	7	REDBONE Message From a Drum Epic KE 30815 (CBS)			NA	
28	28	26					63	46	16	CHARLEY PRIDE Sings Heart Songs RCA LSP 4617			NA	★	—	1	SAVOY BROWN Hellbound Train Parrot XPAS 71052 (London)			NA	
★	35	4					64	53	17	PETER NERO Summer of '42 Columbia C 31105			NA	★	99	98	76	SANTANA Abraxas Columbia KC 30130			
30	27	12					65	69	4	DAVE MASON Headkeeper Blue Thumb BTS 34 (Famous)			NA	100	94	12	PAPA JOHN CREACH Grunt FTR 1003 (RCA)			NA	
★	58	5					66	64	19	NEIL DIAMOND Stones Uni 93106 (MCA)				101	101	23	QUINCY JONES Smackwater Jack A&M SP 3037				
★	—	1					67	67	26	CHER Kapp KS 3649 (MCA)				102	77	11	GLADYS KNIGHT & THE PIPS Standing Ovation Soul S 736 L (Motown)				
33	31	15					68	71	4	B.B. KING L.A. Midnight ABC ABXC 743				★	120	4	ISAAC HAYES In the Beginning Atlantic SD 1599			NA	
34	32	19					69	68	17	HUDSON & LANDRY Losing Their Heads Dore 326				104	95	14	MDUNTAIN Flowers of Evil Windfall 5501 (Bell)				
35	33	15					70	66	6	OSIBISA Woyaya Decca DL 75327 (MCA)				105	108	12	ENGELBERT HUMPERDINCK Live at the Riviera, Las Vegas Parrot XPAS 71051 (London)				

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THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
106	—	—	<b>ROBERTA FLACK</b> First Take Atlantic SD 8230			NA
107	99	41	<b>MARVIN GAYE</b> What's Going On Tamla TS 310 (Motown)			
108	103	28	<b>SUMMER OF '42</b> Soundtrack Warner Bros. WS 1925			
★	—	1	<b>GUESS WHO</b> Rockin' RCA LSP 4602			
110	104	25	<b>SONNY &amp; CHER LIVE</b> Kapp KS 3654 (MCA)			
111	100	21	<b>VAN MORRISON</b> Tupelo Honey Warner Bros. WS 1950			
112	107	18	<b>JONATHAN EDWARDS</b> Capricorn SD 862 (Atco)			NA
113	112	18	<b>MOM &amp; DADS</b> Rangers Waltz GNP Crescendo GNPS 2061			NA
114	109	13	<b>LEONARD BERNSTEIN</b> Mass Columbia M2 31008			
115	117	3	<b>CONWAY TWITTY &amp; LORETTA LYNN</b> Lead Me On Decca DL 75326 (MCA)			NA
116	105	6	<b>BLACK OAK ARKANSAS</b> Keep the Faith Atco SD 33-381			NA
117	79	30	<b>PARTRIDGE FAMILY</b> Sound Magazine Bell 6064			
118	113	6	<b>RY COODER</b> Into the Purple Valley Reprise MS 2052			
119	119	8	<b>LAURA LEE</b> Woman's Love Rights Hot Wax HA 708 (Buddah)			NA
120	111	6	<b>DON McLEAN</b> Tapestry United Artists UAS 5522			
121	121	57	<b>BLACK SABBATH</b> Paranoid Warner Bros. WS 1887			
122	87	18	<b>WHO</b> Meaty, Beaty, Big & Bouncy Decca DL 79184 (MCA)			
123	126	19	<b>JERRY BUTLER</b> Sagittarius Movement Mercury SR 61347			NA
124	129	8	<b>HENRY MANCINI HIS ORCH. &amp; CHORUS</b> Big Screen, Little Screen RCA LSP 4630			NA
125	114	7	<b>UNDISPUTED TRUTH</b> Face to Face With the Truth Gordy G 959 L (Motown)			NA
126	132	4	<b>BETTY WRIGHT</b> I Love the Way You Love Alston SD 33-388 (Atlantic)			NA
127	106	16	<b>LEON RUSSELL &amp; MARC BENNO</b> Asylum Choir II Shelter SW 8910 (Capitol)			NA
★	—	1	<b>CHARLEY PRIDE</b> Best of, Vol. II RCA LSP 4682			
★	—	1	<b>CABARET</b> Soundtrack ABC ABCD 752			
130	122	21	<b>HERBIE MANN</b> Push, Push Embryo SD 532 (Atlantic)			NA
131	137	11	<b>HILLSIDE SINGERS</b> I'd Like to Teach the World to Sing Metromedia KMD 1051			NA
132	115	13	<b>LAURA NYRO</b> Gonna Take a Miracle Columbia KC 30987			
133	118	7	<b>KENNY ROGERS &amp; THE FIRST EDITION</b> Ballad of Calico Reprise 2XS 6476			
★	—	1	<b>FREDDIE HART</b> My Hang Up Is You Capitol SD 11014			
★	—	1	<b>JOHN LEE HOOKER</b> I'll Never Get Out of These Blues Alive ABC P8CX 736			
136	102	32	<b>WHO</b> Who's Next Decca DL 79182 (MCA)			

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA Indicates not available

TAPE PACKAGES AVAILABLE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	8-TRACK	CASSETTE	REEL TO REEL
137	144	6	<b>LEO KOTKKE</b> Greenhouse Capitol ST 11000			NA
138	145	4	<b>MANFRED MANN'S EARTH BAND</b> Polydor PD 5015			
139	124	82	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569			NA
140	128	13	<b>NEW SEEKERS</b> We'd Like to Teach the World to Sing Elektra EKS 74018			NA
141	141	72	<b>SLY &amp; THE FAMILY STONE'S GREATEST HITS</b> Epic KE 30325 (CBS)			
142	134	51	<b>PARTRIDGE FAMILY</b> Up to Date Bell 6059			
143	139	19	<b>ROD STUART ALBUM</b> Mercury SR 61327			NA
144	146	6	<b>RAY CONNIF &amp; THE SINGERS</b> I'd Like to Teach the World to Sing Columbia KC 31220			
145	131	5	<b>CAPTAIN BEEFHEART</b> Spotlight Kid Reprise MS 2050			
146	127	79	<b>CARPENTERS</b> Close to You A&M SP 4271			
147	149	13	<b>PAUL WILLIAMS</b> Just An Old Fashioned Love Song A&M SP 4327			NA
148	135	110	<b>CHICAGO</b> Columbia KGP 24			
★	—	1	<b>VENTURES</b> Joy United Artists UAS 5575			NA
★	—	1	<b>LETTERMEN 1</b> Capitol SW 11010			NA
151	140	11	<b>DIAMONDS ARE FOREVER</b> Soundtrack United Artists UAS 5220			
152	138	56	<b>THREE DOG NIGHT</b> Golden Biscuits Dunhill DS 50098			
153	158	14	<b>RICHARD HARRIS</b> My Boy Dunhill DSX 50116			NA
154	154	37	<b>DONNY OSMOND</b> MGM SE 4782			NA
155	151	23	<b>JACKSON 5/SOUNDTRACK</b> Goin' Back to Indiana Motown M 742 L			NA
156	110	16	<b>BOBBY WOMACK</b> Communications United Artists UAS 5539			
157	169	4	<b>KEITH EMERSON WITH THE MICE</b> Mercury SRM 26500			NA NA
158	156	26	<b>ARETHA FRANKLIN</b> Aretha's Greatest Hits Atlantic SD 8295			NA
★	175	3	<b>CANNED HEAT</b> Historical Figures & Ancient Heads United Artists UAS 5557			NA
160	116	31	<b>CHI-LITES</b> (For God's Sake) Give More Power to the People Brunswick BL 754170			NA
161	148	7	<b>DENISE LaSALLE</b> Trapped By a Thing Called Love Westbound WB 2012 (Chess/Janus)			NA
162	136	13	<b>MILES DAVIS</b> Live-Evil Columbia G 30954			
163	164	16	<b>URIAH HEPP</b> Look at Yourself Mercury SRM 1-614			NA
164	174	3	<b>CRUSADERS I</b> 1 Blue Thumb BTS 6001 (Famous)			NA
165	159	17	<b>SONNY &amp; CHER</b> Best of Atco SD 33-219			NA
166	172	14	<b>KINKS</b> Musswell Hillbillies RCA LSP 4644			NA
167	165	17	<b>COMMANDER CODY &amp; HIS LOST PLANET ARMEN</b> Ozone Paramount PAS 6017			NA
168	150	13	<b>WILSON PICKETT</b> Don't Knock My Love Atlantic SD 8300			NA
169	133	16	<b>JOHN DENVER</b> Aerie RCA LSP 4607			NA

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet).

TAPE PACKAGES AVAILABLE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	8-TRACK	CASSETTE	REEL TO REEL
170	152	7	<b>JOHNNY MATHIS</b> In Person at Las Vegas Columbia KG 30979			
171	178	5	<b>POTLIQUOR</b> Levee Blues Janus JLS 53033			NA
172	176	3	<b>PETER YARROW</b> Peter Warner Bros. BS 2599			
173	173	5	<b>\$</b> Soundtrack/Quincy Jones Reprise MS 2051			
174	155	9	<b>BILLY PRESTON</b> I Wrote a Simple Song A&M SP 3507			NA
175	163	6	<b>LINDA RONSTADT</b> Capitol SMAS 635			NA
176	181	10	<b>LUTHER INGRAM</b> I've Been Here All the Time KoKo MOS 2201 (Stax/Volt)			
★	—	1	<b>HARRY CHAPIN</b> Heads & Tales Elektra EKS 75023			
178	180	16	<b>SEALS &amp; CROFTS</b> Year of Sunday Warner Bros. BS 2568			
179	179	7	<b>NITTY GRITTY DIRT BAND</b> All the Good Times United Artists UAS 5553			
180	160	5	<b>JAMES LAST</b> Music From Across the Way Polydor PD 5505			NA
181	185	3	<b>OHIO PLAYERS</b> Pain Westbound WB 2015 (Chess/Janus)			NA
182	177	7	<b>FAMILY</b> Fearless United Artists UAS 5562			NA
183	—	1	<b>HOT TUNA</b> Burgers Grunt PTR 1004 (RCA)			NA
184	187	7	<b>RAY STEVENS</b> Turn Your Radio On Barnaby Z 30809 (CBS)			NA
185	199	8	<b>MAHAVISHNU ORCH/JOHN McLAUGHLIN</b> The Inner Mounting Flame Columbia KC 31067			NA NA
186	191	3	<b>QUINCY JONES</b> Ndeda Mercury SRM 2-623			NA
187	193	2	<b>PERSUADERS</b> Thin Line Between Love & Hate, Win Or Lose SD 330387 (Atlantic)			NA
188	—	1	<b>SPIRIT</b> Feedback Epic KE 31175 (CBS)			
189	189	7	<b>P G &amp; E</b> Columbia C 30362			NA
190	186	4	<b>LOU RAWLS</b> Silk & Soul MGM SE 4809			NA
191	195	8	<b>FREE MOVEMENT</b> I've Found Someone of My Own Columbia KC 31136			NA
192	190	15	<b>IT'S A BEAUTIFUL DAY</b> Choice Quality Stuff/Anytime Columbia KC 30734			NA
193	—	1	<b>ESTHER PHILIPS</b> From a Whisper To A Scream Kudu KU 05 (CTI)			NA
194	200	2	<b>MICHEL LEGRAND</b> "Brian's Song" Themes & Variations Bell 6071			NA
195	198	3	<b>BOBBY SHORT LOVES COLE PORTER</b> Atlantic SD 2-606			NA
196	—	1	<b>KENNY LOGGINS WITH JIM MESSINA</b> Sittin' In Columbia C 31044			NA
197	—	1	<b>JAMES GANG</b> Straight Shooter ABC ABCX 741			NA
198	—	1	<b>JACKSON BROWNE</b> Asylum SD 5051 (Atlantic)			NA
199	—	1	<b>SHIRLEY BASSEY</b> I Capricorn United Artists UAS 5565			NA
200	—	1	<b>VARIOUS ARTISTS</b> The Music People Columbia C3X 31280			NA

### TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	32, 95
America	2
Apollo 100	48
Badfinger	51
Shirley Bassey	199
Leonard Bernstein	114
Black Oak Arkansas	116
Black Sabbath	91, 121
Blood, Sweat & Tears	58
Bread	7
James Brown	61
Jackson Browne	198
Jerry Butler	123
J.J. Cale	71
Canned Heat	159
Jim Capaldi	92
Captain Beefheart	145
George Carlin	31
Carpenters	45, 146
David Cassidy	18
Harry Chapin	177
Cheech & Chong	28
Cher	67
Chicago	34, 148
Chi-Lites	160
Dennis Coffey	75
Commander Cody	167

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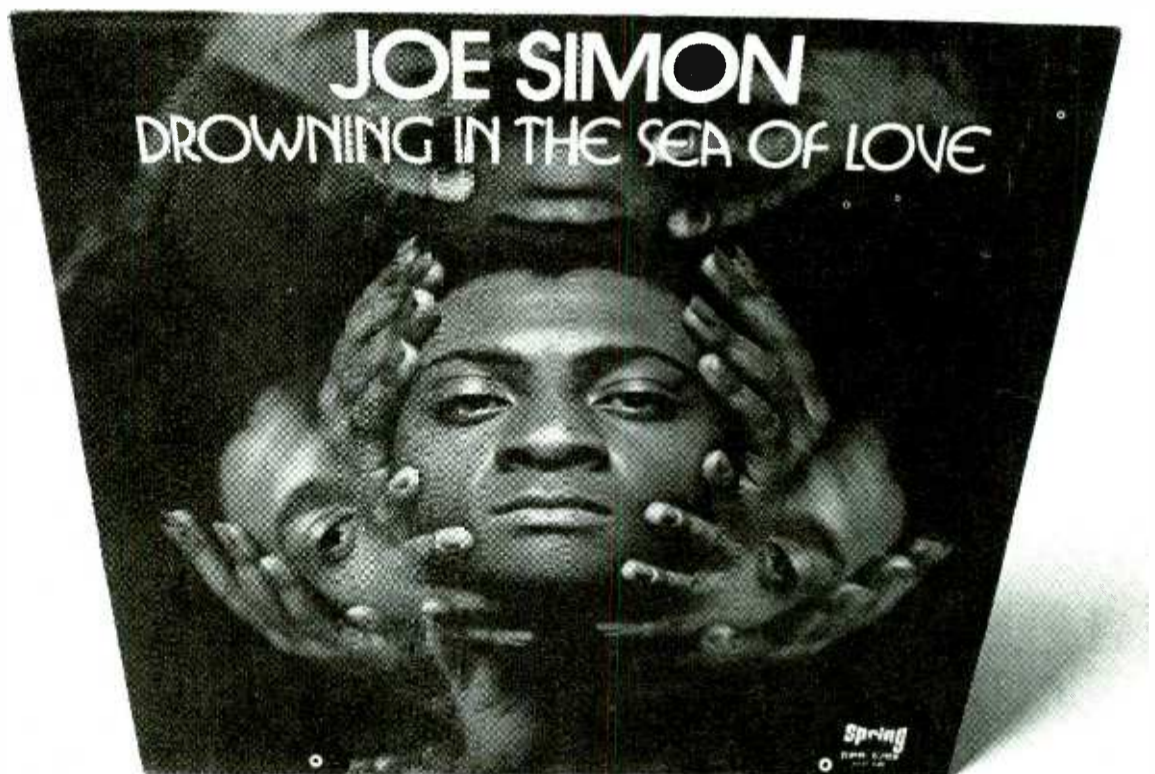
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**Joe Simon's new single is**  
**"Pool Of Bad Luck"** SPR 124  
**and it's from Joe Simon's new album**  
**"Drowning In The Sea Of Love"** SPR 5702



**Simon Sings—Simon Sells**

Spring Records, Cassettes and 8-Track Cartridges are distributed in the U.S.A. by Polydor Incorporated.

RECORD REVIEW

**Fantasy Repackaged Jazz Albums Are 'Impressive'**

NEW YORK—In the first major release from the Prestige vaults, recently acquired, Fantasy Records has released eight two LP sets, repackaging some of the major names from the jazz line, with an added bonus of a couple of double album sets from the old Fantasy-Debut catalog.

Charlie Parker (PR 24009) is reissued with two small groups (one featuring a fledgling Miles Davis) recorded live and originally issued as "Bird at St. Nick's" and "On 52nd Street." Recorded on a wire recorder, the sound is low-fi, but hi-quality Parker. Charles Mingus (PR 24010)—currently actively recording again also has some of his early Debut tracks refurbished and the twin LPs contain some familiar Mingus

The Miles Davis set (PR 24001) combined two definitive Davis Quintet albums, "Cookin'" and "Relaxin'" which has Davis equally matched with John Coltrane's tenor and some superb Paul Chambers bass work. Complete for the first time also are the Modern Jazz Quartet (PR 24005) first recordings—the "Django," "Concorde," "Vendome" sets, that show the firm roots of this 20 year old Quartet.

Tenor freaks can get off on John Coltrane (PR 24003)—the Davis group without Miles—Sonny Rolins (PR 24004), which has him working out with everybody from Clifford Brown to the MJQ. Yusef Lateef (PR 24007), although Lateef is also featured on flute, oboe and argol and the first sessions of the late Eric Dolphy (PR 24008).

**Sparrow Release In U.S., England**

NEW YORK — Sparrow, a new English group, will have their debut single "Rainsun Song" released simultaneously in the U.S. and Great Britain on the Spark label. The group consists of Elaine Page, Jonathan Bergman, David Frankle and Mickey Keen.

**London Deals With York, Greenwich Gramophone**

NEW YORK — London Records has set releasing deals for product due from the York and Greenwich Gramophone labels of Great Britain.

London will issue the first of a series of disks from Deke Arlon's York Records Ltd. which has recorded a quintet called Wooden Horse and which will appear on the Deram label. London has the U.S. and Canadian distribution rights to the York product.

The deal for distribution of the newly formed Greenwich Gramo-

phone label was made with composer-conductor Les Reed. Open Road will be the first group to set the Greenwich Gramophone-London tie rolling. London also has a deal with Reed's Chapter One label. The latest release on Chapter One will be a single entitled "Gold" singer-songwriter Roger James.

In connection with the York Records deal, upcoming are releases by two other acts, the Settlers, a folk-based group, and singer Michael Blount.

**Hughes LP Out On Double-Slot**

LOS ANGELES — "Will the Real Howard Hughes Please Stand Up?" a comedy album featuring Dave Barry as the elusive multimillionaire and Selma Diamond, has been released by Double-Shot Records. The label has been inactive for the past 18 months but previously had gold singles with the Count Five's "Psychotic Reaction" and "Gimme Little Sign" by Brenton Wood.



• Continued from page 8

Records, aimed primarily at the development of new talent. Distribution arrangements are being made, and President Pat Costa hopes to be underway this spring.

Ultra-Sonic Quickies: At Ultra-Sonic, in Hempstead, Long Island, Shadow Morton has brought in GNP for Metromedia, with Bill Stahl engineering. Morton also produced Cynara for Scepter, with Mike Colchamiro engineering, and David Baretto's latest single is being mixed there.



AT A reception for Asylum label singer Joni Mitchell are, left to right, fellow Asylum singer, David Blue, Elliot Roberts, partner in Geffen-Roberts Management and Asylum Records, Jerry Greenberg, senior vice president, general manager, Atlantic Records, David Geffen, partner Geffen-Roberts, and Asylum Records, and Miss Mitchell's manager, Vic O'Gilvie, director, artists relations, Atlantic Records and Joni Mitchell.

**FM ACTION**

**TODD RUNDGREN, "Something/Anything," Bearsville.**

Cuts: "I Saw The Light," "Black Maria," "It Takes Two To Tango," "Breathless," "Wouldn't Have Made Any Difference."

Stations: WBRU-FM, WKTK-FM, WHCN-FM

**WILD TURKEY, "Battle Hymn," Warner Bros.**

Cuts: "One Sole Survivor,"

Stations: KFML-FM

**R.E.O. SPEEDWAGON, "R.E.O. Speedwagon," Epic**

Cuts: "Sophisticated Lady."

Stations: WVUD-FM

**MIKE QUARTO JAM BAND, "Paintings," Evolution**

Cuts: "Time Spent In Dreams," "Court Of the Crimson King,"

Stations: WNCR-FM, WVUD-FM, WMMR-FM

**SHELLY NEMETZ, "The Family," Fantasy (Single)**

Stations: KSAN-FM

**STEVIE WONDER, "Music Of My Mind," Tamla**

Cuts: All

Stations: WCBS-FM, WDAS-FM, KMET-FM

**RUFUS THOMAS, "Did You Heard Me" Stax**

Cuts: All

Stations: KMET-FM

**CREAM, "Live, Volume II," Atco**

Stations: KMET-FM

**TOM SCOTT, "Great Scott" A&M**

Cuts: "Maliba," "Da Honey Dance," "Woodstock," "Mantra."

Stations: KOL-FM, KZAP-FM

**STEVE MILLER, "Recall From The Beginning," Capitol**

Cuts: "Journey From Eden," "Fandango," "Enter Maurice,"

Stations: KFML-FM, KOL-FM, KMET-FM, KSAN-FM

**EDDY SENAY, "Hot Thang," Sussex**

Cuts: "Down Home," "Ain't No Sunshine," "Hot Thang," "Zambezi," "Jubo."

Stations: KSAN-FM, KMET-FM

**COLUMBIA SYMPHONY, "The Varese Album," Columbia**

Stations: KWFM-FM

**BRINSLEY SWARTZ, "Silver Pistol," UA**

Cuts: "Egypt," "Rocking Chair,"

Stations: KZAP-FM, KMET-FM, KWFM-FM

**KING CURTIS, "Everybody's Talkin' " Atco**

Cuts: "Groove Me," "Everybody's Talkin'," "If I Were A Carpenter."

Stations: KWFM-FM, KZAP-FM, WMMR-FM

**DENNIS COFFEY, "Going For Myself," Sussex**

Cuts: "Can You Feel It," "Ride Satty Ride," "Midnight Blue," "Man And Boy," "Toast And Jam."

Stations: KSAN-FM, WKTK-FM

**COLIN BLUMSTONE, "One Year," Epic**

Cuts: Side One

Stations: KOL-FM

**NICK DRAKE, "Pink Moon," Island (Import)**

Stations: KMET-FM

**EVERLY BROTHERS, "Stories We Could Tell," RCA**

Cuts: "Mandolin Wind," "Stories We Could Tell," "Brand New Tennessee."

Stations: WMMR-FM, WKTK-FM

**PHAROAH SANDERS, "Black Unity," Impulse**

Cuts: All

Stations: WKTK-FM

**CHARLIE MINGUS, "Let My Children Hear Music," Columbia**

Cuts: All

Stations: KMET-FM

**JOHN ROMAN JACKSON, "John Roman Jackson," Oak**

Cuts: All

Stations: KOL-FM

**LEDA COHEN, "Leads," Poppy**

Stations: WMIR-FM

**JOE TEX, "From The Roots Came The Rapper," Atlantic**

Stations: KMET-FM

**EDGAR WINTER AND THE WHITE TRASH, "Roadwork," Epic**

Cuts: "Jive, Jive Jive," "Turn On Your Love Light," "Back In The USA."

Stations: KOL-FM, WEBN-FM, KMET-FM

**EMIL NITRATE and the Poppers, Snap "Emil Nitrate and the Poppers," Snap**

Cuts: "It Smells Like Feet."

Stations: WEBN-FM

**BOBBY WHITLOCK, "Bobby Whitlock," Dunhill**

Cuts: "Where There's A Will . . ." "Back In My Life Again," "The Scenery Has Slowly Changed."

Stations: WKTK-FM, WGLD-FM

**MIKE NICHOLS/ELAINE MAY, "Retrospect," Mercury**

Stations: WNMR-FM

**IDRIS MOHAMMED, "Peace & Rhythm," Prestige**

Cuts: "Peace," "Brother You Know You're Doing Wrong," and "Rhythm."

Stations: KOL-FM, WDAS-FM

**JOE BATANN, "St. Latin's Day Massacre," Fania**

Cuts: "I Wish You Love."

Stations: WDAS-FM

**HOT TUNA, "Burgers," Grunt**

Cuts: "Sea Child," "Keep On Truckin'," "True Religion."

Stations: WHCH-FM, WGLD-FM, WKTK-FM, KZAP-FM, KWFM-FM

**JAMES GANG, "Straight Shooter," ABC**

Cuts: "Hick Back Man," "Get Her Back Again," "I'll Tell You Why," "My Door Is Open."

Stations: WCBS-FM, KOL-FM, FWKM-FM

**DOC WATSON, "Elementary Doc Watson," Poppy**

Cuts: All

Stations: WMMR-FM, KZAP-FM, KOL-FM

**A L L M A N BROTHERS, "Eat A Peach," Capricorn**

Cuts: Mountain Jam," "Ain't Wastin' Time No More," "One Way Out," "Blue Sky."

Stations: KWFM-FM, WGLD-FM, KZAP-FM, WKTK-FM, WMIR-FM

**HUMBLE PIE, "Smokin'," A&M**

Cuts: All

Stations: KMET-FM

**GORDON LIGHTFOOT, "Don Quixote," Reprise**

Cuts: "Ode To Big Blue," "Don Quixote," "Christian Island," "Ordinary Man," "Beautiful."

Stations: WNCR-FM, WMMR-FM, KINK-FM, KZAP-FM

**BERNARD PURDIE, "Shaft," Prestige**

Cuts: "Way Back Home," "Shaft," "Butterfingers," "Attica."

Stations: KOL-FM, KZAP-FM

**MIKE SEEGER, "Music From True Vine," Mercury**

Cuts: All

Stations: WBRU

**J. F. MURPHY AND SALT, "J.F. Murphy and Salt," Elektra**

Cuts: "If Wishes Were Horses," "Kansas City," "Soft September."

Stations: WBRU-FM, KINK-FM

**HOWARD TATE, "Howard Tate," Atlantic**

Cuts: All

Stations: WBRU-FM

**THE WACKERS, "Hot Wacks," Elektra**

Cuts: All

Stations: WBRU-FM

**XIT, "Plight Of The Redman," Rare Earth**

Cuts: "I Am Happy About You," "End?"

Stations: KWFM-FM

**AL KOOPER, "The Monkey Time," Columbia (Single)**

Stations: KWFM-FM

**RASCALS, "Brother Tree," Columbia (Single)**

Stations: KWFM-FM

**EARTH QUAKE, "I Get The Sweetest Feeling," A&M (Single)**

Stations: KWFM

**JUKIN BONE, "Whiskey Woman," RCA**

Cuts: "Whiskey Woman," "Let Loose," "Jungle Fever," "Goin' Down."

Stations: WCBS-FM

**PARRISH AND GURVITZ, "Parrish and Gurvitz," Decca**

Cuts: "Libra," "I've Got Time," "More Than Life."

Stations: WCBS-FM

**LEE MICHAELS, "Space and First Takes," A&M**

Cuts: All

Stations: WNCR-FM

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; Atlanta: Steve Russell, KWFM-FM, Tucson; Seth Mason, WNCR-FM, Cleveland; John Rodman, WBRU-FM, Providence; Bruce Funkhouser, KINK-FM, Portland; Ken Wardell, KZAP-FM, Sacramento; Tom Trunnell, KFML-FM, Denver; Richard Kimball, KMET-FM, Los Angeles; Steve Downes, WVUD-FM, Dayton; Frank Wood, WEBN-FM, Cincinnati. These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

when answering ads . . .

Say You Saw It in Billboard

**Taxi**  
is  
**The Hit Single**  
from  
**The Debut Album**

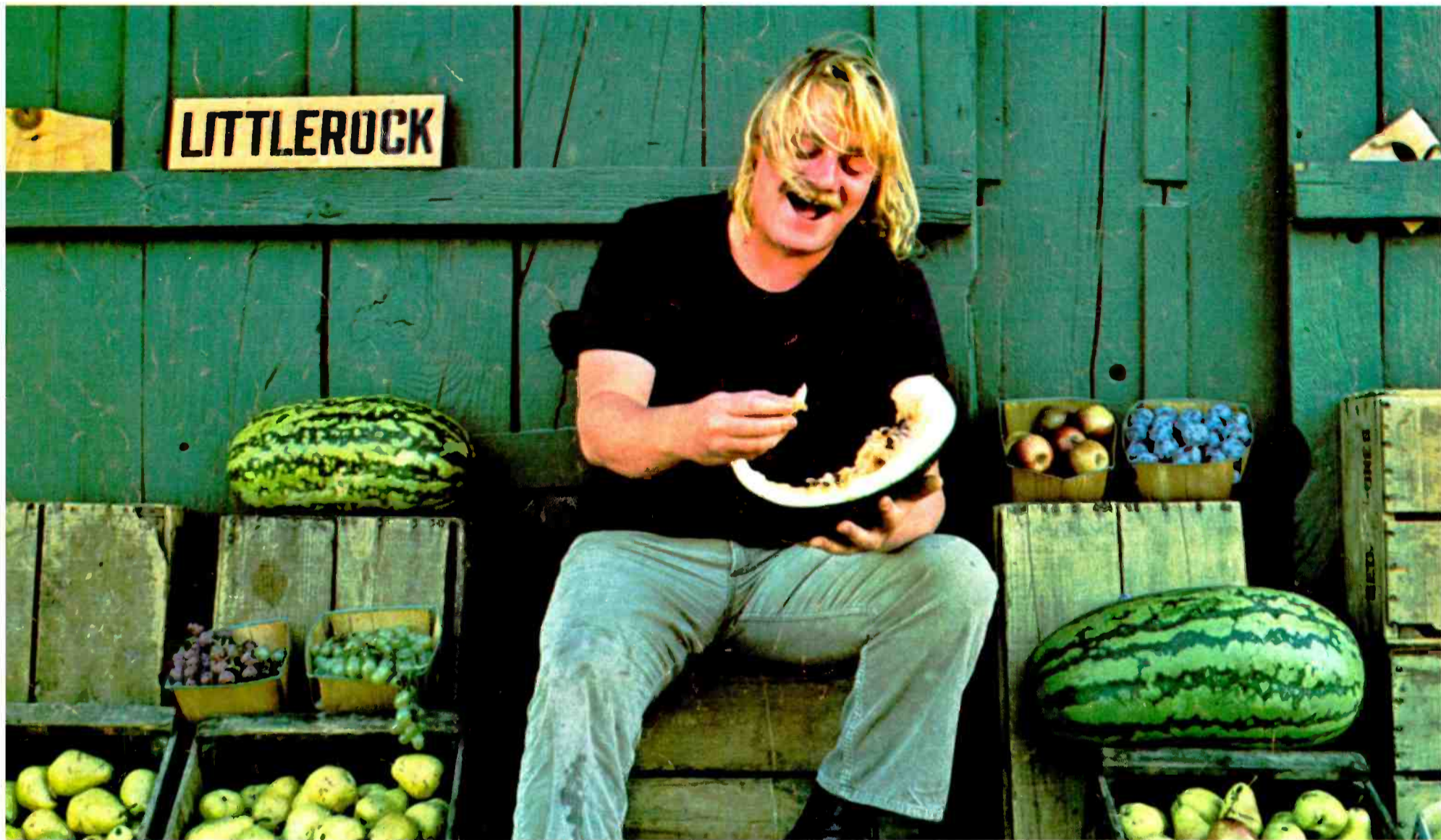
**"Heads & Tales"**  
by  
**Harry Chapin**

"Taxi"/The first single by Harry Chapin/EK-45770  
"Heads And Tales"/The first album by Harry Chapin/EKS-75023  
Produced by Jac Holzman

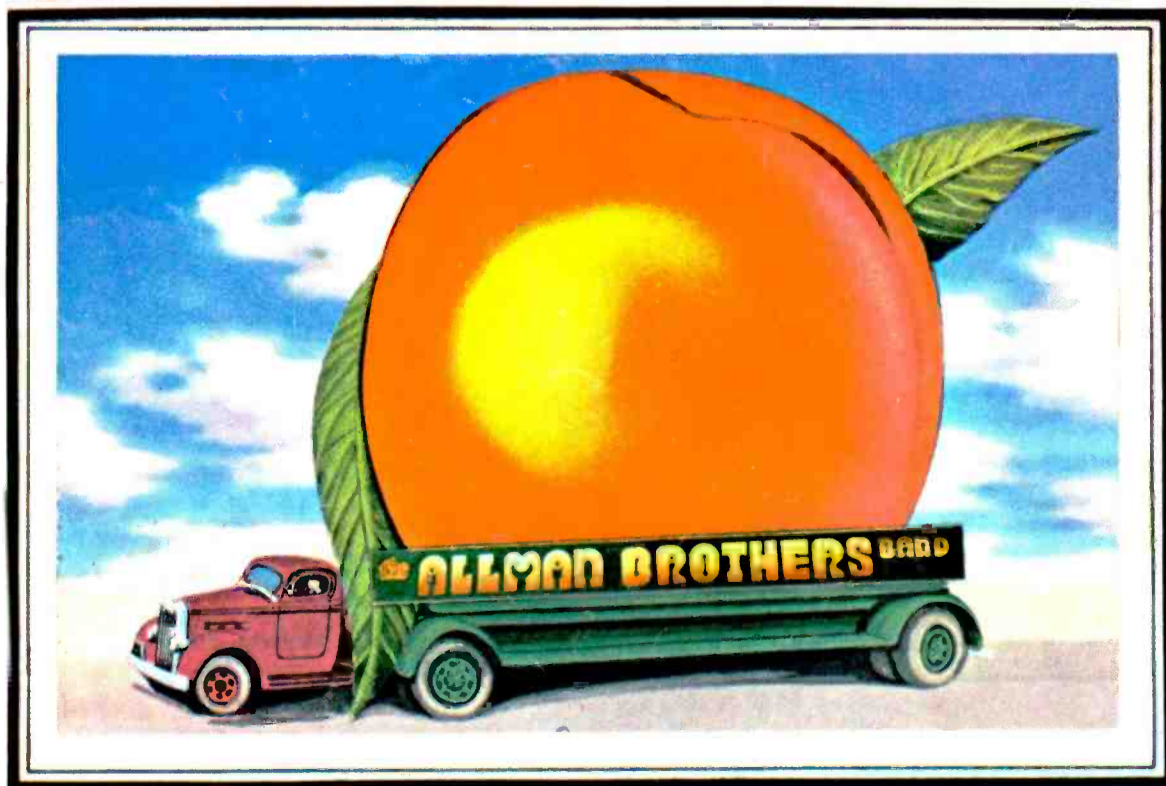


# New mouth waterers.

"Dinnertime"  
by the ballsy-voiced  
ALEX TAYLOR.



"Eat a Peach."  
Two LPs of rock dynamite from the  
ALLMAN BAND.



Both from Capricorn,  
via Warner Bros. Records. If you Think Things Could Be Better,  
Register To Vote. Or Else.