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TAPE/AUDIO/VIDEO PAGE 28

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FCC's Ray To Clear Payola Air At Forum

LOS ANGELES—William B. Ray, chief of the complaints and compliances division of the Federal Communications Commission, will clear the air on the topic of payola as a speaker of the fifth annual Billboard Radio Programming Forum which will be held here Aug. 17-19 at the Century Plaza Hotel. Ray will be luncheon speaker on Aug. 18.

Seven other new speakers, including new commissioner Ben Hooks of the FCC, have been slated for the three-day Forum, the largest educational radio programming meeting of its kind. Also speaking will be Paul Drew, programming consultant from Washington, D.C.; Pat O'Day, general manager of KJR, Seattle; Sonny Melendrez, operations manager of KTSA in San Antonio; Jack Thayer, general manager of WSAR in Cleveland; Don Graham, director of special projects for Chess/Janus Records, Los Angeles; and Dick Orkin, originator for the "Tooth Fairy" series and the "Chickenman" series, Chicago Radio Syndicate, Chicago.

Previously committed to speak during the Forum were: Mike Curb, president of MGM Records and leader of the Mike Curb Congregation; Jackie DeShannon, Atlantic Records artist; Smokey Robinson, vice president of Motown Records and an artist and

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NARM Spearheads Drive To Help Flood Victims

By PAUL ACKERMAN

NEW YORK—A massive all-industry drive to aid record and tape retailers whose businesses have been partially or totally wiped out by the recent floods is being spearheaded by NARM executive director Jules Malamud, NARM president Dave Press and the organization's board of directors. As of press time, the NARM executives had already contacted the organization's manufacturers' advisory committee. Committeemen were in full agreement as to the desirability of aiding flood victims in the affected areas, namely Florida, Virginia, Maryland, Pennsylvania, New York and the District of Columbia.

Malamud stated: "We are work-

ing closely with the record manufacturers, vendors of fixtures and accessories, even pressing plants . . . and we are drawing up a plan whereby damaged stock and fixtures may be replenished at cost. We are also hopeful that the victimized businesses will be granted extensive dating, possibly a 60-day moratorium on bills." Malamud added that NARM is

working out these plans in conjunction with representatives of all industry segments. He indicated that final decisions would be up to branches, local distributors, rack-jobbers, rather than a central group.

Overall Plan

Malamud noted that the overall plan would be flexible and would

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RCA Sets 'Satellite' Service For 3 Areas

NEW YORK—The effort to speed service and facilitate lines of supply for RCA recorded product, outlined earlier this year by Gene Settler, vice president and director of marketing (Billboard, March 4), took a big step forward with the announcement this week of south and southwest and New England penetration by the firm.

Settler's announcement confirms an earlier report (Billboard, June 17) regarding the extension of RCA's branch entity, Music Two, which began over a year ago with the opening of a Cleveland outlet.

Settler said the northeast direct distribution unit will be served by the Rockaway, N.J. plant, with district manager Ron Schwitzer, former Charlotte fieldman, as chief. Regional sales manager Frank O'Donnell remains in New York City. Boston fieldman Rich Atkinson is being made Boston sales manager. Resident salesmen

will operate from Hartford and upstate New York.

A Music Two satellite service center, a local sales branch and the southeast regional sales office will be located in Atlanta. Charlie Hall, formerly Boston fieldman, will be district sales manager, while Charlie Smith, former Atlanta fieldman, will be local sales manager, with Mike Krause, ex-sales administrative manager in New York, as regional sales manager. Fred Love, former Miami fieldman, becomes Miami sales manager, while Larry Gallagher, former Dallas fieldman, becomes Memphis manager. There will be resident salesmen in Nashville, Charlotte and Jacksonville.

The satellite center in Dallas, headed by Warner Pagliara, former Famous Music marketing director, will serve Tulsa, Oklahoma City, Houston, San Antonio, Den-

(Continued on page 17)

'Q' Adds To P Copyright Problems

By MILDRED HALL

WASHINGTON — Quadrasonic sound has presented the Copyright Office with a brand new question as the office goes into its fifth month of registry for the new recordings eligible for copyright: Does a new quadrasonic mix of an older, non-copyrighted recording, constitute a valid basis for copyright of a recording made before Feb. 15, 1972? The Copyright Office, as of this writing, is undecided, and is holding applications for new copyright where the basis of the claim is only the new four-channel mix.

Mrs. Dorothy P. Keziah, head of the Examining Division of the Music Section of the Copyright Office, said they are looking for answers

to the question of whether re-mixing the older stereo recording into four-channel sound involves creative authorship—or is it only a mechanical operation?

A new recording session in quadrasonic sound resulting in a master made on or after the Feb. 15 effective date for copyright of recordings, would clearly entitle the resulting work to copyright. Otherwise, the law calls for substantial revision, editing or addition of new material to take out copyright as a "new work." In an earlier publication (Circular 56), the Copyright Office indicated that a simple "re-channel" from monaural to stereo, of the same series of sounds would not be enough.

Seeks Comment

The Copyright Office is soliciting comment, and asking the sound engineers to describe exactly what they have done when changing a stereo (and non-copyrighted) recording into the new sound. Step-by-step details are the only way the government agency can determine if real authorship is involved in this peculiar circumstance of an electronic era.

The sudden necessity for paper work and keeping careful records is dismaying to the sound engineers, and to almost everyone involved in recording. But as Mrs. Keziah points out, the present and future security of a copyright depends on having the all-important details of who, when, where and how spelled out in the registration.

The numbers of applications are mounting rapidly. By mid-April

they were running as high as 250 a week, and a plateau of 350 is developing—with a fair percentage of correctable mistakes, and some more serious ones on the applications that have to be sent back. Completed registry as of June numbered 612 new recording copy-

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Spotlight on
France
See Page F-1

Budget Battle Flares in U.K.

By BRIAN MULLIGAN

Staff Member, Music Week

LONDON—The battle is heating for Britain's \$27-million budget record market. Next week, the Stereo Gold Award label, distributed through the Record Merchandisers, rack company, will be re-launched at a price-cutting \$1.25—putting 12-inch albums on a par with the retail price of singles here.

Behind this bold move, destined to provoke some reassessment of marketing tactics by competing

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Fla. Piracy Law Unconstitutional

By JOHN SIPPEL

MIAMI—The Florida anti-piracy statute, passed in mid-1971, was declared unconstitutional and an injunction prohibiting the state's district attorneys from using it was handed down by Federal District Judge Layton here June 12.

Layton, ruling in the case of International Tape Manufacturers' Assn. vs. Gerstein et al, also clashed head-on with recent circuit courts of appeal rulings in other cases, relative to a unauthorized duplication of sound recordings.

In his decision, speaking about the recent Ninth Circuit Court of Appeals Duchess Music decision (Billboard, March 25), Judge Layton stated: "This interpretation of the compulsory license provision is based on the misconception that because an underlying musical composition is copyrighted, the unauthorized reproduction of the performance embodied in the sound recording of that composition is, or ought to be, prohibited by the federal copyright laws.

If the law were as that court stated, then record pirates could not exist. In fact, the law is not what the Court stated."

Commenting on the 10th Circuit Court of Appeals Tape Head vs. RCA et al, he said: "Again, this court respectfully disagrees with the reasoning expressed by the Court. While conceding that Congress may not have pre-empted all state laws, common or statutory, regulating the dissemination of sound recordings, it does not follow that the absence of pre-emption validates each and every such state law."

In establishing the jurisdiction of his court in the matter, the judge stated: "This court feels that there may be an inherent jurisdiction covering the entire field of copyrights, lodged in the district courts, which, while not exclusive, may permit federal courts to hear such cases as those filed by the plaintiff in the instant action. This result may occur even where

(Continued on page 17)

(Advertisement)

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phase 4 stereo

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everywhere else too.

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RCA Records and Tapes

Simon Literary Step-Up

NEW YORK—George Simon, reporter, editor and critic in the jazz and pop fields and longtime executive director of NARAS, is stepping up his literary activity.

Simon is completing "Glenn Miller: His Official Biography" for publication in the fall of 1973 by Holt, Rinehart & Winston. Also in preparation is "The Big Bands Song Book," to be published by a major company. Simon's "The Sinatra Report," which originally

appeared in Billboard, will be published in an enlarged version, together with a Sinatra discography. A special edition of "Simon Says: The Sights and Sounds of the Swing Era" (Arlington House) will be published in England by Ian Allen.

Meanwhile, sales of "The Big Bands" (Macmillan) are mounting. There have been eight printings of the original edition, two of the enlarged edition, and the book is now published in England by Collier-Macmillan, Ltd. There are a total of 120,000 copies in print.

Simon is also being booked by Sol Hurok for a lecture series titled, "Big Bands Revisited," and he has been invited by the St. Regis Hotel here for a series of big-band openings at the St. Regis Roof starting Thursday 6. Simon is also working on plans for a jazz record club in conjunction with a top publication, and he has stepped up his consultant and advisory work for the Newport Jazz Festival and various TV and radio programs.

Para, Dot in GRT Tape Deal

NEW YORK — Famous Music Corp.'s Paramount and Dot labels and GRT Music Tapes have concluded an exclusive tape licensing agreement, which includes all forms of pre-recorded tapes from the two Famous Music labels.

"GRT will maximize our tape sales potential," said Tony Martell, president of Famous Music, "while insuring that our present independent distribution network will continue distributing our tape products."

Blue Thumb Records and the Family Productions label will continue to be distributed through Ampex. During the last three years, Famous Music has been manufacturing and distributing its own tapes.

Hint Regan For 20th-Fox

LOS ANGELES—20th Century-Fox has already begun expanding its music activities and will shortly announce the name of its new record label.

Herb Eiseman is head of the music publishing activities and last week officials of the firm were talking with Russ Regan, general manager of Uni Records, to assume control of the 20th label. The firm is moving into larger quarters this week. The head of the new label will begin work July 15.

'Evolution' Gets 2 N.Y. Stagings

NEW YORK—Jon Hendricks' "Evolution of the Blues" will be performed twice at Town Hall, Tuesday (4) with Hendricks supported by a half-dozen jazz artists and a full gospel choir. "Evolution" was first performed at the 1961 Monterey Jazz Festival, when Miriam Makeba, Jimmy Witherspoon and Odetta were in the cast.

Living in London for the past decade, Hendricks revived "Evolution" there last Christmas, performing with members of his own family.

Lighting and direction for the Town Hall show is by George Margo, costumes by Judith Hendricks. The production is presented by Hendricks Music Inc. in association with Aziz Latif.

AFM Renews Davis, Ballard

HONOLULU—Hal C. Davis, president, and Stanley Ballard, secretary-treasurer, were re-elected by acclamation at the 75th annual convention of the American Federation of Musicians held here last week.

More Late News
See Page 62

WEA & Cap Revise Dealer, Mass-Users' LP & 45 Price

By BOB KIRSCH and NAT FREEDLAND

LOS ANGELES—Capitol Records and the Warner Bros. Elektra and Atlantic labels last week set six-cent wholesale price increases for albums listing at \$5.98.

The Warner-Elektra-Atlantic distribution prices to racks and volume one-stops has gone from \$2.82 to \$2.88. Capitol's base wholesale price for a \$5.98 list album went \$2.80 to \$2.86.

The WEA increase began July 3 and is overall 1½ percent for each price category of albums. The company was granted permission to raise prices up to 2.3 percent by the Federal Wage & Price Administration over a month ago, as previously reported in Billboard.

In addition, wholesale singles prices have been raised 1 cent per

unit. But there is no increase in WEA tape prices. Warner Bros. has adopted tape price coding with the new Alice Cooper "School's Out" cartridges and cassettes. Elektra and Atlantic have not yet followed suit, although all WEA album product has been price coded on the spine since February.

WEA declined to outline all its price levels. But wholesale pricing for each retail list category has now been reclassified within only two sections of subdistributors and dealers. A user who buys in box-lot volume can qualify for the sub-distributor price if no warehouse picking is necessary for the order.

The new WEA dealer price for a \$5.98 album is now \$3.07. There had previously been two basic deal-

er prices depending on volume, \$2.91 and \$3.06.

WEA president Joel Friedman said, "There are no further plans for any more price raises. This current increase was made so that our product would remain priced competitively with other companies."

DIP Dropped

Capitol Records has phased out its Dealer Incentive Policy (DIP) as well as raising subdistributor prices effective July 1.

Under the new Capitol dealer plan, prices will be \$3.06 for a list \$5.98 album, \$3.57 for a list \$6.98 and \$4.49 for a list \$7.98.

Under DIP, dealers, who met a certain quota, would qualify for discounts from the standard price card of \$3.17. Under the plan, dealers would not know until the end of the fiscal quarter the exact rate of discount. Price under DIP for a \$6.98 list was \$3.70 and \$4.72 for a \$7.98 list.

For subdistributors, price changes are as follows: up from \$2.80 to \$2.86 for a \$5.98 list; up from \$3.27 to \$3.34 for a \$6.98 list; and up from \$4.12 to \$4.17 for a \$7.98 list.

Tape pricing has also changed, with a \$6.98 list now available to the dealer at \$3.93 and to the sub-distributor at \$3.65, from \$3.60.

Dealer and subdistributor prices on the \$2.98 list Seraphim line remain the same.

UA Pub Buys Columbine Firm

NEW YORK — United Artists Music Publishing Group has acquired Townes Van Zandt's Columbine Music and has secured title to all past and future Van Zandt compositions, said UAMP's president, Murray Deutsch. Van Zandt (Poppy Records) will also be submitted to score films and write title tunes for UA films.

Under the agreement, the UA Group will publish his new LP release "High Low and in Between."

Van Zandt will remain as president of Columbine Music.

Event Records Reactivated

NEW YORK—Event Records, created four years ago as a sister label to Spring, has been reactivated, according to Jules Rifkind, president.

He said that the label's new release "I'll See You on Sunday" with Gus Mancini and Neal Fox will set the future direction of Event in the pop field.

"An original release, 'Medicine Man,' was a success for Event," he continued, "but we decided to concentrate mainly on Spring at the time." He said that with Spring a success in r&b and with new potential in pop available, he decided to utilize Event in the pop market. The label is distributed by Polydor, Inc.

Chappell & Scepter Deal

NEW YORK—Chappell & Co. and Scepter Records have concluded a U.S. and Canada printing rights deal for Our Children's Music (BMI) and Goff-Green Music (ASCAP), Scepter's publishing affiliates.

Initiating the deal is the folio "Hand in Hand," which includes "Put Your Hand in the Hand" which won Ms. Caesar the 1971 Grammy Award for Best Soul Gospel Performance. Also in the book are songs recorded by Ms. Caesar ("Steal Away," "At the Cross") and other originals. A Shirley Caesar choral series will follow the folio.

Vanguard, Hopi In 2-Fold Deal

NEW YORK — Vanguard Records has signed a production/distribution deal with Hopi Records of Toronto for the U.S.

Hopi, a division of Mort Ross Productions Inc., will bring to VR an initial roster of six artists. These are Lana Cantrell, with her first release under the Hopi label. James Robert Ambrose, Leigh Ashford, Mother Load, Larry Godfrey and Artie Kaplan. Godfrey and Kaplan will record their debut albums this summer at VR studios here.

The long-term contract agreement, effective this month, calls for a minimum of eight LP's and 12 singles per year from Hopi. Negotiations were handled by Maynard Solomon, president of VR, and Mort Ross, president, and Mike Levine, vice president, of Hopi.



ART GROBART, LEFT, who heads his own record business consultant firm, presents a plaque to Herman Platt, center, for his many philanthropic years as a leading retailer of music, TV and major appliances in southern California. Platt was honored with the establishment of a research fellowship in his name at City of Hope, Duarte, Calif., at a recent industry-wide dinner which raised over \$130,000. Billboard publisher Hal Cook is at the right. Combined industry dinner will be an annual affair.

Quantity Doesn't Daunt Alexenburg

NEW YORK — Epic Records vice president Ron Alexenburg is not in favor of the trend toward smaller release lists. He commented "I don't care about quantity—if an artist has a piece of music to be heard, far be it from me to deny that opportunity."

Alexenburg will shortly celebrate his second anniversary at the helm of Epic and its custom labels. He states the label is going through its most successful period—having "Brandy" by Looking Glass turn into one of the label's strongest selling singles, experiencing r&b success with Gamble and Huff productions out of Philadelphia and also with product from such U.K. groups as the Hollies Argent and Jeff Beck.

Country Contributes

Country music also accounts for a good "30 to 40 percent" of business, according to Alexenburg, recalling that the label recently had eight hits on Billboard's country charts. The label is also riding with hits from Bobby Vinton and Johnny Nash.

Vinton's hit, "Sealed With a Kiss" points up a situation that Alexenburg is aware of—"material is still needed for a singer like Vinton," he says. "There is a lack of writers today, apart from the singer-writers, which is why Vinton recorded an oldie."

Alexenburg is currently working on promotion for the three-album

"Fillmore the Last Days" boxed set.

Alexenburg commented: "We may have more records than before because we insist that every record have a thorough test—not just exposure to the major markets."

Ampex Unveils New Tape Unit

NASHVILLE — Ampex introduced its new tape recorder, the MM 1100, in an unusual demonstration held in this city last week.

The inexpensive recorder was set up at the Holiday Inn-Vanderbilt, with engineers coming in by appointment to do actual work with the instrument.

The equipment is handled here through Fanta Sound, and one re-

Alexenburg considers that major radio stations with tight playlists do not give enough of a test for product. He insists that his staff go into the secondary markets also—"every record must have a real test," he says.

order was sold on the initial day of demonstration to Chip Young at the Youngen Studio.

An official of Ampex said the 16 and 24-track recorder was introduced here because "Nashville has always been the leader in buying new innovative equipment."

Johnny Rosen of Fanta described the equipment as "radical in design," and a big breakthrough for the recording industry.

J.C., Co-Authors' Expansion

LOS ANGELES—Andrew Lloyd Webber and Tim Rice, co-authors of "Jesus Christ, Superstar," are investigating the possibility of making a stage musical and record album, based on the characters of P. G. Wodehouse's famous comedy novels, featuring Jeeves the valet.

Announcements have been made that Webber and Rice's next project would be a Universal musical film of "Peter Pan." But on a short visit here to see the Universal

City outdoors production of "Superstar," Webber indicated that he and his writing partner are having some reservations about their limited scope in scoring a basically children's story such as "Peter Pan."

However, Webber and Rice might still contract to score "Peter Pan," especially if Universal signs Liza Minnelli for the title role, as is reported to be in the offing.

A&M Experimenting With TV Spots In 3-Market O'Connor LP Campaign

LOS ANGELES—A&M Records Friday (7) kicked off its first television advertising campaign with two weeks of spots for Carroll O'Connor's "Remembering You" album in three test markets. The promotion will cost some \$10,000 for TV time buys alone, said A&M chief advertising buyer Barbara Gosa.

In Seattle, 16 spots have been set for KTNT, an independent, and KIRO, the local CBS outlet. Portland's KOIN-TV, also a CBS affiliate, is scheduled for 12 spots. In both cities, the CBS network stations will carry the A&M spot during the "All in the Family" show, in which O'Connor has achieved fantastic popularity starring as the bigoted Archie Bunker.

At presstime, contracts for broadcasting some 20 spots in New York City had not been finalized, but A&M will probably be using CBS-TV, Metromedia's WNEW-TV and the RKO General station, WOR-TV.

Chain Dealer Tags

In each of the three markets, the 30-second spots will end with a dealer tag identifying local merchandiser chains who have agreed to coordinate prominent in-store displays and rack position with the TV campaign. In Seattle, the dealer tie-in is with the city's 8 Valu/Marts and in Portland with the 18 Fred Meyer outlets. In New York

City, dealer tags will be split between Sam Goody Records and the Korvette's and Alexander's department store chains.

The commercials, featuring film of O'Connor discussing his album in the recording studio, were produced by A&M's audio-visual department head, Clare Baren. The in-store displays feature a life-size cut-out of O'Connor designed by the A&M art department.

"We were talking about TV ad-

vertising as soon as the Carroll O'Connor album was ready for release," said Gosa. "It's such a ready-made approach because of his popularity with television audiences. In general, A&M regards this as an opening test for the effectiveness of TV advertising in selling our record product. For some time, I've suspected that FM radio is oversaturated with record commercials and we'd better start exploring alternate media."

Two Neophyte Labels Compare Early Notes

By NAT FREEDLAND

LOS ANGELES — "The most important thing a small record company needs is credibility," said David Geffen of Asylum Records. "At the radio stations and distributors and retailers, they must be put into the habit of expecting any new product on your label to be good."

Lee Lassef of Anthem Records has a somewhat different approach. "The most important thing for a small record company is to have people running it who can personally oversee every phase of the business. Even the major labels that are hot, like A&M, have somebody like Jerry Moss who can get effectively involved all the way through a&r, manufacturing, promotion and distribution."

Asylum and Anthem are both labels operated by two partners and only about ten months old. Each label is distributed by a major record company and, most important, Asylum and Anthem have both managed to break early releases on the charts.

"We started Asylum because we couldn't get any other label to sign Jackson Browne and Judee Sill," said Elliott Roberts, who first went into partnership with Geffen in Geffen-Roberts Management. The firm represents Joni Mitchell, Linda Ronstadt and Crosby, Stills, Nash & Young as well as just signing America.

Asylum did indeed get Jackson

Browne, a respected writer who had never recorded on his own, on the Hot 100 for 12 weeks with "Doctor, My Eyes," from his album. And the label has an even faster-rising hit with "Take It Easy," by the Eagles, a new group. As for Judee Sill, her debut album has sold a respectable 35,000. Geffen and Roberts expect her future releases to repay the expensive promotion campaign they have put forth on the artist. Still another charted Asylum album is "Jo Jo Gunne."

Geffen said, "If an artist on Asylum is good but doesn't sell big, we would never drop him from the label. For example, David Blue can stay on Asylum as long as he wants. But all our contracts are just handshakes, and acts can leave us any time they want to."

Geffen and Roberts take pride in never having had an artist leave them. Geffen said the relationship with Laura Nyro was terminated by mutual agreement after differences over terms of her renewal with Columbia Records.

As for Anthem, the label was eight months on production of its first album, "Roots & Branches," by the Dillards. "It also took us three months to sign Richard Podolor to produce the album between his Three Dog Night commitments," said Ted Feigen, Lassef's partner.

But Anthem's determination to give the Dillards their best possible shot has put the group on the Billboard chart.

Feigen and Lassef, after executive stints with Liberty and other labels, founded the White Whale label and released all the hits by the Turtles and Kenny O'Dell. They decided to phase out their first label and start over again with Anthem because of what they describe as problems in achieving effective market penetration through independent distributors.

Anthem and Asylum both agree that the best way for a small label to compete in today's market is by distribution through a major label with its own branch system. Anthem is distributed by United Artists Records' UDC distribution company. Asylum is set up as a partnership with Atlantic Records and distributed by Warner Communication's WEA branches.

"But Asylum is funded entirely by Geffen and myself, so we have total control of our product," said Roberts. "Another very important factor in starting off a label is to have enough money to last beyond your early setbacks."

Polydor to Handle Lava Distribution

NEW YORK—Polydor Inc. will handle the U.S. and worldwide distribution rights for Lava Records, Macon, Ga., in a deal concluded by Polydor president, Jerry Schoenbaum, and Alan Walden, president of Lava.

Lava single "Think About the Children" b/w "Are You Leaving Me," by Pop Brown, will be the initial release. It was introduced in Memphis.

Executive Turntable

In an expansion of its sales and promotion departments, Famous Music Corp. has appointed **Charlie Johnson** national sales manager. He will also be responsible for production coordination. Formerly national album and college promotion manager for Famous, Johnson has been director of national promotion for Polydor Records. At the same time, **Louie Neuman**, formerly national promotion director for Blue Thumb Records, has been named national album promotion manager for Famous Music's group of labels. **Thomas Sgro** has been appointed promotion manager for Columbia and Epic/Columbia custom labels for the Miami market. He has been in promotion with various distributors for several years, most recently with United Artists. Polydor has appointed four promotion men. **Richard Saunders**, previously with Jay-Kay Distributors and a promotion representative for Capitol Records, has joined Polydor as regional promotion representative for r&b product in the South. **Joseph Triscari** has been named promotion man for Denver. He formerly did promotional work for Freddy Deman Promotions. **Ted Musarro**, previously with Capitol, has become promotion man in Cleveland for Polydor, and **Phil Chett** is promotion man for Philadelphia. Chett previously worked in promotion for Phillie Soul Records.



ELLIS



KNESZ



BEKEMEIER

Don Ellis has been promoted to head of a&r for Epic Records. Formerly director, Epic a&r, East Coast, Ellis will now head Epic a&r nationally. . . . **Marty Goldrod**, who was assistant national promotion manager for Capitol, has resigned. He was national sales director for ABC/Dunhill before coming to Capitol in 1970. . . . **Jack Woodman** has been appointed GRT Music Tapes advertising and sales promotion manager, responsible for developing new marketing areas. He was previously creative director for Ampex Music Division. . . . **Gene Armond** has been named general manager of the New York office of United Artists Records. He will also retain his duties as UA national promotion director. Armond has been with UA since 1969, following promotion posts with the Kapp and GWP labels.

Dick Stone has joined Edward B. Marks Music Corp. as professional manager. Most recently with Metromedia, Stone was also general professional manager of Famous Music. . . . **Margo Knesz** has been appointed national promotion coordinator for Evolution Records. She was formerly manager of national promotion for GRT. . . . **Dyna Knight**, who has been assistant to **Dick Leahy**, Bell Records U.K. general manager, has been named product coordinator for the label. **Susan Gander**, previously receptionist/secretary at Bell, has been appointed personal secretary to Leahy. . . . **Cherly Weeks**, fashion model who was a runner-up in the Miss Black America Pageant, has been named personal assistant manager and director of Invincible Recording Co., New York. . . . **Budd Dolinger** has been appointed head of United Artists tape division. He has been with UA since April 1971, handling sales for records and recently was coordinating all phases of LP recordings.

(Continued on page 62)

Magazine Out By Evolution

NEW YORK — Evolution Records has begun publishing an information gazette designed to communicate its goals and attitudes, as well as those of the general music industry.

The monthly magazine is aimed at industry executives, distributors, sales and promotion personnel, radio stations, colleges and the press. It is being written by Evolution's sales promotion and publicity department heads.

The magazine is designed and edited by Candy Leigh of the Tomorrow Today public relations firm.

Trini Lopez's Hectic Schedule

LAS VEGAS—Trini Lopez is looking for groups and masters for his Hombre Music publishing firm.

"I'm interested in finding new talent and composers," related the 35-year-old Capitol artist.

While acting as associate producer and starring in the movie, "Antonio," filmed in Chile, he signed a Santiago recording group, Frutos del Pias, to a publishing contract. The group collaborated with Lopez on three tunes which are in the film. During his last local engagement at the Desert

Inn, Lopez viewed the rough cut of "Antonio," which he will also score.

In addition to the movie Lopez will star in a projected new television series, "For God's Sake." The singer plays a priest in an orphanage.

Placing great emphasis on diversification, Lopez is heading back to his first love, singing, with a new Capitol album, "Viva Trini Lopez." The album was first released in Spanish. Capitol now plans issuing an English version.



LENNART ANDERSSON of Grammofon AB Electra, Stockholm, presents a plaque to Andrew Lloyd Webber, right, representing more than 75,000 sales of the "Jesus Christ Superstar" album in Sweden. The rock opera LP set was on the MCA Decca label in the U.S.

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KC 31308

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Vol. 84 No. 28

General News

Letters to the Editor

Phoenix War

Dear Editor,

I thought you might be interested in a little back-alley radio war we've got cooking here in Phoenix. I've been lucky to have worked in several markets that went through radio wars while I was there (or was it because I was there?) so I'm a battle-decorated veteran. Being naturally un-erhanded and dirty doesn't hurt at all either. The great thing about a radio war is it generates excitement on the air and the big winners are the listeners.

Before I began programming KRIZ, the station did little promotion. The idea being that the sound would sell the station. As there are six other stations in Phoenix playing basically the same music as KRIZ and two others, KRUX & KUPD, full fledged Top 40 stations, it's difficult to let the music sell the station. So, enter Gerry Peterson.

We went on the "Endless Summer of '72" promotion in April. We were the first station in the

country on the promotion. I didn't advertise the fact, wanting to keep our competition in the dark as long as possible. Almost two months and over 750 winners later, our competition raised its ugly head, and whether they know it or not, the war is on!

Yesterday, KRUX put a promotion on the air going something like this: "KRUX wants to know what we can do to make your summer of '72 better. What would you like?"

Telephone voice #1: "give away albums on the air."

Telephone voice #2: "give away shirts on the air."

Telephone voice #3: "bring in Three Dog Night."

This summer KRUX puts you in control. Dial 939-3928 and tell us what you want."

Through a little undercover work (the old trash can, crumpled memo at midnight routine) I found out KRUX would start an album and shirt giveaway next week and had received an exclusive advertising buy from the promoter who

was bringing in Three Dog Night July 28. Nobody even knew Three Dog Night was coming! It was a good promotion, trying to dilute the strength of our "Summer of '72" campaign and at the same time, let the listeners think KRUX had actually taken calls and was going to do whatever the audience asked.

Undaunted and armed with my crumpled memo, I recalled out of the gutter of my mind the old rules of counter-programming I'd been taught before, I reacted like this:

(1) Succeeded in getting 5,000 shirts saying "KRIZ" on the front and "Endless Summer of '72" on the back. We started giving them away hourly at midnight last night.

(2) Had our lawyer take the KRUX promotion mentioning "Summer of '72" off the air. I had the foresight to copyright the logo two months before.

(3) Continued giving albums away as we have since the beginning of our campaign.

(4) Put this promotion on the air, running once per hour: "KRIZ wants to know what we can do to make your Summer of '72 the best in your life. Albums? We've given away over 300 albums already on KRIZ and will continue. Shirts? We've already given away over 200 "Super Summer Shirts" and we'll continue. Three Dog Night? You asked for it. KRIZ announces Three Dog Night in the Coliseum, July 28. KRIZ, always a step ahead of the crowd, announces Three Dog Night in Phoenix, July 28. Keep it on KRIZ for further details. Don't be fooled by imitations, the endless summer of '72 is happening, only on KRIZ."

It's great fun. Of course I've got some great plans for the Three Dog Night concert but I won't go into that now. Somebody might

(Continued on page 10)

Goody's Multi-Faceted Empire Employs 600

By JIM MELANSON

NEW YORK—Sam Goody, in the retail business for over 30 years, formed Sam Goody, Inc. in 1950. He has 11 stores in the New York area, with additional outlets opening in Pennsauken, N.J. (June), Livingston, N.J. (July) and Raleigh, N.C. (Aug.).

Howard Goody, a vice-president, said that all stores encompass 8,000-12,000 sq. ft. "We feel that it pays to have additional space even if unused. With storage space and departments, though, the minimum is always 8,000."

"The opening of a new store entails \$250,000-\$400,000 in stock with at least 40,000 records on hand.

"Between the stores and a back-up, we cannot get away with less than 50-60 items of a number. And because of their stability, classical pieces are more in depth than pop selections. But we must keep a balance on hand."

As a retailer, SG does over 50 percent of its business in records. In this year's period of January-June, "We are holding our own. But we would like to move ahead," said Sam Goody.

Excluding sales and fair goods in the audio department, he said that SG stores sell at a 20-25 percent discount from the manufacturer's suggested list price.

Goody said that their mail-order business is holding its own.

SG has over 600 employees. Each store is staffed by a manager, two or more assistant managers, department heads and clerks. Sam Goody said that they look for a record salesman who is "diversified and involved in music" mainly because of the opportunities to move upward with the company's expansion plans. With theft increasing in the stores, all personnel go through a special training program to help control the losses and are offered a \$10 reward for detection of a customer stealing records or accessories.

Wholesaler, Too

As well as being a retailer, SG, under the International Record Corp. and with RCA as its main line, is also a distributor serving over 1,000 accounts. Goody said that as a distributor "we must be very careful with our competition and as a result our own retail stores are always last on orders." SG also distributes Disney, Mainstream and Flying Dutchman and is a subdistributor for Ampex.

As for bootlegging, Goody said that, "as a public company we only buy from legitimate manufacturers."

For over a year SG has utilized an on-line time-sharing computer,

which automatically reads out invoices, customer credits, inventory, and price listings in the catalog. Barry Goody, a vice-president, said that more than 18,000 items are stored on the computer's tapes and that all re-order forms for customers and SG stores are automatically sent out when inventory reaches the low point. The computer is also capable of listing up to eight different prices on each item stored.



CHELSEA ARTIST Adam Miller hosted a luncheon at the Friars Club, New York, to introduce his first album, "Who Would Give His Only Song Away?" Left to right, Sam Goody, of Sam Goody Record stores; Mort Hoffman, division vice president, commercial operations, RCA Records; Dave Rothfeld, manager, record department, Korvettes; Wes Farrell, Chelsea president, and Miller.

Workshops, Lectures to Kick Off NARAS Course

NEW YORK—The New York Chapter of the Record Academy (NARAS) begins its second year of summer seminars, Wednesday (5), with eight days of workshops and lectures designed to give local high school students a first-hand look into the field of recording.

The NARAS Institute for Creative Development and Training, which is sponsoring the seminar, will use young performers, writers and producers in recording projects. In addition, NARAS members actively recording will be enlisted to instruct and familiarize students with the field.

The 50 students will be divided into 10 groups, five quintets of writers and performers; five of

producers. They will complete their own productions from the composing of a song to the edited tape of its performance.

The seminar will also take in commercial aspects, including a record buying and selling session with Dave Rothfeld of Korvette's and promotional tours with Atlantic Records staff members.

The president of the NARAS Institute, Father Norman J. O'Connor, considers the New York approach "the most ambitious to date. We have been getting wonderful cooperation from both individuals and recording companies, all of whom are anxious to lend a hand to some of New York's most talented high school students."

JULY 8, 1972, BILLBOARD

This Man Proves There's Intelligent Life In At Least One Promotion Force.

A couple of months back, Warner/Reprise ran a high-ego ad about the five new acts it had put on the charts since last Rose Parade Day*.

That ad is now way out of date. Add to the list—

- 6. **Tower of Power**
- 7. **Bob Weir**
- 8. **Foghat**
- 9. **Benny Whitehead**
- 10. **Arther Conley.**

Proving no little versatility (Conley is R&B; Whitehead is C&W), Warners' pat-your-ass-buy-you-lunch radio guys are doing it again and again.

They deserve to get their picture in the paper.

So does their leader, and head of the brightest field force in the country.

His name: **Ron Saul.**

Out in Burbank, Mr. Saul can these days be sniffed out by the sweet smell of chart singles success wafting from Room 218.

With common modesty, Our Mr. Saul gives total credit to his team (the **Billboard**-nominees of which are here pictured around him).

Our Mr. Saul, in that one instance, has gone overboard.

Mostly, while aboard, Mr. Saul gets a lot of records on the air. Which is why, in a couple of months, we'll likely have to take another ad out, listing 11 through 15.

Ron Saul works at Warner/Reprise.

Where he belongs.



Dave Urso



Bob Greenberg



Roy Chiovari



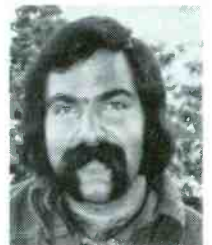
Pete Marino



Doug Lee



Bud Murphy



Ted Cohen



Frank Anderson



Norris Green



Don McGregor



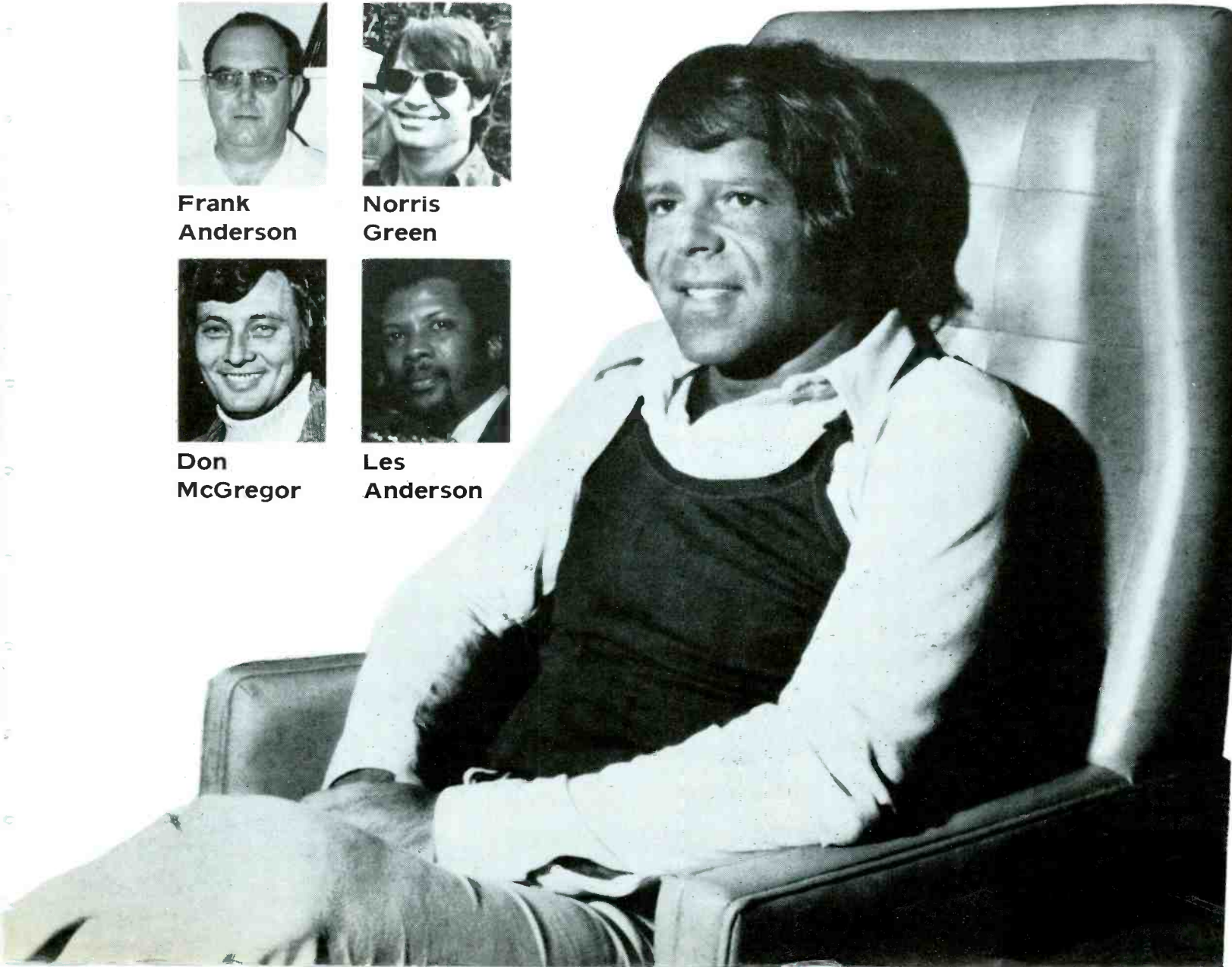
Les Anderson



Bill Beamish



Gene Amonette



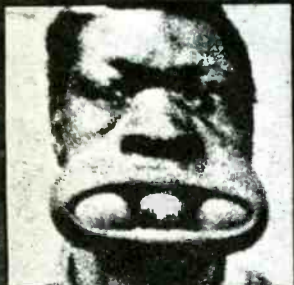
- *1. **T. Rex**
- 2. **Jerry Garcia**
- 3. **America**
- 4. **Malo**
- 5. **Todd Rundgren**

The Rolling Stones

new single

"HAPPY"

RS-19104



From the album
"EXILE ON MAIN ST."

COC 2-2900

Rolling Stones
Records

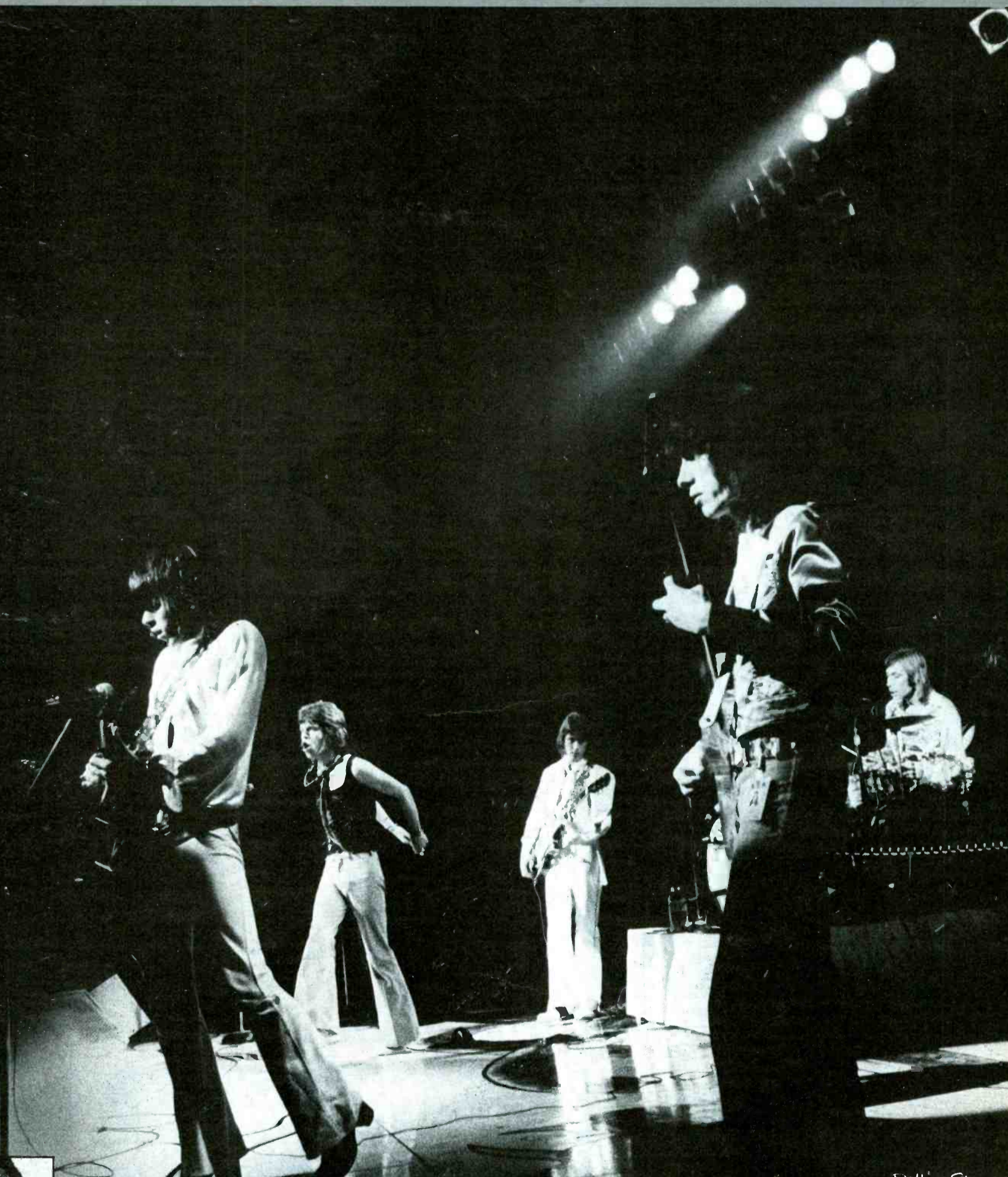


An Atlantic Custom Label

The Rolling Stones
new single

"ALL DOWN THE LINE"

RS-19104



From the album
"EXILE ON MAIN ST."
COC 2-2900

Rolling Stones
Records



An Atlantic Custom Label

Firm Established Solely to Produce Park Promo LP's

NASHVILLE—Formation of a production company, record label and publishing company dealing exclusively with theme parks has been announced by Tom Anthony, president of the overall firm, Theme Park Productions.

Under the umbrella of this company are Partheme Productions, Partheme Music, and the Partheme Management Company. **Bonny Bucy**, long-time public relations firm president, is executive vice president, secretary and treasurer.

The company makes albums exclusively for amusement parks across the nation, working in this manner. A team of writers and photographers go into a theme park, gathering all the available information concerning the attractions. They then write 15 to 20 songs, and the best 10 of these are selected by the park management, and recorded in an album. The LP then is placed in a special wrapping, which includes pictures, and placed in that park exclusively on consignment.

7 Contracted

Already under contract and re-

ceiving albums are: Six Flags over Georgia, Atlanta; Rim Rock Railroad, Norton, Va.; Daniel Boone Railroad Park, Hillsboro, N.C.; Land of the Little People, Cherokee Indian Reservation, N.C.; Frontierland, Cherokee, N.C.; Ghost Town in the Sky, Maggie Valley, N.C.; and Gold Rush Junction, Pigeon Forge, Tenn. Anthony now is in consultation with several West Coast parks and expects contracts soon.

A former East Coast booker and promoter, Anthony says the albums are sold only in the parks. They are not available for distribution or for air play.

The various companies are comprised of several stockholders, most of them Nashville businessmen. The firm has a staff of about a dozen writers, all of them with country backgrounds.

In the field of personal management, the company has signed **Rudy Wesley**, **Donna Drake**, **Jeff Jeffrey** and **T. Tommy Cutrer**. Wesley has been placed with **Million Records** and **Jeffery** with **Cut-**

(Continued on page 62)

Studio Track

By SAM SUTHERLAND

Just as the recording medium itself has undergone an extraordinary series of changes in the last 10 years, the context for those changes—the studio itself, as a physical facility and an environment for recording—has been approached in a variety of styles of construction. Much has been made of the trend toward informal recording, particularly in rural and suburban areas, and, while the industry's economy has compelled many artists to return to the city and put out product as quickly and efficiently as possible, many facilities outside the orbit of the urban music scene continue to grow.

While many studios have pursued that ideal of technical expertise in a relaxed atmosphere, there are several that have recently come into view, and the variety of locations suggests the extent to which that ideal has caught on.

★ ★ ★

Massachusetts alone offers at least two facilities that fall into that loose category, one in each end of the state. While Boston's musical community has been growing steadily stronger and more cohesive, the possibility of studio work has now extended to **Fayetteville**, west of Boston, where **Aengus Studios** has been built in a renovated barn. Construction took over a year, utilizing the original barn boards and designed by **Bill Rise-man**. The studio is a 16-track facility, with 3M tape machines, an Automated Processes console and **DBX Noise Reduction**.

All of which has succeeded in drawing national label product out into the hills, beginning with **Bill Staines** for **Evolution Records** and including other artists such as **Andy Pratt** for **Columbia** and **Swallow** for **Warner Bros.** TV and jingle work has also been worked into the schedule.

Meanwhile, in **Stockbridge**, near the N. Y. border, **Gordon Rose**, a composer and writer, has been operating **Shaggy Dog Sound Studio** for two years in a milk barn. Originally a 4-track private facility for Rose's film, record and commercial work, **Shaggy Dog** has entered into 16-track work with the acquisition of **Scully** tape machines, a custom console and a wealth of scenery ranging from the hills of the Berkshires to a variety of sheepdogs and **Llasa Apso**s.

Living Quarters

Rose's studio offers living quarters on the premises, as well as a broad range of recording services, and the crew includes chief engineer **John W. Kryda**, formerly with **Mayfair** and **A&R**; **Peter Eriksen**, a veteran of sessions at **A&R**, **World United** and **Fine Recording**, as well as work with **Fedco Audio**, **Hanley Sound** and **914 Recording Studios**; and **Gretchen Zoekler**, an engineer whose credentials range from work at **A&R** and **914** to a Bachelor of Music and Performer's Certificate from the **Eastman School of Music**.

Moving down the coast, **Washington, D.C.** offers a less rural, but altogether viable approach to recording services: **Sounds Reasonable, Inc.**, has foregone elaborate multi-channel tracking to explore the possibilities for professional four-track work, with three studios fully equipped for quadraphonic. The obvious benefits from four-track will surface on the invoices, with "reasonable" the key word.

Jonathan Lusher has summarized their approach. "We have found that the small recording group does not need 16 or even 8 tracks if intelligently recorded, and thus can bring time into the range of many more artists."

The guts of the operation are an **API console**, **3M tape machines** (including a special 4-channel quarter-inch quadraphonic machine for commercial quadraphonic tapes), and duplicating services, as well as an **ASCAP-affiliated publishing house**.

★ ★ ★

In the Midwest, studio operations now range from urban to countrified. In **Madison, Wisconsin**, long a source of intellectual and musical activity (**Tracy Nelson**, **Steve Miller**, **Ben Sidran**, **Curley Cooke** and **Boz Scaggs** are just a few), **Full Compass Sound Studios** is carefully assembling a recording and production program which will be explored in a later issue, since a good deal is still happening there.

In **Sauk City**, the **American Music Corp.** has expanded from what was once primarily a source of ethnic tunes to a full-blown 16-track facility with an **MCI board** and **MCI tape machine**, **Dolby's**, **Neumann mastering** and competitive rates. That operation is just now getting under way, with sessions starting this week and several albums already scheduled.

Milwaukee also has its share of the action at **Key/Charisma Recording Studios**, where general manager **Ron Lipe Brothers** compares that operation to **Muscle Shoals**, pointing to the studio's "relaxed environment" and the resident rhythm section and house arranger. Eight-track sessions slated include **Ted Nugent & The Amboy Dukes**, and **Albert King**.

Midwestern studio activity is also evident in **Bloomington, Indiana**, where **Jack W. Gilfoxy**, percussionist with **Henry Mancini**, doubles as a studio man. **Gilfoxy Sound Studios** is obviously much more than a pastime for **Gilfoxy**, who has developed a 16-track facility that has recently been handling records and commercial work.

The **Gilfoxy** design incorporates a custom console utilizing **Spectra-Sonics** and **Audio Designs** components, with quadraphonic mixdown and 360 degrees of panning on every mic/line input. The studio's **Ampex MM-1000** is being converted to 16 right now, and **Dolby** and **DBX Noise Reduction** are both available, along with **EMT Reverb** and a **Cooper Delay Line**.

Creditors Try To Reorganize Natl. Tape Dist.

By EARL PAIGE

CHICAGO—An unofficial creditors' committee made up of representatives of 10 record companies claiming an aggregate debt of \$4 million is moving to reorganize **National Tape Distributors, Inc.** in action before U.S. District Court here where **NTD** filed an arrangement under Chapter XI of the bankruptcy act (**Billboard**, May 27).

The committee has agreed on a plan whereby certain assets of **NTD** will be acquired by **National Merchantile Company (NMC)**, which according to one document in the massive **NTD** case file states **NTD** entered into a security agreement with **James Talcott, Inc.** and **NMC** July 20, 1971 for an aggregate amount of approximately \$1,200,000.

Mention of proposed **NMC** purchase of **NTD** is made in an application of **Pickwick International Inc.** for turnover order. This application document charges **NTD** had a balance due **Pickwick** on March 1, 1972 totaling \$98,030.93.

The document states that after negotiations with **NTD** and **NMC**, **Pickwick** agreed to ship \$48,210.40 worth of merchandise on four dates in March and that the goods is in the **Milwaukee NTD** warehouse and would have been returned but for the "emergency problems resulting in the filing of Chapter XI proceedings."

Two of the 10 record firms have complaints filed in the court (**MGM** seeks \$150,276.31; **United Artists** seeks \$82,912.00). Another complaint filed by **Creed Taylor, Inc.** seeks repayment of three notes less the value of merchandise purchased, or \$64,386.61. Court records here do not spell out the specific amounts owed to other creditors.

Committee Makeup

Comprising the committee are **Eugene P. Friedman**, **CBS Records**; **D. R. Johnson**, **Ampex Corp.**; **A. H. Westphal**, **MCA Distributing Corp.**; **Edward Pollach**, **Stax Records, Inc.**; **Jules Dapin**, **Warner Communications, Inc.**; **David Weinstock**, **Capitol Records**; **Robert W. Bergstrom**, **MGM Record Corp.**; and **United Artists Records**; **John A. Bonnevier**, **Mercury Record Corp.**; and **Edward Yalowitz**, **Alltapes, Inc.**

The committee in a petition sought recognition by the Court because of "... the specific nature of the Debtor's business operation, and for the reason that the Creditors believe the Court should be advised by a representative group of the Creditors of this company as to its possibilities for current operation and reorganization. ...

Further: "... petitioners further represent to the Court that they propose to conduct a thorough (Continued on page 62)

NEWER AND LARGER QUARTERS . . .

win records inc.

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LONG ISLAND CITY, N. Y. 11104
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Please check nature of business

<input type="checkbox"/> 1. Retailers of Records, Tapes Playback Equipment	<input type="checkbox"/> 6. Schools, Colleges, Libraries, Audiophiles
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<input type="checkbox"/> 3. Radio/TV Management & Broadcasters	<input type="checkbox"/> 9. Writers, Reviewers, Newspapers & Magazines
<input type="checkbox"/> 4. Mfrs./Producers of Records, Tapes, Equipment	Other _____
<input type="checkbox"/> 5. Talent-Artists, Performers, Agents, Managers	(please specify)

Name _____

Company _____ Address _____

City _____ State & Zip _____

Type of Business _____ Title _____ #6200



RURAL LOCATIONS are just one method of creating a relaxed atmosphere for recording, as seen in a view of **Shaggy Dog Sound Studios** near **Stockbridge, Mass.** Composer **Gordon Rose** points to the century-old milk barn in the center as having an acoustical "brilliance." The Dutch barn, at right, is scheduled to become "the first live performing studio in the country."

Letters To The Editor

• Continued from page 6

start going through my trash can. I just thought you'd be interested in the fact that **Phoenix** is getting to be fun. The ratings that were taken before I became program director should be here within the next week. Even though we'll get killed, I'll send you a copy. Of course, if we're No. 1 I'll take complete responsibility.

There's an outside chance, that radio's gonna be fun again. God, I hope so.

Gerry Peterson
Program director
KRIZ
Phoenix

Any candidate who hates
children and dogs has to sell
a helluva lot of albums.

★ ★ **RICH LITTLE** AS ★ ★
W.C. FIELDS FOR PRESIDENT

A
Comedy
Album
Edited and Directed
by
MICHAEL M. TAYLOR
Script by
W.C. FIELDS



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Los Angeles, Calif.
Eureka Record Distributing
Honolulu, Hawaii
Nylon Bros. & Co.
Seattle, Washington
Orwaka Dist. Co.
Denver, Colorado
Pan American Record Supply Co.
Dallas, Texas
Alltapes Inc.
El Paso, Tex.
Sunland Supply Co.
New Orleans, La.
All South Distributing Corp.

St. Louis, Mo.
Roberts Record Dists.
Kansas City, Mo.
Kansas City News Dists.
Minneapolis, Minn.
Heilicher Bros. Inc.
Chicago, Ill.
Royal Disc Dists.
Atlanta, Ga.
Southland Record Dist. Co.
Detroit, Mich.
A M I Dist. Corp.
Cleveland, Ohio
Midwest Ltd. Inc.
Cincinnati, Ohio
Supreme Dist. Co.

Washington, D.C.
Schwartz Bros.
Needham Heights, Mass.
London Records
New England Dist. Corp.
Maspeth, N.Y.
International Recotape Corp.
Astoria, N.Y.
Stanley Lewis Record Dist. Co.
Scarsdale, N.Y.
Discount Records Inc.
Miami, Florida
Music Sales of Florida

American Greetings Corp. Bows 2 Pop Hits-Inspired Card Series

By JOHN SIPPEL

CLEVELAND — American Greetings Corp., major greeting card manufacturer based here, will be the first U.S. firm to sell a youth-oriented series based upon pop music. Firm's "Superstars" series will be introduced this month to a possible 60,000 American retailers who handle their product.

Hallmark earlier announced a "Sounds of Love" series, which will be introduced early in 1973 (Billboard, June 24).

"Superstars" will feature 11 different top acts in its release: Jimi Hendrix, Buffy Sainte-Marie, Arlo Guthrie, Melanie, Kenny Rogers,

Certron Corp. Net Increase

LOS ANGELES—Certron Corp. has reported net sales from continuing operations for the six months ended April 30 at \$6,556,000, up from \$6,038,000 for the comparable period last year.

Earnings for the period were \$106,000, equal to 4 cents per share, after giving effect to a special credit of \$48,000 resulting from a tax loss carry forward. For the same period a year ago, the firm reported a loss of \$930,000 on continuing operations plus additional losses of \$4 million from discontinued operations.

Pickwick Buy Of All Tapes

NEW YORK—Pickwick International will acquire All Tapes on the basis of approximately one share of Pickwick for 20 shares of All Tapes, as determined by an audit of All Tapes as of July 31. Consumation of the merger is subject to conditions specified in the pact, including approval by All Tapes' stockholders.

All Tapes is headquartered in Chicago and is engaged primarily as a distributor and rack merchandiser of records and tapes.

Three Dog Night, Richie Havens, Rod Stewart, Johnathan Edwards, the Bee Gees and Donovan. As an example of the artist exposure the series offers, Hendrix is featured in four different cards, four different posters and one plastic wall-hanging plaque. Each artist has multiple representation. Cards feature full-color pictures of the artist and lyrics of hit songs associated with the artist.

Along with the "Superstars" series, American Greetings will bow another line of 12 cards in their "Soft Touch" series. The new series-within-a-series will be called "Soft Touch Lyric" cards, with star's name and lyric featured. Artists and their songs featured include Hendrix, the Bee Gees, and Melanie, three each; and Guthrie, Stewart and Rogers, one each.

Special P.O.P. Display

Both series will be introduced in a "Right Now" boutique-type display. Both series' cards sell for 60c each. In the "Superstars" series, stationery sells for \$1 and \$1.50,

while posters are \$2 and plastic plaques, \$4.

AGC is a global operation, except for the "Iron Curtain" countries. It has its own branches in Mexico, Canada and West Germany, with licensees serving other countries. Both series will be marketed internationally.

Spokesman for the firm said that new cards will be added "at regular intervals." Morrie Weiss, vice president of creative marketing, is heading the pop music projects.

Both AGC and Hallmark are working on a royalty agreement with publishers, it's understood.

Teletronics' Net Up 96%

NEW YORK—Teletronics International, for the nine-month period ended March 31, had a 96 percent increase in net income over that of the comparable period of the previous year. Earnings per share increased 50 percent.

For the period ended March 31, 1972, net income was \$153,315 on sales of \$2,057,150. On March 31, 1971, net income was \$78,346 on sales of \$1,945,623.

Earnings were \$.21 based on 723,672 shares outstanding as compared to \$.14 based on 542,325 shares outstanding. George K. Gould, president of Teletronics, said that the S/T Videocassette Duplicating Corp., jointly owned by Teletronics and Sony Corp., would add materially to 1972-1973 earnings.

Pickwick Offer Off to Buy NTD

NEW YORK—Pickwick International has withdrawn its offer to buy certain assets of National Tape Distributors, firm now filing for Chapter 11. Announcement of the proposed plan to buy the assets had been made previously by Pickwick, subject among other thing, to withdrawal.

OUT-OF-STOCK LP GIVEAWAY

LOS ANGELES — Morning veteran Dick Whittingill of KMPC here has consistently played excerpts from Tutti Camaratas Buena Vista over-10-years-old album, "Tutti's Trumpets," for over a year. Irritated because of consistent pleas from listeners who could not buy the LP in record stores and racks, Whittingill went to Camarata, who now operates Sunset Sound Records' studio here, and got him to agree to a one-morning-only giveaway of the album to listeners who wrote in.

Whittingill made the offer Wednesday (21). Eight days later, the 50,000 watt station had 2,904 requests which Camarata is making good on by individually mailing an album to each listener who requested it.

Norma
Deloris
Egstrom

has won one
Grammy Award
(and has been
nominated
for six others).

Market Quotations

As of closing, Thursday, June 29, 1972

NAME	1972		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	27	8	160	207 1/2	191 3/8	20	+ 5/8
A&E Plastik Pak Co.	12 7/8	3 1/2	229	6 1/8	5 1/4	5 1/2	- 1/2
American Auto. Vending	15 5/8	6 3/8	176	15	13 5/8	13 7/8	Unch.
ABC	76 1/4	25	1073	75	73	74	- 1/2
Ampex	25 7/8	7	1624	8 3/4	7	7 7/8	+ 3/4
Automatic Radio	14 1/4	5	91	7 1/4	6 3/4	7	- 1/8
ARA	178	117	127	172	165 3/4	172	+ 2 3/4
Avco Corp.	20 7/8	12 1/2	570	14 3/4	13 7/8	13 7/8	- 1 1/8
Avnet	15 5/8	8 3/4	647	12	11 1/2	11 3/4	Unch.
Bell & Howell	70 1/4	32 1/2	220	67 5/8	66 3/4	66 7/8	- 5/8
Capitol Ind.	21 7/8	6 1/4	89	7 1/8	6 5/8	6 7/8	- 1/4
Certron	8 3/4	2 1/8	110	3 1/2	3 1/8	3 3/8	Unch.
CBS	57 7/8	30 1/8	522	54 7/8	51 1/2	51 3/4	- 3
Columbia Pictures	17 3/8	6 5/8	2039	13 7/8	13	13 1/4	+ 3/4
Craig Corp.	9	2 5/8	1979	6 3/8	4 3/8	5 1/4	+ 1 1/4
Creative Management	17 3/4	7 3/8	101	13 3/4	12 1/2	12 3/4	- 1
Disney, Walt	196	77	449	188 3/4	183 1/2	185 1/4	- 2 3/4
EMI	6	3	69	4 3/4	4	4 1/8	- 1/8
General Electric	70 1/4	52 7/8	1800	68 3/4	65 1/8	65 3/4	- 2 1/4
Gulf + Western	44 3/4	19	734	39 1/2	38 1/8	38 1/8	- 1 3/8
Hammond Corp.	13 7/8	8 1/2	191	9 7/8	9 3/8	9 3/4	+ 1/8
Handleman	47	25	366	26 1/2	25	25 7/8	+ 3/8
Harvey Group	8 7/8	3 1/8	35	5	4 3/4	4 5/8	- 3/8
Instruments Systems Corp.	12	4 5/8	365	5	4 5/8	4 3/4	- 1/8
ITT	67 3/8	45 7/8	3054	54 5/8	50 5/8	51 1/2	- 3
Interstate United	13 1/2	6	220	8 3/4	8	8 1/8	- 1/8
Macke	16 1/2	8 3/8	95	14	13 1/4	13 3/4	- 1/4
Matsushita Electric Ind.	28 3/8	16 1/4	2477	26 3/8	24 3/8	25 1/4	- 1 1/4
Mattel Inc.	52 1/4	18 5/8	1027	24 1/8	23 1/8	23 1/8	- 3/4
MCA	35 3/4	17 3/4	99	28 5/8	27 1/2	27 1/2	- 3/4
Memorex	79 1/2	19 1/4	1510	28 1/4	24 3/4	25 5/8	- 2 1/8
MGM	26 7/8	15 1/2	78	17 7/8	17 3/8	17 3/8	- 1/2
Metromedia	39	17 3/4	96	36	35 1/2	36	Unch.
3M	80 1/2	74 3/4	927	80 1/2	76 5/8	76 5/8	- 3 5/8
Motorola	117 3/4	51 1/2	404	115 3/4	109 1/2	115	- 3/4
No. American Philips	39 3/4	21 7/8	300	35 1/4	31	34 1/2	+ 3/4
Pickwick International	51 1/2	32	161	48 3/4	48	46 3/4	+ 3/2
Playboy Enterprises	25 1/8	16 3/4	300	20 1/2	18	19 1/2	- 1/2
RCA	45	26	1994	35 7/8	32 3/4	33 5/8	+ 2
Servmat	40 1/4	25 1/2	305	33 3/8	31 7/8	33 3/8	+ 1 1/8
Sony Corp.	44 1/4	14 1/4	1989	39 1/8	35 5/8	38 1/8	- 1 5/8
Superscope	32 5/8	9 1/8	98	14 3/8	13 3/4	14 1/4	Unch.
Tandy Corp.	49	30 3/8	525	38 3/4	37 1/8	38 3/8	Unch.
Telex	22 3/8	7 3/4	667	9 3/4	9	9 1/8	- 3/8
Tenna Corp.	11 1/2	4 1/4	170	8	7 1/4	7 1/2	- 3/8
Transamerica	22 1/2	13 7/8	1563	19 3/4	17 3/4	18	- 7/8
Triangle	22 3/4	14 3/8	52	16 1/4	15 5/8	15 3/4	Unch.
20th Century-Fox	17	7 5/8	535	10 1/4	9 3/4	10	Unch.
Vendo	19 1/2	9 7/8	149	18 7/8	17 1/4	17 5/8	- 1 1/8
Viewlex	12 7/8	5 5/8	145	8 1/4	7 1/2	7 5/8	- 5/8
Warner Communications	50 1/4	25 7/8	1582	50 1/4	48	48 1/8	- 2 1/8
Wurlitzer	20 1/4	10 1/8	107	17 3/4	16 3/8	17 1/2	+ 3/4
Zenith	54 7/8	36 3/8	749	45 1/8	42	42 3/8	- 2 3/4

As of closing, Thursday, June 29, 1972

OVER THE COUNTER*	Week's			OVER THE COUNTER*	Week's		
	High	Low	Close		High	Low	Close
ABKCO Ind.	7 1/2	6 1/4	6 3/4	Koss Electronics	9 3/4	9	9 1/4
Bally Mfg. Corp.	52 3/4	51 1/2	51	Magnetic Tape Eng.	7 1/2	6	6 1/8
Cartridge TV	31 1/4	27 1/8	27 1/8	Mills Music	11 1/2	11 1/2	11 1/2
Data Packaging	6 3/4	5	5 1/4	NMC	10 3/8	9 3/8	9 3/8
GRT Corp.	3 3/4	3 1/2	3 3/4	Recotlon	4 1/2	4 3/8	4 3/8
Gates Learjet	16 7/8	15 5/8	16	Schwartz Bros.	10 3/8	10	10
Goody, Sam	7	6 3/4	7	Telecor, Inc.	33	31	31 1/2
Integrity Entertain.	5 1/4	4 3/4	4 3/4	Teletronics Int.	13 1/4	12 3/4	12 3/4
				United Record & Tape	3 1/4	2 1/4	3 1/4

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

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

Budget Battle Pending in U.K.

• Continued from page 1

budget companies, especially in the lucrative area of chart cover albums, are American budget specialist Dave Miller and his partner in Damont Records, Monty Presky, a former Pye director who was closely concerned with the company's Golden Guinea and Marble Arch low-price albums.

The SGA albums have been distributed through Record Merchandisers for nearly two years, with the Woolworth chain being the prime customers, at a recommended price of \$1.50. The original deal was negotiated through Pye, U.K. licenses of Dove Miller's product, and under the renegotiated contract, Pye will continue to handle a portion of SGA pressings—the Tranco factory will supply one million albums a year over the next four years.

The July release will comprise the existing 60 albums in the catalog covering albums of dance party music, film and TV hits and recordings of popular classics and travel music by the London Philharmonic Orchestra. Additionally, there will be three new albums. "Soul Hits," "Hammond Dance Party" and a "12 Tops" album of cover versions of current hit singles.

"The price is extremely impor-

tant in attracting consumers," commented Miller. "In the U.K. the consumer tends to consider anything at \$1.25 for leisure items as a casual purchase—and it is attitude which has determined our pricing.

Full Range

"It's possible to set such a low price because Record Merchandisers is handling a full range of product at all prices and distribution of SGA albums therefore remains an economic proposition for them. But if we had to rely only on the U.K. to amortize product, it would be impossible. Our plans for this country will only work because they are part of an international operation."

Miller has an agreement to supply budget albums to the American forces in Europe, produced in Britain, and also to export his product for Scandinavia distribution through Arne Bendiksen (Norway), Dansk Grammofon (Denmark) and Finnlevy (Finland).

These sort of deals help to spread costs on paper-thin profit margins and further economics are being effected by shipping to major accounts direct from the Mitcham factory, using Pye's custom delivery service under arrangement with Record Merchandisers.

Miller and Presky are looking for an initial order of 100,000 copies of the Top 12 albums be-

fore the end of the year, and also aiming at monthly releases. There are plans for a Damont pressing plant in Nottingham and sites have already been examined.

Backs Concept

Miller acknowledges that many people believe he can't succeed at the price being charged. However, from past experience in 21 countries he's certain that the \$1.25 concept will work. In Germany in particular, Miller International's Somerset and Europa labels account for eight million albums a year.

In a controlled market test in Germany, Miller reduced the price of the albums from 5.50 marks to 5 marks and discovered sales increased 19 times.

Damont is backing the relaunch of SGA with the usual point-of-sale aids and national press and trade paper advertising and also with a special double sampler, 1,500 copies of which have been sent to sales staff in key stores.

However, the \$1.25 albums are not being aimed initially at other than high-traffic locations. "We are basically interested in the multiples and chains rather than single independent dealers," commented Presky. "Profit margins are insufficient unless there is a high turnover of stock and it's doubtful if smaller dealers will really be interested."

50 Top-Grossing Films

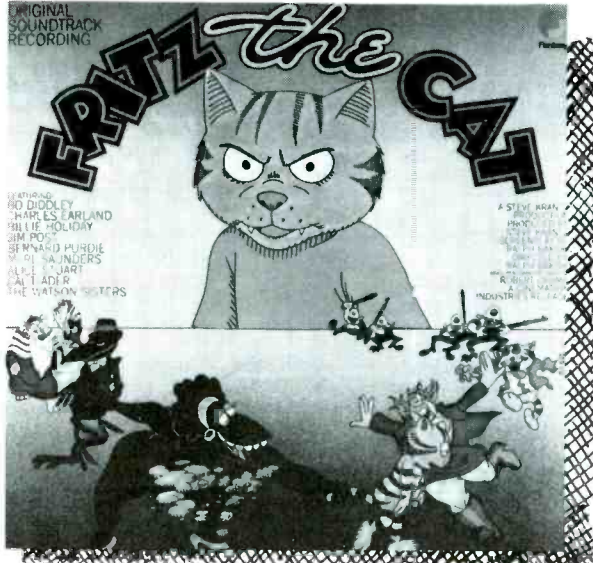
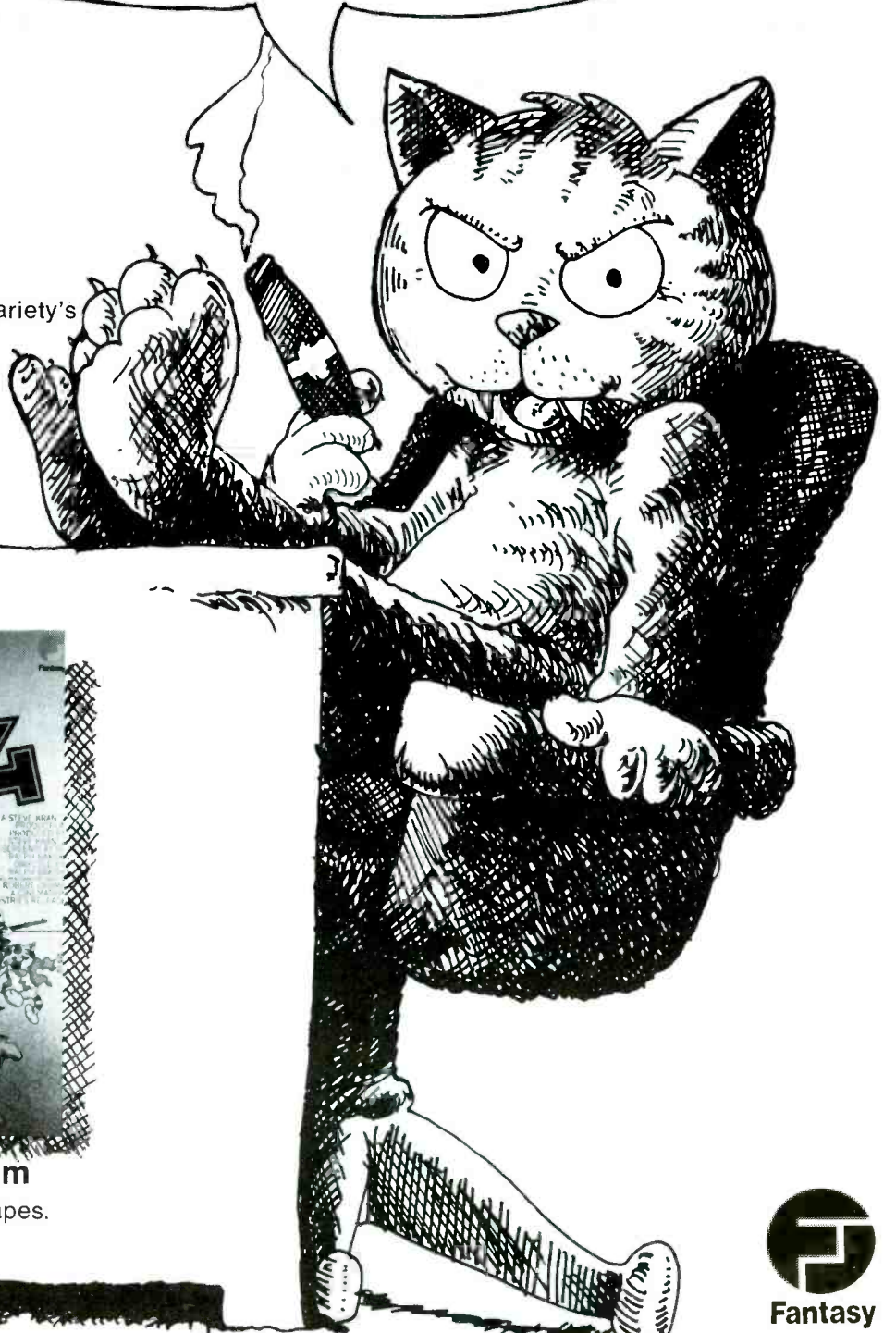
[WEEK ENDING JUNE 7]

Compiled by Standard Data Corp., N.Y.

TITLE	DISTR	THIS WEEK		LAST WEEK		TOTALS					WEEKS ON CHART	TOTAL TO DATE \$
		\$	RANK	\$	RANK	CITIES	FIRST RUN	SHOW CASE	ROAD SHOW	THEATRES		
THE GODFATHER	PAR	2,691,200	1	2,976,600	1	17	20	71		91	12	25,402,652
FRITZ THE CAT	CMA	444,300	2	599,800	2	11	12	34		46	8	1,844,902
SKYJACKED	MGM	400,350	3	586,000	3	14	16	44		60	2	1,024,278
CABARET	AA	300,979									16	3,794,956
PLAY IT AGAIN SAM	PAR	244,000										253,103
THE FRENCH CONNECTION	FOX	240,000										710

SURE I'D RATHER BE NUMBER ONE, BUT THEY MADE ME AN OFFER I COULDN'T REFUSE!

"I've been a lot of places and I've seen a lot of things," Fritz says repeatedly in Ralph Bakshi's wildly successful and controversial animated film. Now he's at the number two spot in Variety's boffo chart, and with competition like "The Godfather" you don't even try for number one. But he didn't make it on his own. In addition to Bakshi there was Bo Diddley and Billie Holiday, Charles Earland and Bernard Purdie, Alice Stuart and Merl Saunders and Jim Post Ed Bogas and Ray Shanklin and all the other people involved in the creation of the Fantasy soundtrack album (9406).



Original Soundtrack Album
On Fantasy Records and Ampex Tapes.



Now, from the album, there's a single coupling "You're The Only Girl" and "Winston" (Fantasy 679).

Talent

Rock 'n' Roll Oldies Come Back Via Club

LOS ANGELES—A new demonstration of the renewed marketability of rock 'n' roll oldies is happening at Art Laboe's, a weekend nightclub which operates in the Ciro's facility on Sunset Strip. The club opened late in June with a minimum of promotional hoopla and to date has had little problem achieving a 400-capacity audience each night for bills featuring acts like the Penguins ("Earth Angel") and Bobby Day ("Rockin' Robin").

Laboe, a major disk jockey here during the early rock era, went on to found the Original Sound label, which has specialized in classic rock 'n' roll through 12 volumes of

its "Oldies But Goodies" LP collections.

The upsurge of interest in rock roots is currently giving Original Sound its best year by far, according to Laboe. But his concept of an exclusively oldies nitery is some eight years old and waited execution only till he found the right facility, Laboe said.

Admission to the club is \$3 and all drinks are priced at \$1. Laboe said he is seeking to appeal to the outlying Los Angeles young married and singles audience. Ciro's has not been changed for Laboe's, but slides and films of the rock pioneers are constantly projected along two walls.

Laboe's prime talent pool is basically a rock repertory group of some 15 classic acts now based here. About six of these acts will be appearing each weekend with occasional bigger names headlining.

Laboe has a 13-week lease on (Continued on page 62)

Signings

Jean Bonard, singer who formally recorded for Atlantic, has signed with producer Jerry Rago-voy. Her first single on the Trans-World label will be "Chicken Valley Road" b/w "Who's Gonna Love Me When You're Gone."

Miss Bonard wrote the latter tune. . . . Writer-artist John Sebastian and two rock groups, Earth, Wind & Fire and Highway Robbery, have signed with American Talent International Ltd. for exclusive agency representation. All three acts are managed by Bob Cavallo and Joe Ruffalo. Earth, Wind & Fire records for Columbia; Highway Robbery for RCA. . . . Genya Ravan has signed with two personal managers, Bob Fitzpatrick and Max Byflugin, both with the Fitzpatrick Corp. . . . The Ship, an acoustic quintet from Champaign, Ill., has signed with Elektra and is being produced by Gary Usher at the label's Los Angeles studio. . . . Jim Price has signed with ABC/Dunhill. Andy Johns will be co-producing with the writer-singer-keyboardist for Jimmy Miller Productions. . . . Family Affair has signed with Scepter. Group will be produced by Steve Metz of Victrix Productions in association with Sandy Linzer. . . . Joanne Jonas of "Godspell" has signed with Bello. She will be produced for the label by Steve Metz of Victrix, in association with David Lipton for Maximus Productions. . . . The Rev. T.L. Barrett Jr. and the Youth for Christ Choir have signed with Stax Records' Gospel Truth Division. The group's album, "Like a Ship Without a Sail," is scheduled for release shortly. . . . The Berke Sisters, previously signed to United Artists, have signed a production agreement with Griff Productions. Anne, May & June Berke have been singing professionally in and around New York for four years. . . . The Fabulous Rhinestones have signed with the William Morris Agency. A cross-country tour for the group is slated to begin early fall. The Rhinestones' current single is "What a Wonderful Thing We Have."

Singer-writer-producer Darryl Carter has signed with TTC Records, a subsidiary of Transworld Telfilm Corp. Carter's new single, "The Only Thing That Saved Me, Was the Love She Gave Me," was co-produced by James Shaw and the artist. . . . Billy Jackson has signed with Victrix Productions to record the next Kevin Lindsay session for Wand Records. . . . Jaramago, a rock group from Green Bay, Wis., has signed with Bands Unlimited in South Escanaba, Mich., for exclusive representation on an international basis. The act's debut single, "It Ain't Been Easy," b/w "Ohio," has been released on the Markus label. Disk was produced by Geek Productions and arranged by Mick Townley. . . . Million Records, headquartered in Hendersonville, Tenn., has signed two groups. Little Richie Jarvis & the Good Home Cookin' and Wayne Jackson and Andrew Love, also known as the Memphis Horns. Jarvis' new single, "Sunday Afternoon Boatride in the Park on the Lake," is set for immediate release, as is the Memphis Horns' new LP, "Horns for Everything." A single will be pulled from the album.

Writer-artist John Sebastian and two rock groups, Earth, Wind & Fire and Highway Robbery, have signed with American Talent International Ltd. for exclusive agency representation. All three acts are managed by Bob Cavallo and Joe Ruffalo. Earth, Wind & Fire records for Columbia; Highway Robbery for RCA. . . . Genya Ravan has signed with two personal managers, Bob Fitzpatrick and Max Byflugin, both with the Fitzpatrick Corp. . . . The Ship, an acoustic quintet from Champaign, Ill., has signed with Elektra and is being produced by Gary Usher at the label's Los Angeles studio. . . . Jim Price has signed with ABC/Dunhill. Andy Johns will be co-producing with the writer-singer-keyboardist for Jimmy Miller Productions. . . . Family Affair has signed with Scepter. Group will be produced by Steve Metz of Victrix Productions in association with Sandy Linzer. . . . Joanne Jonas of "Godspell" has signed with Bello. She will be produced for the label by Steve Metz of Victrix, in association with David Lipton for Maximus Productions. . . . The Rev. T.L. Barrett Jr. and the Youth for Christ Choir have signed with Stax Records' Gospel Truth Division. The group's album, "Like a Ship Without a Sail," is scheduled for release shortly. . . . The Berke Sisters, previously signed to United Artists, have signed a production agreement with Griff Productions. Anne, May & June Berke have been singing professionally in and around New York for four years. . . . The Fabulous Rhinestones have signed with the William Morris Agency. A cross-country tour for the group is slated to begin early fall. The Rhinestones' current single is "What a Wonderful Thing We Have."

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Monmouth Promo On Clayton LP

NEW YORK—Steve Clayton (Monmouth-Evergreen) has a new LP consisting of 14 original songs by Gladys Shelley.

Clayton, a radio and television commercial vocalist, is being backed in his new release by M/E with a special promotional campaign which will include personal appearances, radio, television, newspaper, magazine, and outdoor and transit advertising.

Talent In Action

JOHNNY MATHIS, MICHEL LEGRAND

Greek Theatre, Los Angeles

These two consummate artists opened the Greek's 20th anniversary season June 25.

For Legrand, it marked his debut as a performer here; for Mathis it was his fifth appearance at the outdoor amphitheatre. The matching up proved a warm effect, with Legrand's 45-minute opening set moving along briskly.

The French multi-talented musician performed on piano or sang or conducted parts of nine of his own compositions which proved a musical workout for the 40-piece orchestra. Legrand's voice is soft and throaty, and pleasant at best. His piano technique is jazz of the finest Oscar Peterson order, and it was delightful hearing him vocalize on his own "Watch What Happens," "Once Upon a Summertime" and "The Windmills of Your Mind." Adding the French lyric to two of the tunes gave them an added dimension.

On "Porcelaine de Sax," Legrand scatted with soloist Tom Scott, with the fiddle and brass/reed sections answering.

There was only one light moment on Mathis' program, and that came on the ditty "And Her Mother Came Too." Of the 13 complete songs he sang, only four are new to the repertoire: "The First Time Ever (I Saw Your Face)," "It's Always Somewhere Else," "Baby, I'm a Want You" and "Summer Me, Winter Me" by Legrand.

An evening with Mathis is always enjoyable because he is always in top form, even with his bag of standards which remain refreshingly charming.

ELIOT TIEGEL

SMOKEY ROBINSON & THE MIRACLES AL GREEN, HONEY CONE, WHISPERS

Forum, Los Angeles

Before a capacity crowd at the Forum, Smokey Robinson and the Miracles bid a fond adieu to a screaming, enthusiastic and emotional audience that truly got their money's worth and more. Robinson and the Miracles never sounded better or appeared more relaxed and polished. Professional from the word go, they segued with ease through their great hits, with the audience responding with one standing ovation after another. Retiring from the performing end to devote full time to his writing and producing as vice president of Motown, it was obvious that Robinson leaves a tough gap to fill.

Also a heavy crowd pleaser was Al Green, who was greeted with squeals and screams from the feminine side of the crowd. The Hi Records star proved a winner, performing his hits and displaying a tremendous, magnetic stage presence.

Both the Whispers and Honey Cone scored well earlier in the bill. Along with their hits, Honey Cone came up with a clever woman's lib piece of business which undoubtedly would fare better in nightclubs as opposed to large halls.

The Jackson Sisters opened what proved to be one of the most exciting nights at the Forum.

DON OVENS

CARROLL O'CONNOR

Riviera Hotel, Las Vegas

O'Connor (TV's Archie Bunker) has an unusual and strong nightclub act. Clad in a tuxedo wearing his Bunker hat and chewing a cigar, he casually walks on stage. His comedy is hilarious.

His vocal selections are from

his A&M album. They include "What Is There to Say" by Vernon Duke, Hoagy Carmichael's "I Get Along Without You Very Well," and "Remembering You" from his television show. His singing is a pleasant version of talking, but he does pay attention to lyric meanings.

Don Ferris conducts the Jack Cathcart Orchestra.

LAURA DENI

MELANIE JANEY & DENNIS

Schaefer Festival, New York

Twenty-plus songs later and with an enthusiastic crowd clamoring for more, Melanie, (Neighborhood Rands) in her first appearance at the Schaefer Festival, exited the stage leaving behind a totally "up" experience in pure and driving sound.

Appropriately, she opened the set with "Tuning My Guitar" and it was more than evident that she is a finely polished folksinger. Her voice seemed to thrive in the open park.

Under a constant barrage of requests, to the delight of a young boy being held by his father she sang "Someday I'll Be a Farmer." She continued to weave her magic through the audience with a new song, "Do You Believe," and "The Nickel Song" (she picked up at least 27 cents following the number), another new song, "Let's Be Together," and a big favorite with the crowd, "Beautiful People."

She finished the set with the "Child of Living" and "with another crowd pleaser, "Ring the Living Bell."

Janey & Dennis, a young duo with bass accompaniment, opened the night. With Janey on guitar and Dennis playing piano/guitar, they are a fresh, new talent with a promising future.

JIM MELANSON

WELTON LANE

Churchill Inn, Louisville

For three straight years, Lane has performed at the Churchill Inn, night after night, and in that time an estimated 150,000 people have caught his act. Maybe not that many different people, because most of the customers keep on coming back. And it's no wonder.

Welton Lane is something superior. The Epic artist, playing the piano and organ individually or simultaneously, not only has a remarkable voice but one that seemingly has no limits. He performs in four-hour sets, with an occasional very short break for an orange juice. And then he's back singing and playing again because that's what the customers want.

Lane does everything, and does it well, but country is his thing. He prefers not to do Charley Pride songs because he is often compared with Pride, his close friend and soul brother. Instead, he does his own tunes (many of which are self-written) and the country standards. He also does imitations, and can sound like any artist he wants, including Ray Charles or Hank Williams. He is at his best sounding like Welton Lane. He sings his recorded songs such as "I Just Got Tired of Being Poor," "In the Early Morning Sadness of the Rain," and "I'm Afraid I'll Want to Love Her One More Time." He sings everyone else's hits (including a falsetto version of "Brand New Key"), and he will branch into pop when the college crowd demands it.

Despite other offers, the Churchill Inn holds on to him. Lane records in Nashville on his day off.

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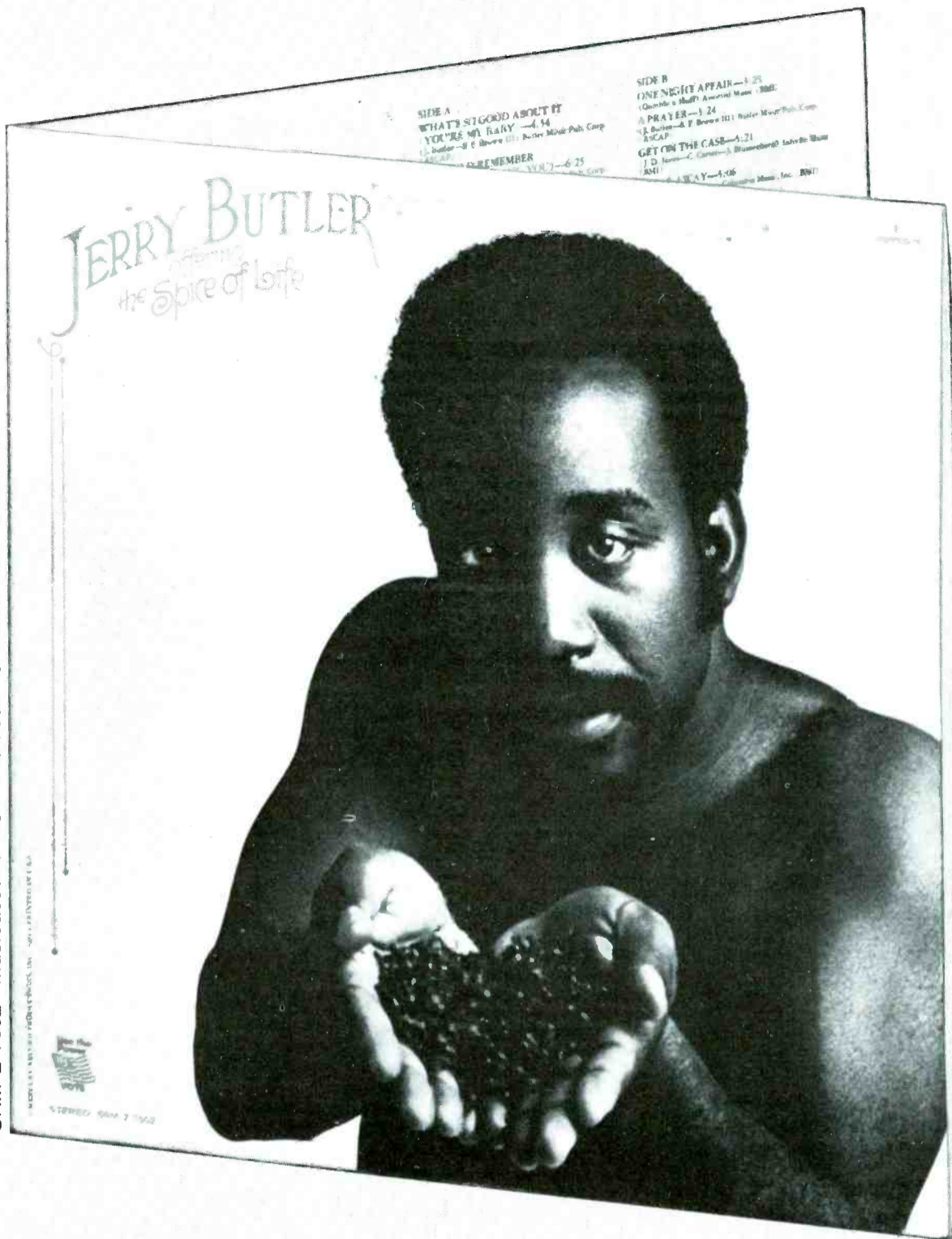
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Audio Problems Generate Trouble: Ultra-Sonic Exec

By DAN BOTTSTEIN

NEW YORK—Technical problems too often plague live concert performances, and can sometimes turn a show into an electronic nightmare. This is the opinion of John Lindy, a sound producer for 10 years and executive vice president of Ultra-Sonic Productions, a division of Ultra-Sonic Recording Studios Inc.

Lindy was independent sound producer for the show hosted by Metromedia Records for Gross National Productions (GNP) and Tim Davis at Castle Hill, Ipswich, Mass.

"I went to Boston a week before the party," said Lindy. "We rehearsed in a loft and there was an audio problem. The equipment was rented and a portion of rented equipment always malfunctions. Castle Hill didn't have sufficient power to run the equipment. A thousand dollars was spent for a generator which was needed to produce the show. It didn't have a muffler."

In addition, the acoustics of the tent in which the concert took place were bad. The tent wasn't high enough to contain the big volume of sound and the tent had no side behind the stage.

But Lindy was not totally dismayed. "Coordinating everybody was a trip in a way. Our electric piano was defective. Every time the volume pedal was hit, there was a sustained high 'C.' We couldn't rent decent saxes in Boston. We kept a Wurlitzer store open in Boston all night by having roadies there to protect the place. We were hoping to get the equipment we needed ordered and delivered somehow."

"The generator in Castle Hill was used to power the equipment," said Lindy. "But the lights inside the building were turned on at night, drawing power from the generator. So the amps were operating at half their power with distortion."

"There are tremendous feedback problems at live performances," noted Jeff Kracke, recording engineer at Ultra-Sonic, who was involved with the Ipswich production. "It's an uncontrolled environment, complicated by the fact that feedback must go to the audience and musicians themselves."

Lindy and Kracke also produced the Metromedia concert for GNP and Tim Davis in San Francisco at the St. Francis Hotel, which preceded the Ipswich show. "The climax of the San Francisco show came when the back-up amp blew just when the crowd was starting to boogie," said Lindy. "As a last dire hope, Jeff ran backstage to get a fender amp used in the dressing room for tuning up." During rehearsal, rental agents took the equipment away, apparently preferring to use it for record dates. And the equipment for the concert arrived at 6:30 p.m., with the show due to begin at 8. To further complicate matters, two groups other than GNP and Tim Davis were scheduled to test the late-delivered equipment for their own sets.

"The color of the lights was all wrong," said Lindy, adding a final note to the symphony of electronic snafus. "The irony," concluded Lindy, "was that everybody enjoyed themselves at the parties. We had about 400 people at Ipswich and they liked the music."

B.B. King for 12 Festivals

NEW YORK—Singer B.B. King is scheduled for 12 music festivals this summer. His festival appearances will be in conjunction with the release of his new album and single, "Guess Who," on ABC/Dunhill records.

Included in the festival dates for July are Southern Festival, Braves Stadium, Friday (7); Newport Jazz Series, Astrodome, Houston, Saturday (8); Melody Fair, North Tonawanda, New York, (16); Central Park, New York, (17); Blossom Music Festival, Cuyahoga Falls, Ohio (18); Ravinia Festival, Highland Park, Ill. (19); Summerfest, Milwaukee (20); Riverfront Stadium, Cincinnati (21); New England Festival, Commons, Boston (26). Also, Missouri River Festival, St. Louis, Aug. 8.

Newport Folk For Carnegie

NEW YORK—Mimi Farina with Carol McComb, Arlo Guthrie, Pete Seeger, James Taylor, and Robert Pete Williams will appear at the Newport Folk Festival at Carnegie Hall, July 7.

Proceeds from the two concerts will go to the non-profit Newport Folk Foundation which has found itself in debt following the cancellation of the 1971 Newport concerts.

The foundation distributes grants and subsidies to grass roots festivals and performers.

Chambers Bros. Set Disk Date

NEW YORK—The Chambers Brothers (Columbia), on a nationwide one-night concert tour, have a recording date set for early August. They will cut three singles to be produced by Ed Bland.

Dates on their tour include the Schaefer Festival, N.Y. Saturday (15), the Cherry Hill Arena, Cherry Hill, N.J. (19) and Mr. Dee's, Paterson, N.J. (20). Following the recording date, the Chambers Brothers will leave for a six-week European tour through late September.

New Organ By Hammond

NEW YORK—The Hammond Organ Co. has introduced a new professional model organ, the Concorde, incorporating transistorized large-scale integrated circuitry, which allows the player to retain the organ sound while also having complete built-in synthesizer effects, piano reproduction and sustain.

Hammond sees the Concorde as the replacement to the B-3 model, now used by musicians. It will retail at about \$5,200.

OSMONDS SET ANAHEIM GIG

LOS ANGELES—The first pop concert ever held in the 43,000-seat Anaheim Stadium will see Dick Clark Entertainment presenting the Osmonds Sept. 8. Anaheim, the largest city of populous suburban Orange County, has discouraged large-scale rock events since an abortive music festival in the county several years ago.

An improved sound system is being installed in the baseball stadium for the Osmonds concert, and it is hoped that the date will open the facility for regular rock and pop concerts.

From The Music Capitals of the World

DOMESTIC

NEW YORK

The first in what Elektra hopes will be a series of benefits to aid Children's Medical Relief International was held on June 8 at JFK High School in Somers, N.Y. Elektra artist Carol Hall, who arranged the entire event, and the label's Harry Chapin performed for more than 2,000 people. . . . On tour are Elektra artists Judy Collins, Chapin and Bread. The Collins itinerary: Tanglewood Festival, Lenox, Mass., July 25; Garden State Arts Center, Holmdel, N.J., Aug. 14; Merry Widow Post Pavilion, Washington, D.C., Aug. 16; Pine Knob, Detroit, Aug. 20. . . . Stops for Harry Chapin include Valley Forge Music Fair, Valley Forge, Pa., July 24; Central Park, N.Y.C. (with Arlo Guthrie), July 26; Cellar Door, Washington, D.C., July 31-Aug. 5; Paul's Mall, Boston, Aug. 7-13; Blossom Music Festival, Cleveland (with Bread), Aug. 17; Aerie Crown Theater, Chicago, Aug. 20. . . . Bread's tour: Blossom Music Festival, Cleveland, Aug. 17; Palace Theater, Providence, R.I., (18); Merriweather Post Pavilion, Columbia, Md. (19); Coliseum, Fayetteville, N.C. (20); Hirsch Memorial Auditorium, Shreveport, La. (22); Mississippi Coliseum, Jackson (23); Barton Coliseum, Little Rock, Ark. (24); Aerie Crown Theater, Chicago (25-26); Pine Knob, Detroit (27).

Joe Brooks, who composed "Michol's Theme" for the award-winning film "The Garden of the Finzi Continis," will write the theme song for Donald Rugoff's newest release, "Marjoe." Billy Taylor and His Trio are at the Top of the Gate at the Village Gate until July 23. On Sunday (2) he leads his Big Band in concert for two shows at Philharmonic Hall as part of the Newport Jazz Festival in New York. . . . Capricorn artists are active in the New York area this summer. Captain Beyond makes its NY debut at Galic Park on Thursday (13). Group's first LP, "Captain Beyond," is set for immediate release. Headlining the Galic Park bill is Capricorn's Allman Brothers. The label's Alex Taylor with Friends & Neighbors are at Central Park for the Schaefer Music Festival, July 17, with B.B. King and Merry Clayton. . . . The World's Greatest Jazzband (Yank Lawson & Bob Haggart) play two concerts on Wednesday (5) at Carnegie Hall in New York's Newport Jazz Festival program. . . . Singer Linda Sebastian at the Pines Hotel, South Fallsburgh, N.Y., on Saturday (15).

. . . Don Anthony sings at the Pelham Country Club in Pelham, N.Y. (7). . . . Gordon Wagner has written the music for the Miss Nude America contest, which will be held in Naked City, Roselawn, Ind. on Aug. 12. Rock group Funk Steady opened at Trude Heller's on June 27 for a two-week stint. The show headlines Rosebud and the Trude Heller Dancers. . . . Buddah artist/writer Exuma returns to Max's Kansas City, Wednesday-Sunday (5-9). . . . Celebration, Mowest group, at Philharmonic Hall, Friday (7), and Melody Fair Theater in Buffalo, July 17-22. . . . John Kay's lone New York appearance this summer is at the Ritz Theater in Staten Island, July 22.

LOS ANGELES

David Clayton-Thomas' new five-piece group is called the Sanctuary Band and is in the studio after five weeks of rehearsal in the 4-track studio at David's home. He'll guest at a Hollywood Bowl concert this summer and appears at NYC's Lincoln Center Oct. 15. . . . The Straws debuted in U.S. at the Whisky June 24, to start their 15 dates. . . . Jim Croce feted at the Ash Grove by ABC. . . . Rare Earth manager Ron Strasser signed Edwin Starr of Gordy &

Riot. . . . Harry Field, the Bach to rock pianist, headlined Try Foundation's awards dinner.

Wolfman Jack and KGFO's Roland Bynum hosted the Temptations' L.A. Airport arrival Monday (26). . . . Charlie Sarrett, former Mercury and Totem Pole publicist, is now in London producing the U.S. acts for Belgium's Knokke Music Festival. . . . Andy Williams to star in two London benefit concerts. . . . Marlin Greene co-producing Portland duo for Elektra, with Muscle Shoals band flying west to work the dates.

Ascot International Raceway to play Elektra tapes over the speaker system between bike races. Featured is Sailcat's "Motorcycle Mama." Mary Travers is writing and starring in her six BBC specials. . . . The "Mancini Generation" TV theme to be released as an RCA single before the series starts this fall.

The Osmonds, Mike Curb Congregation, Hudson & Landry and host Day Jones star on "Pop" for ABC-TV. The special is a daytime series pilot. . . . The Exclusives played Tehachapi Prison's maximum security wing. Blue Note's first soundtrack album is "The Final Comedown," performed by Grant Green.

Buck Ram's Five Platters touring South Africa. . . . Len Chandler touring with Jane Fonda for their "p.t.a." film. . . . Honk appears at the Golden Bear this week. The surf film he composed the music for, "Five Supper Stories," opens here too. . . . Mickey Newbury guest-teacher at University of Tennessee songwriting class. . . . Michael Iseberg circuiting L.A.'s three Torino restaurants with his custom-designed organ that emanates a staggering variety of sound effects. . . . Glen Campbell hitting Australia for his first overseas tour in September. . . . The Faces at Hollywood Bowl Aug. 25. . . . Unity at the Mission Hills Inn Joker Room prior to Vancouver's Cave. . . . Monti Rock III's first L.A. appearance at the Purple Lion.

Elvin Bishop Group at Anaheim Warehouse July 14-15. . . . Bobby Darin with Lohman & Barkley starts at the Now Grove July 19. . . . Freda Payne at Disneyland on Labor Day weekend. . . . Percy Faith and Oscar Peterson at the Hollywood Bowl Aug. 12. Ike & Tina Turner now in Japan.

NAT FREEDLAND

MIAMI

Alan Grant so pleased with results of his big band venture last month at the Dania Jai Alai Palace, he repeated it with the Glenn Miller Orchestra under the direction of Ray McKinley with guest star Bea Wain June 24. . . . Don Stotter just hit a milestone with the 500th radio interview taped for his "Off Stage" celebrity show on WIOD. George Leonard, the Georgie-part of Georgie Porgie and the Cry Babies, who recently concluded an engagement at the Deauville Hotel, just concluded an LP at Criteria, "One Man Band," Leonard plays all parts—electric violin, guitar and bass, organ, drums and tuba, plus vocals. He is negotiating for a label and is returning to New York. The LP was engineered by Ron Albert and consists of all original material. . . . More Criteria news is an LP released on B & C Enterprises featuring Miamians Claudio Gentee and Bill Meigs. The album "Flambeau" was arranged by Peter Fuchs. Recording engineer was Richard Allison.

After completing a three-day Florida concert tour for HBS Productions, Hot Tuna did the unexpected and chartered a plane from Hollywood to play a free gig in a small nightclub in West Palm Beach.

(Continued on page 17)

JULY 8, 1972, BILLBOARD

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Fla. Piracy Law Unconstitutional

• Continued from page 1

state law governs the entire disposition of the substantive issues presented by the case."

Sears/Compro Precedents

In ruling that the Florida statute was unconstitutional when applied to copies of sound recording published prior to the effective Feb. 15, 1972, date of S646, the federal law regarding duplication of recordings, Judge Layton stated: "A state law rendering criminal the unauthorized manufacture and sale of sound recordings flies in the face of Sears and Compro, regardless of whether Congress has

pre-empted the field. The amendments merely retained that status quo as existed prior to the enactment of the law. While Congress may not have pre-empted all state laws, regulating the unauthorized reproduction of sound recordings, published prior to Feb. 15, 1972, the Florida statute is invalid because it affords protection prohibited by Sears and Compro and the federal copyright scheme, therefore, it is unconstitutional by virtue of the Supremacy Clause."

He further ruled "The Florida statute as applied to the sound recordings published subsequent to Feb. 15, 1972, is unconstitutional

also by virtue of the Supremacy Clause. Clearly, there are two gross conflicts between federal and state statutes involved in the case at law. The federal statute provides for a 28-year copyright, with a permissible 28-year extension, while the state statute contains no time limitation at all." In addition, he pointed out that the federal law provides "very elaborate notice and registration requirements," while the state law does not.

The Florida federal district decision is the second legal victory in the past six weeks for the unauthorized duplicators. The U.S. Supreme Court granted a writ of certiorari to two defendants in an unlicensed duplicator case in Los Angeles (Billboard, June 17). The case of Goldstein vs. California will be reviewed by the highest court. The Supreme Court, as a result, will rule sometime this fall or early winter as to whether tape duplicating can be made illegal by a state law.

RCA Sets 'Satellite' Service For 3 Areas

• Continued from page 1

ver, Salt Lake City, St. Louis and Kansas City. Regional distribution manager in Dallas is Tom Yarling, formerly in management information systems, Indianapolis; while Tom McCusker, ex-Dallas fieldman, will head up Dallas local sales. Former fieldman Larry

Hayes will be sales manager in Denver, while former fieldman Bob King helms St. Louis sales. There will be resident salesmen in other of the southwest cities outlined above.

Settler said the branches will carry RCA product, custom lines and other labels, with definite details to be announced later.

Names Rock Jesus Fest

DALLAS—A Jesus Music Festival here attracted more than 200,000 to an open arena in the downtown area last week, according to estimates on the scene.

The Saturday show was the closing portion of what was billed as a training program in evangelism, sprinkled with music, and sponsored by Campus Crusade for Christ International, of Arrowhead Springs, San Bernardino, Calif.

Training sessions were conducted in the Cotton Bowl, Tuesday through Friday, with the eight-hour music festival climaxing the week.

Performers included Johnny Cash with the Carter Family, Tennessee Three, Statler Brothers and Carl Perkins; Children of the Day; Andrae Crouch and the Disciples; Willa Dorsey, Jeanne Greene, Chico Holiday, Kris Kristofferson, Danny Lee & the Children of Truth, Love Song, Barry McGuire, Marantha, Randy Matthews, Larry Norman, Reba Rambo, Turley Richards, The Speer Family, Vonda Van Dyke and Connie Smith.

Five remote television vans taped 40 hours of the campaign for three one-hour TV specials, for release on network or syndicated showing during the summer.

Performers were selected to represent all facets of spiritual music, including rock, country, folk, soul and Southern quartet. Each act was given 20 minutes to perform and tell of Christian experiences.

All involved donated their talents, and admission to the show was free.

From The Music Capitals of the World

DOMESTIC

• Continued from page 16

ATLANTA

WSB Radio's 50th Anniversary birthday promotion has been recognized with an Award of Excellence from the Georgia Association of Broadcasters. The station also has been saluted by the Presbyterian Church for broadcasting the worship services of that denomination for 50 years. . . . Tommy Roe is currently performing at Disneyland. Roe's single, "Mean Little Woman," will be the first release from MGM South Records when it ships within the week. . . . The new Atlanta based label's next release will be "What Am I Crying For," produced by Buddy Buie for Dennis Yost and the Classics IV.

Three of the 12 newly elected members of the executive board for the International Promoters Association are Georgians: Ralph Bridges, Bill Lavery and Rolf Darwin. . . . The Atlanta-based Helaphinalla group, whose current single on Tangerine Records is "Ain't Nothin' Superstar About Me," appeared on "Nite Life South," a local television variety show. . . . Summer concerts at the Municipal Auditorium include performances from Rare Earth, The Eagnes, Procol Harum, the Staple Singers, Uriah Heep, Black Sabbath, the James Gang, Deep Purple, Fleetwood Mac, the Allman Brothers, Badfinger, Cactus, Chubby Checker, Freddie Cannon, the Coasters, Gary Bonds and Bill Haley and the Comets.

Concerts at the Atlanta Braves stadium include the Osmonds on July 15 and Three Dog Night with Rod Stewart and Faces on Aug. 20. SHELLY PISANI

MEMPHIS

The Skyway Room of the Sheraton-Peabody—closed for nearly nine years—will reopen July 18. George Doerner and orchestra will be the first attraction. . . . Doyle Blackwood of the Blackwood Brothers gospel singing group underwent brain surgery in Baptist Hospital. Doctors are optimistic about his condition. . . . Soul Children, Stax group, will appear at the Watts Summer Festival in Los Angeles in August, and later on American Bandstand, Soul Train and the Merv Griffin Show.

Barbara Perry has opened an in- JULY 8, 1972, BILLBOARD

definite stand with the Charles Thomas Trio at Club International. . . . Ronnie Milsap is back at the Thunderbird Lounge. . . . Solomon Burke is recording a single at Sounds of Memphis. . . . Skip Phillips, John Phillips and Tyrone Bolton are producing singles on Free Youth, First Company and the Symphonics at Select-O-Hits Studio. . . . The Staple Singers will appear at Madison Square Garden in New York on July 24 with the Rolling Stones, now touring the U.S.

Charlie Chalmers and Juddy Phillips are working on overdubs for Tony Joe White at Sam Phillips. . . . Stax has a number of singles ready for release: Roger Hatcher on Volt, "I Dedicate My Life To You;" Albert King, Stax, "I'll Play the Blues For You"; Black Nasty, a new artist on Enterprize, "Getting Funky Around Here;" March Wind, a new group on Stax, "Do the Sweet Pack."

Steve Cropper and Ronnie Capone of TMI traveled to Los Angeles to do string overdubs on Jose (Continued on page 52)

FCC's Ray To Clear Payola Air At Forum

• Continued from page 1

record producer; Sonny James, Columbia Records artist; and Jeff Barry, artist, record producer and songwriter. These five artists will speak on a panel devoted to the examination of radio programming from an artist's viewpoint. Don Owens, director of charts and reviews for Billboard will moderate the session.

Wexler Speaks

The Forum gets under way with a luncheon on Thursday, followed by a keynote speaker on music—Jerry Wexler, executive vice president of Atlantic Records—and a keynote speaker on radio, yet to be selected. Following these presentations will come the panel on recording artists, then a cocktail party to which all recording artists are invited, compliments of the Billboard.

Friday's sessions begin at 10 a.m. after continental breakfasts have been served in each of the conference rooms. There will be three concurrent sessions going throughout the day. Ray of the FCC will be the luncheon speaker. The workshop sessions end around 5 p.m. and registrants will have the evening free for other activities.

Workshop sessions—three running concurrently—will occupy all of Saturday morning and the Awards Luncheon will be held as the finale to the Forum. Awards will be presented to leading air personalities and record promotion men, as well as program directors.

To register for the Forum, send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

Campus News

What's Happening

By SAM SUTHERLAND

On June 26, Kate Buckley, director of Columbia Records' campus program, met with friends and associates at the CBS offices in New York. The party signaled Ms. Buckley's departure from Columbia and from campus record promotion.

For the moment, then, Frank Shargo will handle problems but Ms. Buckley leaves behind many friends.

★ ★ ★

No answer: Summer service invariably presents any number of interesting but still frustrating problems for radio folk and labels alike. Programming changes, and alterations in the over-all operation of a station, don't always affect the relationship between label and station, but it's still a good idea to keep in touch with the record companies and let them know just how a schedule will be affected.

At least one campus record man has complained about stations that ask for summer service, only to be revealed as "off the air." In short, this man, having patience and a little free time (but not much, he stressed), checked on a few stations, simply to find out who was in charge and what alterations had been made with regard to the normal schedule. In several instances, he received no response and, upon further investigation, was informed by the schools that those stations were off for the summer.

Resulting, to no one's surprise, in irritation and a severe temptation on the company's part to cut off service completely for those stations.

Checking with the requisite folk can prevent that kind of problem, and help a station escape the residual ill-feeling that a campus record promoter might harbor following a few of those hassles. Moreover, it can cut down on the probability of having summer service diverted to that clever dude who would like some free records. And has no intention of putting them in the station's library.

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PICKS AND PLAYS: Canada—Radio York, York University, Downsview, Ont., Christopher Davis reporting: "The Snake," (LP), Harvey Mandel, Janus; "Intensity," (LP), Charles Earland, Prestige; "David Bushkin," (LP), David Bushkin, Epic. . . . Dal Radio, Dalhousie U., Halifax, Nova Scotia, Harvey MacKinnon reporting: "Blind Ravage," (LP), Blind Ravage, Crescent Street; "Last of the Red Hot Burritos," (LP), Flying Burrito Bros., A&M; "Jane J. James," Thunderjug, Axe.

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EAST—New York—WAER-FM, Syracuse U., Syracuse, Tony Yoken reporting: "Amazing Grace," (LP), Aretha Franklin, Atlantic; "Discover America," (LP), Van Dyke Parks, Warner Bros.; "The Last Days at the Fillmore," (LP), various artists, Fillmore. . . . WGSU-FM, State U., College at Geneseo, John A. Davlin reporting: "Birth," (LP), Keith Jarrett, Atlantic; "Eagles," (LP), Eagles, Asylum; "Obscured by Clouds," (LP), Pink Floyd, Harvest. . . . WNTC, WNTC-FM, SUNY, at Potsdam, Roger Smith reporting: "Honky Chateau," (LP), Elton John, Uni; "Come From the Shadows," (LP), Joan Baez, A&M; "Say You Don't Mind," Colin Blunstone, Epic. . . . WSUA, State U. of Albany, Keith Mann reporting: "Jazz-Blues Fusion," (LP), John Mayall, Polydor; "Motorcycle Mama," (LP), Sailcat, Elektra; "Leon Ware," (LP), Leon Ware, United Artists. . . . Pennsylvania—WKUL, Waynesburg College, Waynesburg, Gary Olsen reporting: "Is it You Girl," Betty Wright, Alston; "The Dolphins," Dixie Lee Innes, Bell; "The Night Is Still Young," (LP), Sha Na Na, Kama Sutra. . . . WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "Hold Her Tight," Osmonds, MGM; "Cat's Eye in the Window," Tommy James, Roulette; "Breaking up Is Hard to Do," Heaven Bound, MGM. . . . WRKC-FM, King's College, Wilkes-Barre, Maryann Engel reporting: " . . . And Gordon," (LP), Gordon Waller, ABC; "I'm Satisfied," (LP), John Paul Hammond, Columbia; "Let's Make Up and Be Friendly," (LP), Bonzo Dog Band, United Artists. . . . New Jersey—WFDU-FM, Fairleigh-Dickinson U., Teaneck, Tony Loving reporting: "School's Out," (LP), Alice Cooper, Warner Bros.; "We're on Our Way," Chris Hodge, Apple; "Darkness, Darkness," (LP), Philip Upchurch, Blue Thumb. . . . Massachusetts—WRBB, WRBB-FM, Northeastern U., Boston, Donna Hochheiser reporting: "Teenage Heaven," (LP), Daddy Cool, Reprise; "I Saw the Light With Some Help From My Friends," (LP), Earl Scraggs, Columbia; "Ziggy Stardust and the Spiders From Mars," (LP), David Bowie, RCA. . . . Maryland—WJHU, Johns Hopkins U., Baltimore, George Wicke reporting: "Mellow," (LP cut, Honky Chateau), Elton John, Uni; "I Can't Turn You Loose," Edgar Winter, Epic; "Bad Luck & Trouble," (LP), Memphis Slim, Barnaby.

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MIDWEST—Michigan—WMUK-FM, Western Michigan Univ., Kalamazoo; "Jazz-Blues Fusion," (LP), John Mayall, Polydor; "We're on Our Way," Chris Hodge, Apple; "Some Time in New York City," (LP), John & Yoko/Plastic Ono Band with Elephant's Memory, Apple. . . . WKMx, Schoolcraft College, Livonia; "School's Out," (LP), Alice Cooper, Warner Bros.; "Obscured By Clouds," (LP), Pink Floyd, Harvest; "Doin' Time in the U.S.A.," Quicksilver Messenger Service, Capitol. . . . Missouri—KCLC-FM, The Lindenwood College, St. Charles, Chuck Lackner reporting: "Fables," (LP), England Dan & John Ford Coley, A&M; "Pot Luck," (LP), Spooner Oldham, Family. . . . Illinois—WPOU-FM, U. of Illinois, Champaign, John Parks reporting: "Lightning Bar Blues," (LP cut, Hobo's Lullaby), Arlo Guthrie, Reprise; "America," Yes, Atlantic; "Hey, Hey, What Can I Do," Led Zeppelin, Atlantic.

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WEST—KFJC-FM, Foothill College, Los Altos Hills, Calif., Steve Alt reporting: "Get up and Dance," The Doors, Elektra; "A Simple Man," Lobo, Big Tree; "Ride, Sally, Ride," Dennis Coffey, Sussex. . . . KRNU-FM, U. of Nebraska, Lincoln, Neb., Randall Monk reporting: "Take it Easy," Eagles, Asylum; "Waterloo Sunset," Kinks, Reprise; "Lady Eleanor," Lindisfarne, Elektra. . . . KASF-FM, Adams State College, Alamosa, Colo.; "Lou Reed," (LP), Lou Reed, RCA; "Mississippi Gambler," (LP), Herbie Mann, Atlantic; "Tracks," (LP), Head, Hands & Feet, Capitol. . . . KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance reporting: "Return of the Moonglows," (LP), The Moonglows,

(Continued on page 51)

Billboard FM ACTION

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

Representing more than 17 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically and the markets researched include: PORTLAND: Bruce Funkhouser, KINK-FM; SAN FRANCISCO: Bob Cole, KSAN-FM; PROVIDENCE: Jon Rodman, WBRU-FM; PHILADELPHIA: Ed Sciaky, WMMR-FM, Harvey Holliday,

WDAS-FM; WASHINGTON, D.C.: Phil de Marne, WMAL-FM; NEW ORLEANS: Hugh Dillard, WRNO-FM; VALDOSTA: Bill Tullis, WVVS-FM; BALTIMORE: Pete Larkin, WKTK-FM; HARTFORD: Ron Berger, WHCN-FM; MIAMI BEACH: Sandy Thompson, WBUS-FM; SEATTLE: Darreyl Despie, KOL-FM; DENVER: Tom Trunnell, KFML-FM, KBPI-FM; NEW YORK: Dennis Elsas, WNEW-FM; SACRA-

MENTO: Robert Williams, KZAP-FM; EUGENE: Stan Garrett, KZEL-FM; LONG BEACH: Ron McCoy, KNAC-FM; ROCHESTER: Bernie Kimball, WCMF-FM; MILWAUKEE: Steve Stevens, WZMF-FM; CHICAGO: Ed Shane, WGLD-FM; RACINE: Joey Sands, WRKR-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; DAYTON: WVUD-FM, Bill Struck, WTUE-FM; DAL-LAS: Bart McClendon, KNUS-FM.

Hot Action Albums

CARLOS SANTANA AND BUDDY MILES, "Live," Columbia

Cuts: "Marbles," "Lava," "Evil Ways," "Them Changes."

Stations: KINK-FM, KZEL-FM, KNAC-FM, KBPI-FM, WKTK-FM, WDAS-FM, WBRU-FM, WZMF-FM, KSAN-FM, WMMR-FM, WVVS-FM, WMAL-FM, KZAP-FM, WGLD-FM, WHEW-FM, KOL-FM

VARIOUS ARTISTS, LAST DAY AT FILLMORE

Cuts: "Silent Ways."

Stations: WBRU-FM, WZMF-FM, WRKR-FM, KSAN-FM, WVVS-FM, KZAP-FM, WBUS-FM, KEEZ-FM, KNAC-FM, KBPI-FM, WHCN-FM

PETER FRAMPTON, "Winds of Change," A&M

Cuts: All.
Stations: KFML-FM, KZEL-FM, KBPI-FM, KZAP-FM, WBUS-FM, KEEZ-FM, WMMR-FM, WNEW-FM

ALICE COOPER, "Schools Out," Warner Bros.

Cuts: All.
Stations: WKTK-FM, WTUE-FM, WRKR-FM, WGLD-FM, WNEW-FM, KBPI-FM

THE WHO, "Join Together," Decca (single)

Stations: WCMF-FM, WVVS-FM, KEEZ-FM, WGLD-FM, KFML-FM

HOLLIES, "Distant Light," Epic

Cuts: All.
Stations: WHCN-FM, WKTK-FM, WZMF-FM, WMMR-FM, KNAC-FM

PHIL UPCHURCH, "Darkness, Darkness," Blue Thumb

Cuts: "Sausalito Blues," "Darkness, Darkness," "Inner City Blues."

Stations: WHCN-FM, WZMF-FM, KOL-FM, KFML-FM
LIGHTHOUSE LIVE, Evolution
Cuts: All.
Stations: WHCN-FM, WKTK-FM, WMMR-FM, WMAL-FM, WNEW-FM

Also Recommended

MICHAEL D'ABO, "Down at Rachels Place," A&M

Cuts: "Rachels Place," "You Are the Singer," "Battlefield," "My Life."
Stations: WHCN-FM, WMAL-FM, KEEZ-FM

DAVID ACKLES, "American Gothic," Elektra

Cuts: All.
Station: KZAP-FM

CANNONBALL ADDERLEY "Soul Zodiac," Columbia

Station: WZMF-FM

ERIC ANDERSEN, "Blue River," Columbia

Cuts: "Wind and Rain," "Faithful," "Sheila."
Stations: WRKR-FM, KEEZ-FM, WNEW-FM, KBPI-FM

AZTEC TWO-STEP, "Aztec Two-Step," Elektra

Cuts: All.
Stations: WMAL-FM, WNEW-FM, WCMF-FM

BALLINJACK, "Buzzard Luck," Columbia

Cuts: "So Do I," "Trouble," "Bye, Bye, Bye," "Playin' the Game."
Station: WKTK-FM

THE BAND "Point of Reflections," Capitol

Cuts: All.
Station: WVVS-FM

BOOKER T & PRICILLA, "Home," A&M

Cuts: "Maggie Farm," "Born Under a Bad Sign," "Color Your Mama," "Save Us From Ourselves."
Stations: WKTK-FM, KZAP-FM, KZEL-FM

JAMES BROWN, "J.B.'s Food for Thought," Peoples Records

Cuts: All.
Station: KOL-FM

THE BUNCH, "Rock On," A&M

Cuts: All.
Stations: KEEZ-FM, WNEW-FM, KZEL-FM

RANDY BURNS, "I'm a Lover, Not a Fool," Polydor

Cuts: All.
Station: WNEW-FM

CARAVAN, "Waterloo Lily," Deram (Import)

Cuts: All.
Stations: WBUS-FM, WMMR-FM

DOUG CARN, "Spirit of the New Land," Black Jazz

Cut: "Search for a New Land."
Station: WDAS-FM

CHEECH AND CHONG, "Big Bambu," A&M

Cuts: "Dope Deal," "Sister Mary Elephant."
Stations: KSAN-FM, WRKR-FM, KBPI-FM

GENE CLARK, "Early L.A. Sessions," Columbia

Cuts: All.
Station: KOL-FM

CLEAN LIVING, "Clean Living," Vanguard

Cuts: "Charles Street," "Jubal's Blues Again," "Backwoods Girl," "In Heaven There Is No Beer."
Stations: WBRU-FM, WMAL-FM, KZEL-FM

JIM CROCE, "You Don't Mess Around With Jim," ABC-Dunhill

Cut: "You Don't Mess Around With Jim."
Stations: WGLD-FM, WRKR-FM, WVUD-FM, WNEW-FM

CHARLIE DANIELS, "Wolfman & Grease," Kama Sutra

Cuts: "Rosewood Bed," "Jelly Jelly."
Stations: WNEW-FM, KSAN-FM, KOL-FM

SPENCER DAVIS, "Mousetrap," United Artists

Cuts: All.
Stations: WMMR-FM, WVUD-FM

JACKIE DE SHANNON, "Jackie," Atlantic

Cuts: "Full Time Woman," "Only Love Can Break a Heart," "Anna Karina."
Stations: WBUS-FM, KSAN-FM, KFML-FM

NEIL DIAMOND, "Moods," Uni

Stations: KEEZ-FM, WRKR-FM, WGLD-FM

DOCTOR JOHN "Wang Dang Doodle," Atlantic

Station: WCMF-FM

EARTHQUAKE, "Why Don't You Try Me," A&M

Cuts: "Train Ride," "Bright Lights."
Stations: WKTK-FM, WTUE-FM, KSAN-FM

DUKE ELLINGTON, "Latin American Suite," Fantasy

Cuts: All.
Station: KOL-FM

EMERSON, LAKE AND PALMER, "Trilogy," Cottillion

Cuts: All.
Station: WVVS-FM

GRASS ROOTS, "Move Along," ABC-Dunhill

Cuts: All.
Station: WRKR-FM

JOHN PAUL HAMDOND, "I'm Satisfied," Columbia

Cuts: All.
Stations: WBUS-FM, WRKR-FM, KBPI-FM

HAWKWIND, BRINSLEY SCHWARZ, AND MAN; "Greasy Trucker Party"

Cuts: All.
Station: KNAC-FM

HIGHWAY ROBBER, "For Love or Money," RCA

Cuts: "Mystery Rider," "Lazy Woman," "Bells," "Fifteen."
Station: WKTK-FM

JOHN HURLEY, "Delivers," Bell

Cuts: "Salvation Lady," "Heavy Burdens Me Down," "Getting It Free."
Station: KSAN-FM

KEITH JARRETT, "Birth," Atlantic

Cuts: All.
Station: KFML-FM, WMMR-FM

JETHRO TULL, "Living in the Past," Chrysalis (Import)

Cuts: All.
Station: KINK-FM

JUBAL, "Jubal," Elektra

Stations: WZMF-FM, WCMF-FM

BONNIE KOLOC, "Hold on to Me," Ovation

Cuts: All.
Stations: WHCN-FM, WZMF-FM, KZEL-FM

B. LANCE, "Rollin' Man," Atlantic

Cuts: "Something Unfinished," "Last Stop Change Hands."
Station: WBRU-FM

ARTHUR LEE, "Vindicator," A&M

Cuts: All.
Stations: WHCN-FM, WBRU-FM, KBPI-FM

JOHN LENNON & YOKO ONO, "Sometime in NYC," Apple

Stations: WKTK-FM, WRKR-FM, KBPI-FM

McCOY TYNER, "Sahara," Milestone

Cuts: All.
Station: KFML-FM

MARTHA AND THE VANDELLAS, "Tear It All Down," Gordy (Single)

Station: KFML-FM

MELTON, LEVY AND DEY BROTHERS, "Melton, Levy and Dey Brothers," Columbia

Cuts: All.
Station: KOL-FM

NAVASOTA, "Rootin' " ABC/Dunhill

Cuts: "Spring Creek," "Two Dollar Bill," "Canyon Ladies," "P. Farm."
Stations: WVVS-FM, WNEW-FM

HARRY NILSSON, "Son of Schnilsson," RCA

Cuts: All.
Station: KNAC-FM

MICHAEL PERLITCH, "Keyboard Tales," Atlantic

Cuts: All.
Station: WBRU-FM

POCO (single) "Good Feelin' to Know," Epic

Stations: WHCN-FM, WMMR-FM

JIM PRICE, "Sundego's Travelling Orchestra," ABC-Dunhill

Cuts: All.
Stations: KFML-FM, WCMF-FM

WILLIS ALAN RAMSEY, "Willis Alan Ramsey," Shelter

Cuts: All.
Station: KEEZ-FM

REDWING, "What This Country Needs," Fantasy

Cuts: "Reach Out," "Soul Theft," "Home Town Boy."
Stations: KZAP-FM, KZEL-FM

REEBOP KWAKU BAAH, "Reebop," Island

Cuts: All.
Station: WBUS-FM

BUDDY RICH, "Rich in London," RCA

Cuts: All.
Station: WCMF-FM

LEON RUSSELL, "Carney," Shelter

Cuts: All.
Stations: KZAP-FM, WGLD-FM, WNEW-FM, KNAC-FM

ERIC VON SCHMIDT, "2nd Right, 3rd Row," Poppy

Cuts: All.
Stations: WBRU-FM, KEEZ-FM

SEALS AND CROFTS (single) "Summer Breeze," Warner Bros.

Stations: WHCN-FM, WMMR-FM, KBPI-FM

P.F. SLOAN, "Raised on Records," Mums

Cuts: All.
Stations: KEEZ-FM, KDL-FM, KFML-FM, KNAC-FM

RICHARD SUPA, "Homespun," Paramount

Cuts: "Sister Salvation," "Rainbow," "Colored Light," "Monkey Joe."
Stations: WKTK-FM, KZEL-FM

THE SUTHERLAND BROTHERS, "The Sutherland Brothers," Island

Cuts: All.
Station: WNEW-FM

SYREETA, "Syreeta," MoWest

Cuts: All.
Station: WDAS-FM

THEM AND VAN MORRISON, "Them," London

Cuts: All.
Station: KNAC-FM

IKE & TINA TURNER, "Feel Good," United Artists

Cuts: "Feel Good," "Kay,"
Stations: WDAS-FM, WNEW-FM

URIAH HEPP "Wizards & Demons," Mercury

Cut: "Easy Livin' "
Stations: WTUE-FM, WGLD-FM, WNEW-FM, KBPI-FM

VARIOUS ARTISTS, "Blues Piano Orgy," Delmark

Cuts: All.
Station: KFML-FM

VELVERT TURNER GROUP, "Velvert Turner Group," Family

Cuts: All.
Station: KNAC-FM

WEATHER REPORT, "I Sing the Body Electric," Columbia

Cuts: All.
Station: WHCN-FM

RANDY WESTON, "Blue Moses," CTI

Cuts: All.
Station: KFML-FM

WET WILLY, "Airport," Capricorn (Single)

Stations: WVVS-FM, KFML-FM

ZEPHYR, "High Flying Bird," Warner Bros. (Single)

Station: KZAP-FM

Son of Schmilsson



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Radio-TV programming

Jan Basham Probes Promotion's Weaknesses; Ponders Solutions

By JAY EHLER

LOS ANGELES—The record business has reached the point of "record pollution" or oversaturation, according to Mrs. Basham, head of record promotion for Record Merchandising, the record distributor here. "I think they should put out the red alert already. There is so much product, that physically, mentally, and air-time wise, all of those records just cannot get exposed. Consequently, some really fine stuff is being lost.

"Manufacturers are going to keep putting money into these groups, but they are not going to realize any profit." So many of the super groups control the popularity and the newer groups, unless they are dynamite, just have nowhere to go." Cutting down the amount of product released is one method of remedying the situation. Or record labels could cut down on their number of signings

and only sign the best of the new acts.

Record pollution and the upgrading of the image of record industry promotion men are two of the prime drives Mrs. Basham has. But her major task is promotion and at this she's an expert. "I love seeing records that I had something to do with being played on the air. I think my whole thing is taking that piece of vinyl, listening to it, getting excited about it, and seeing that it eventually goes on the air."

Each Monday, Mrs. Basham has between 12 and 40 records, including singles and albums, to promote. "It's really a challenge to sit in, for example, the lobby of KHJ, KDAY or KRLA and promote the records well enough, knowledgeably enough, to find out that it has been added to their playlists."

"A Little Bit of Soul" by Paul Davis is the record that she regards as her most courageous effort. After 11 weeks of work, it finally made the playlist of KHJ in Los Angeles.

She listens to all records before she presents them to the music directors or program directors. It's an error of promotion men, she said, not to know their product. But it's also an error of a record company not to instruct new promotion men on record promotion aspects.

Unity Needed

To help acquaint new people with the record promotion business and establish a better working rapport with each other, the promotion men of southern California have formed the Southern Cali-

fornia Promotion's Men Unassociation. "It was started because we want to upgrade our image and not be what some people might consider a 'necessary evil.' We feel we perform a vital task. We, like no other person in the business, are into nearly every aspect of the music business. We deal on all levels. And we are a little tired of people thinking that all we do is pick up our records, snap our fingers, and run to the radio stations and say: 'Here, baby, here's your latest hit.' A radio station is vitally important to us, but our job doesn't end there. We have to nurture every record we handle, making sure it's in stock in the record stores and that our salesmen are aware of them and where they are on the air, then feed this information back to the trade papers and the record tipsheets."

Mrs. Basham, whose career includes spending some years with Crescendo Records, said that she didn't think most people really knew all the labors of a local promotion man. Thus, the unassociation.

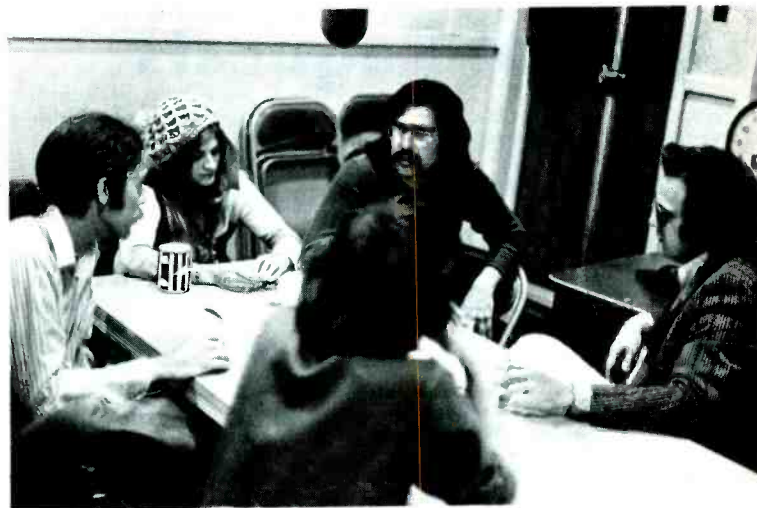
"We want to be together, to be able to sit down and discuss our mutual problems, have guest speakers as we will at our next meeting July 10. We will have radio people there. We want them to tell us if we are so bad, then we want them to tell us what they want from us."

"The bad image of promotion men, I think, is a hangover from the old days, the payola days, the finger snapping days, the spending of lavish amounts of money on disk jockeys or whatever. Those days are gone.

"We want to be an information gathering center, as well as provide training (informal) for the younger guys, and just, in general, help each other out. We want to get the newer people accustomed to this thing called promotion. A lot of the young ones don't know, and many of the companies just don't tell them."

"The advantages of giving great service to a radio station doesn't necessarily mean I'm going to get a record on, but I know the record will at least be listened to, and if it's a borderline case, chances are that I will get it, that it will be played."

Mrs. Basham spoke of having to
(Continued on page 37)



NEWSMEN JOHN CATCHINGS AND Ron Casteel, KFRC, San Francisco, talk about "First Taste of Sin" with members of the Cold Blood, a Warner Bros. Records group. From left: bassist Rod Ellicott, singer Lydia Pense, Casteel (back to camera), organist Raul Matute, and Catchings. The group appeared on KFRC's "Focus" talk show and "Sin" is their new album.

Steinberg Summer TV

LOS ANGELES — "The David Steinberg Show," an hour comedy-variety series, is the summer replacement for "The Carol Burnett Show" on CBS-TV network and debuts at 8 p.m. (EDT) July 19. Guests scheduled for the show already include James Taylor, Tommy Smothers, and Carly Simon. Milton Productions is the originating firm. Arlyne Rothberg is executive producer and Bob Booker and George Foster are the producers with Bill Hobin the director.

Gruber Syndicator Bows 2-Hr. British Show

EUGENE, Ore.—Film House, a programming syndication and jingles firm, now has demonstration disks available on its new 12-hour documentary about British rock music. "The British Are Coming!" deals with the music and the attitudes of British musicians—the import hits of the mid-'60s. Aside from the music and information in the show, several interviews with well-known British and American performers are featured, according to Film House vice president Bill Gruber. Each hour contains availabilities for nine minutes of commercials. The documentary may be broad-

cast either in 12 hours straight or divided up into segments.

Gruber said that any radio station who'd like to obtain a 10-minute demo disk may contact him. Price of the show is scaled to the market size and the show is offered on an exclusive basis in each market. Terry McManus of KOL, Seattle, narrated the show. Cliff Wayne wrote the script and was production director.

Film House also markets customized jingles, contest and promotion packages, and shows such as the weekly public affairs program titled "You've Got a Right!"

Big Wilson Stressing FM on AM

WASHINGTON—WPGC here is a phenomenon in rock radio. The operation, a combination of a daytime AM station and an FM that broadcasts around the clock, successfully whips out full-time AM rock stations in the market and, in the latest ARB, came in decidedly ahead in ratings. In addition, in this day and age of shorter and shorter playlists, the station has a playlist featuring about 55 songs.

One of the keys to success, according to program director Big Wilson, is the absolute concentration on the FM side of the operation. "In our on-air promotions, we only mention the FM. It's either 'Stereo 95' or 'Music 95'. We do not bolster the AM, our push is strictly FM. Our FM setting is really 95.5 on the dial, but we drop the .5."

Although the playlist of WPGC and WPGC-FM is extremely long by today's standards when even a 30-record playlist is considered long, Wilson said: "Naturally, we play only the super familiar at all times. Our 55-record list includes 35 of the familiar records and the other 20 tunes are album cuts and new singles. We are presenting two album cuts an hour, but always one of these and sometimes both cuts in the hour are future singles. Control of the way all records are played is tight."

"But we are first on all new records in the market, though this doesn't mean we play a new record the minute it comes in. Twenty of our super familiar songs are rarely mentioned by

artist or title because people know them anyway. Instead, we intro or outro it with a station contest or promotional line . . . jocks that say: 'That was "Horse With No Name" by America' are wasting our time and, more importantly, the listener's time. True, when the record first came out, the title and artist had to be given.

"On about 20 of our other fairly familiar records, we only mention title and artist either going in or coming out, but only one or the other. On all unfamiliar sounds, we mention title and artist on both front and back."

Stress Personality

The station, according to Wilson, is strong on personality and comedy, with the very best ideas of tight Top 40 formats instituted. The personality lineup featured assistant program director and music director Harv Moore 6-10 a.m., Columbus until 2 p.m., Wilson 2-6 p.m., Johnny Jones 6-10 p.m., Jim Collins until 2 a.m., and Bryan Lawrence 2-6 a.m. Rob Raleigh is production director and weekend personality.

"Our production is strong and 80 percent of it is done by Raleigh. Having a full-time production man off the air assures us of not getting too much of one voice on the air and the proper people to do our type of specialty spots under his direction."

Wilson, who says that he's understandably proud of WPGC, also added that it's "nice to have a general manager. Bob Howard, who understands correct programming concepts."

NEW STAR PROGRAM CHIEF OUTLINES POLICY

OMAHA, Neb.—Although each of the Star Stations—KISN in Portland, KOIL in Omaha, and WIFE in Indianapolis—will select their own music, "each station will sound much like the other," according to new national program director J.J. Jordan. Jordan had been program director of KISN in Portland, but is coming here to assume control of the programming on all three stations.

Each week, all three stations will hook up together on a conference telephone call to discuss music and programming and what new records are happening in each market. Jordan will have final say. He emphasized that the music will be tailored toward each market by each station. "The format will be up-to-date, but the jocks will use a mellow approach on the air. All the jingles will be fast, even those going into a slow record." Playlist at each station will include 27 singles and various LP cuts. All of the stations will be programmed for the day-part and only about 10 LP cuts will be played, all as demographic appeal factors. Each week, anywhere from one to five new singles will be added.

Program directors of the stations are Charlie Stone at KOIL, Roger Morgan at WIFE, and Bob Noonan at KISN. Chuck Martin has been named music director at KISN.

Reno Rocker Debates Future of Requests

RENO—The problem with requests is trying to work them into the format, reports general manager Phil Doersam, who owns KGLR-FM here with his wife Penny. "We're debating whether to continue taking requests now. At present, we try to work them in without destroying our format." But requests are also "kind of a hassle for the air personalities," too, because of the extra work pulling them out of the files.

The rock station has been doing quite well in the Reno market with a format hinging upon an album cut, a single, another album cut, then an oldie, in that order. The oldies are anywhere from three months old dating back to 1965 and are primarily programmed to bring in female listeners, Doersam said. All records are programmed in three and four-record sets and back-announced. The personalities pick their own music within guidelines set by Doersam. Ron Korman is music director. Air personalities include Dan Poore, Korman, Steve Lehman, Stu Campbell, and swingman Panama Dave Thoshinsky.

Playlist of the station features 10 albums, rated in order, and Hot Action Singles, not necessarily listed in order. This list is primarily

compiled for service. But unfortunately the station usually receives albums two and three weeks after going out and buying it at one of the local stores.

This is even more odd when you realize that Vanguard, Columbia, and ABC-Dunhill, through Musical Isle in San Francisco, have done quite well with record advertising on the station. These ads tag Riley's Drug Store and Music City, two outlets racked by Musical Isle.

Sunday 2-4 p.m., the station features a countdown of records making the station's playlist for the coming week. There are eight AM and three FM stations in the market.

Dr Pepper Sponsors 'Live' WLIR-FM Concert Series

HEMPSTEAD, N.Y.—The Dr Pepper Co., through their advertising agency, Young and Rubicam, has signed an agreement making them exclusive sponsor of the weekly live concert series broadcast over WLIR-FM and originating from Ultra-Sonic Recording

Walton ABC TV Teen Hour

LOS ANGELES—Kip Walton Productions has produced a pilot for a daytime television variety show hosted by Davy Jones, one of the members of the Monkees rock group a few years ago.

The pilot will be aired July 15 as a special on ABC-TV and if the audience reaction is good, will have a chance as a series. Featured on the July 15 show will be the Mike Curb Congregation, the Osmonds, and the comedy team of Hudson & Landry. Walton is executive producer and director, John Macker produced. Walton recently produced specials featuring Diana Ross and the Jackson Five for television.

Studios. A concert by Randy Newman, Warner Bros. recording artist, on Tuesday (20) will mark the first week of the sponsorship, which has been set for a 23-week period.

Seek Youth Market

In selecting the WLIR-FM concert series, Dr Pepper and Young and Rubicam noted the highly concentrated youth market attracted to the series, which includes a studio audience of 50 to 60 guests in addition to the radio audience. The agency believes that the association will contribute to product image-building among the lucrative 18-34-year-old market.

Spots for the series include opening and closing billboards and two one-minute commercials during the concert.

Producer of the series is Mike (Eppy) Epstein, the director is Ultra-Sonic's Mike Colchamiro, and the engineers who mix the concert for broadcasting are John Bradley, Steve Goetz and Jeff Kracke, all from Ultra-Sonic, who rotate duties on a weekly basis.

The series has been broadcast every Tuesday evening since October 1971. WBS-TV News has covered past concerts with Alex Taylor and Todd Rundgren, and that news team will again film the Newman concert.

Upcoming concerts will include Jack Bonus, Grunt Records artist, and John Hammond, Columbia Records artist.

Mike Douglas Move

PHILADELPHIA — The "Mike Douglas Show" headquarters has moved here to Independence Mall East. The new phone number is 215-238-4800.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

A bunch of people have called this past few days to tell me that they're coming to the Radio Programming Forum Aug. 17-19. From all of the vibes, this may be the biggest and best Forum ever. Warner Bros. Records has registered six people — Ron Saul, Jay Dunn, Alan Mink, Dave Urso, Les Anderson, and Bob Glassenburg. John Walton Jr. and Ray Potter have registered from KELP in El Paso, Todd Wallace has registered from KRUX in Phoenix, Pete Pederson from Pepper-Tanner in Memphis, and Jon Wickstrom from KWOW, Pomona, Calif. So, the registration list continues to grow and if you'd like to add to its growth, send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd. Los Angeles CA 90069.

Mike Michaels is out at WGLD-FM Chicago and needs Top 40 work. Call him at 312-852-7095.

Larry Ryan program director of KEEL Shreveport, wants Bill Donovan to contact him. Dan Tapson is the new general manager of KSN-FM, San Francisco. He'd been sales manager of KNEW; both are owned by Metromedia. Arthur Takeall is now at WWWS-FM, soul station in Saginaw, Mich. WAPE, Jacksonville, Fla., was still looking for a production man last week.

Rodney Lay, a songwriter of some repute, is leaving his radio position at KGGF, Coffeyville, Kan., to head up a rock band. So, KGGF program director Bill Miller is looking for an MOR-type personality. WNBC in New York is bringing back Murray (The K) Kaufman for a big July 4 special and if this works out well, you can expect even greater such promotions on the MOR station.

Eastern soul station is looking for an experienced black program director. Call me if you're interested. At KDSX in Sherman, Tex., the lineup includes program director K.B. Lorange, music director John (Michael Kay) Hale, John Malloy, and Michael J. Morgan.

The mystery phone number to call this month is 919-834-6401. And the mystery name to ask for is J. Michael Graves. KISD, Sioux Falls, S.D., held a dance to raise funds for that recent flood disaster and among the local bands pitching in with free music were the Franklin Carter, the Wonder Band, and the King Kong.

Richard Roberts, 26, is looking for a job. Call him at 213-779-0226. His only experience is college radio, but he's ready and eager to get some sort of professional job. Bobby Denton of WIVK, Knoxville, was the first out-of-town air personality to use those new studios at Opryland U.S.A. in Nashville. The studio is to be used by visiting deejays to tape shows or broadcast live back to their hometown. If you'd like to set up a broadcast there or tape a show there, call Adrian Marshall at 615-889-6600.

Because of the wide acceptance of the idea for a tipsheet to cover the teeshirts now quite popular in radio and the record industry (No. 1 this week on the chart is the Troglodyte shirt from RCA Records), we're now adding a chart to also cover beachtowels. No. 1 on the beachtowel chart this week is the WFIL towel, distributed each year in Philadelphia by WFIL program director Jay Cook. New

correspondent for teeshirt information is Ken Hawkins, KNEW, San Francisco.

Ray Lincoln is leaving KENR, the Houston country music station, to join Jay Blackburn, program director of KEYS, Corpus Christi Top 40 station; Blackburn also once worked at KENR. Anyhow, KENR needs an all-night man.

Paul R. Abrams, manager of WLS, Chicago, saw my note about the impending battle between WCFL and his station in Vox Jox and writes: "I would be delighted if you would put your money where your mouth is."

Okay, for a six pack of beer. The bet would be that WLS gets beaten in at least one time period within six months. Actually, I'm not rooting for anybody I'd like to believe that I have friends in both camps. But there's nothing more interesting to observe than a good radio battle. Maybe if John Rook of WCFL knows that I've invested a whole six pack of beer on him and WCFL, he'll try harder. My normal limit on bets of this nature is one beer, but, after all, Chicago is a major market.

China Smith, who'd been at KDAY in Los Angeles, is joining KRLA, Los Angeles, is a weekend slot. Andy Young is leaving the air at WTLB in Utica, N.Y., in order to devote full time to programming the Top 40 station. New man on the staff is Rick (Ricardo) Mozo, who'll do the all-night shift.

Dave Darin wants me to mention that he's assistant production director of KCRA in Sacramento, Calif., as well as weekend job.

Don Riley, 213-296-7834, a beginner with some college radio experience, seeks work. Willing to do anything to get a start in radio.

J.J. Jordan is now national program director of Starr Stations and will have headquarters in Omaha, Neb. Bob Noonan is now program director of KISN, Portland, where Jordan had been. Jordan now has KISN, Portland; WIFE, Indianapolis; and KOIL, Omaha, under his wing.

The lineup at KVON, Napa, Calif., includes George Carl 6-9 a.m., Ron Greenslate, until noon, followed by Jay Goetting, Milt Cook, and Dave Brucker. Tom Young is president, Bill Storey is sports director.

Elliot (Chris Michaels) Kiff, 414-445-7129, writes: "I'm black, but I've got a Top 40 style of delivery, meaning I don't sound black. I've got three years of experience with AFRTS and a year of part-time FM rock experience. I'm free and clear, but responsible, and damned willing to work any shift." Do any of you guys have room for a man who just desires a chance?

The Electric Weenie, and I keep forgetting who he really is everytime someone tells me, says he may see me in August at the Billboard Radio Programming Forum. Lots of people are calling up saying they're coming in for the event—Dick Carr, J.J. Jordan, Larry Ryan, and others. The slate of speakers looks very good already, even though we're a long way from lining up everyone at this point. But I sincerely recommend that you make plans to be on hand. The Forum will be Aug. 17-19 at the Century Plaza Hotel in Los Angeles. To register, send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

(Continued on page 26)

Call Gimmick Stirs Listeners

DUNDEE, Ill.—Request Rock, which brings approximately 400 telephone calls a day from more than 60 surrounding towns, is scoring well for WVFV-FM, local station here. Dick Willrett owns the station, program director is Jim Markgraf. Until last February, the station featured MOR music.

"Another feature that we're proud of is we play new singles and albums before many Chicago radio stations. Any new groups may send us their new releases." Lineup on the air includes Markgraf, Mike Berlak, and music director Greg Brown.



STONEMAN AND BOB DARK, air personalities at WPLR-FM in New Haven, Conn., interviewed Seals and Crofts after their recent concert in the market. From left: Jim Seals, Dash Crofts, Stoneman, Bobby Lightig, and Bob Dark.

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Radio-TV Mart

See Page 35



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Vox Jox

• Continued from page 24

It's interesting about the egos in this business. Like **Robert W. Morgan** calling up; he'd interpreted something I'd said in the **Bill Drake** interview the way he'd wanted to, instead of the way I'd written it. So he called up to bawl me out for tossing off **Sharon Nelson's** resignation from **KHJ**. Los Angeles, in **Vox Jox** (how else could I have handled it?) and then lashed into me for indicating he didn't do too well in Chicago, which I never "indicated." All I said was that perhaps **Robert W. Morgan** belonged on **KHJ**, meaning that **KHJ** was more of his kind of radio station than **WIND** in Chicago. You know, back in my so-called military days, I never got along with first sergeants. We didn't understand each other. Since those days, I guess I've been able to get along with ordinary people pretty well and not agitate too

many of them. When I do make a statement in a negative sense, I usually make it on purpose and strictly out of a desire to always tell the truth, even to myself. Thus, I will occasionally rap a radio station or general manager or program director for what I consider detrimental conduct unbecoming to radio. But to have somebody irritated at me that I didn't intend to have irritated at me is not my intention. I shall lay awake tonight, sleepless, tossing and turning, worry creasing my forehead, for at least 10 seconds.

★ ★ ★

Bob Phipps, air personality at **KBUC**, San Antonio, has left the station to do promotion work and sing with a band. . . . **Mike McKay** has left **KYOK** in Houston to join the **Art Posner** advertising agency in that city. . . . Two letters came as the result of my mention of U.S. pirate radio stations. **Bill**

Coleman Jr., Apt. B-2, 105 Salem Circle, Raleigh N.C. 27609, writes: "More power to the ones who broadcast illegally. In my opinion, I think that the ones who do should be in radio. From the stations I've heard, I think that there is a demand for better announcers and engineers. The people who are broadcasting illegally may be more dedicated to radio than some of the ones that are now in radio. I'll tell you why one sets up his own station. They go out looking for jobs in their home town and the program director or general manager tells them no and they get discouraged. I know how this is because I operated a bootleg station one time; I had enough equipment to put on a 10,000-watt station, but I only use 10 watts, which covered all of the city. Since then, I've gotten my first ticket and now I'm looking for a job as a transmitter engineer."

★ ★ ★

Robert A. Mortensen, 61, general manager of **WWSW**, Pittsburgh, died June 18. . . . Hint:

WHK, Cleveland, may go rock under new owner. The logical move would have been toward country music. . . . **Rick Hoover** writes that he's now at **KGBK**, Springfield, Mo., doing 7-midnight, plus a Saturday morning show. "They're a great bunch of people and that includes **Fred Schweitzer** and his duck. We program **MOR** and jazz and need better record service, especially jazz albums." He'd been with **KSWM**, Aurora, Mo. . . . **Jack Gardiner**, headquartering in **Spartanburg, S.C.**, is looking for a program director and two air personalities. Call him at 803-583-2727 if you'd like a good country job.

★ ★ ★

The fifth annual **Billboard Radio Programming Forum** is gathering steam. Among those who've just registered are **James P. Storer**, division vice president of **Storer Broadcasting**; **Bill Ward**, operations director, **KLAC**, Los Angeles; **Big Wilson**, program director, **WPGC**, Washington; **Bill Rock**, program director of **WTRY**, Troy, N.Y.; **Tom Coffey** of **WAVZ**, New Haven; **Gary Waldron** of **KCPX**, Salt Lake City; **Jon Wickstrom**, program director, **KWOW**, Pomona, Calif.; **Todd Wallace**, program director, **KRUX**, Phoenix; **John B. Walton Jr.**, **Walton Broadcasting**; and **Ray Potter**, program director, **KELP**, El Paso. The Forum will be Aug. 17-19, **Century Plaza Hotel**, Los Angeles. To register send \$135 to: **Radio Programming Forum**, **Billboard Magazine**, 9000 **Sunset Blvd.**, Los Angeles, Calif. 90069.

★ ★ ★

Looks as if **Larry Lujack** will be able to join **WCFL**, Chicago, after July 5. He was at **WLS** in that city. . . . **David Reynold** is the new program director of **WZUU**, Milwaukee. . . . **Dave Van Dyke** is now on **KDAI-FM**, Chicago, 6-10 p.m. He'd been with **WWWW-FM**, Detroit. . . . **Steve Gold** has left **KOAD** in Lemoore, Calif., and the station is looking for a replacement. . . . **WENR**, Houston country music station, is looking for a new personality. Talk to operations manager **Ric Libby**. Staff now includes **George Lester** 6-10 a.m., **Dan Rice** until 3 p.m., **Bruce Nelson** 3-7 p.m. and **Lee Grant**. Pretty heavy stuff. . . . **WCLA**, Claxton, Ga., is seeking a program director because **Bill Thrasher** writes that he's leaving in August to join **Oliva Broadcasting**. "Incidentally, our FM should be on the air sometime this summer; will duplicate till AM signoff and then go to midnight. Format is still uncertain."

★ ★ ★

If you people ever wonder about **Joe Sullivan**, who used to program **WMAK** in Nashville, don't. He's alive and doing well with **Sound Seventy Productions** in Nashville.

On July 9, **Sound Seventy** is teaming up with **WMAK** to present a concert featuring **Leon Russell**, **Poco**, **J.J. Cale**, and the **Cornelius Brothers & Sister Rose**. . . . **Bill Robinson**, **WIRE**, Indianapolis, writes: "I have to pull your chain a little on your column remark about **Bill Bailey** of **KIKK** in Houston being about the heaviest country program director around. Tish, tish. You've not been believing that **Don Nelson** has done this station all himself, have you? I've met **Bill** several times, but I've never met his press agent. If I had a press agent, he'd tell you what a superlative job I have done here as program director; while the competition has howled at our door, we're still No. 1. My press agent would certainly be doubted when he started raving about my morning show. And the ratings I get. And being sold out. You would no doubt be told of my work with **Bill Hudson Management**, advising and consulting radio stations on country music programming. Mayhaps you'd also learn of my happy home life on the farm, raising **St. Bernards** with my charming wife and two darling kids. He'd probably leave out the part about my public service activities (for fear you'd think he was stroking you), but he might drop a copy of the new **Bill Anderson** album, face down, in case you enjoy reading fine print liner notes. In summation, at **WIRE** we are in a league all alone!"

★ ★ ★

Robert W. Morgan: Did you ever happen to think that one of the reasons I felt you belonged on **KHJ** is that I couldn't listen to you when you were in Chicago. Aw, to heck with it!

★ ★ ★

Alan Grant, the jazz personality, reports in from **WMJR-FM**, **Fort Lauderdale, Fla.**, where he does a show. He sent in a tape for the air personality competition, but it's on 10-inch reel and my machine can't handle it and the tape was late anyway. As many of you already know, I get tons of tapes in each year, representing formats ranging from children's talk shows to progressive rock. This year, among the tapes I happened to notice, were some tapes from places like **Germany** and **New Zealand**, as well as the **U.S.** and **Canada**. Heard a good man for some **MOR** station—**Dave McCree** of **WHAS**, **Louisville**. He's doing a progressive rock all-night show, but has a good **MOR** or country voice. **Dan Earhart**, **WJGA**, **Jackson, Ga.**, was also interesting; seems to have a lot of promise as a jock and, with more work on his show, is ripe for a larger market. In all, I guess I've listened to more than 75 tapes so far. Some good, some weak. It's great

(Continued on page 36)



WORKING AS AN air personality for three days on **KLAC**, Los Angeles country music station, June 19-21, was **Roger Miller** and above he chats with **KLAC** **Bob Jackson**, left. Miller did the 3-7 p.m. slot and his salary went to charity.

All-Channel to Solons' Study

WASHINGTON — The Joint Committee on All-Channel Radio Legislation has mapped out a campaign to encourage passage of all-channel radio legislation by the Congress early in 1973, according to chairman **Kenneth A. Cox**, former commissioner of the Federal Communications Commission.

Steps planned at a recent meeting here include a study to determine costs of AM-FM radio receivers in cars, with an aim of lowering the present prices, plus conferences with the FCC and Congressman **Alvin O'Konski** (Wisconsin) and Senator **Frank Moss** (Utah), who have previously sponsored such legislation in both houses of the Congress in 1973. The proposed legislation would require all radios henceforth to be able to receive both AM and FM broadcasts.

Live Acts on KRVN

LEXINGTON, Neb. — **KRVN** has shifted to 880 on the dial and increased power to 50,000 watts, according to general manager **Max Brown** and program director **Jerry Bryan**. At dedication ceremonies recently for the event, broadcast live, entertainment was provided by **Tex Ritter**, **Little Jimmy Dickens**, **Bob Luman**, and **Joe & Rose Lee Maphis**. The station went on the air in 1951 as a daytimer at 1010 on the dial.

Time	Artist	Title	Label
9:20-59	23	17	United Artists 180
9:12-56	73	1	Atco 6073
5:1-57	8	24	Atco 6087
5:8-57	5	26	Atco 6082
10:12-57	64	6	Atco 6098
5:24-58	1	16	Atco 6116
2:8-59	2	15	Atco 6132
5:24-59	9	12	Atco 6141
8:30-59	7	16	Atco 6146
9:13-59	38	8	Atco 6146
12:13-59	47	10	Atco 6153
12:27-59	36	8	Atco 6153
5:8-60	70	3	Atco 6163
6:26-60	51	9	Atco 6168
10:9-60	83	4	Atco 6178
2:5-61	27	8	Atco 6186
4:30-61	23	12	Atco 6192
8:20-61	96	2	Atco 6204
3:28-64	64	6	Atco 6287
3:13-57	18	13	Liberty 55096
9:7-57	82	6	Liberty 55087
3:1-58	94	1	Liberty 55123
8:10-58	8	16	Liberty 55144
11:30-58	35	12	Liberty 55166
3:22-59	99	1	Liberty 55177
9:6-59	58	9	Liberty 55203
11:16-68	68	6	A & M 991
6:21-69	69	6	A & M 1063
10:4-69	69	6	A & M 1112
12:6-69	30	12	A & M 1147

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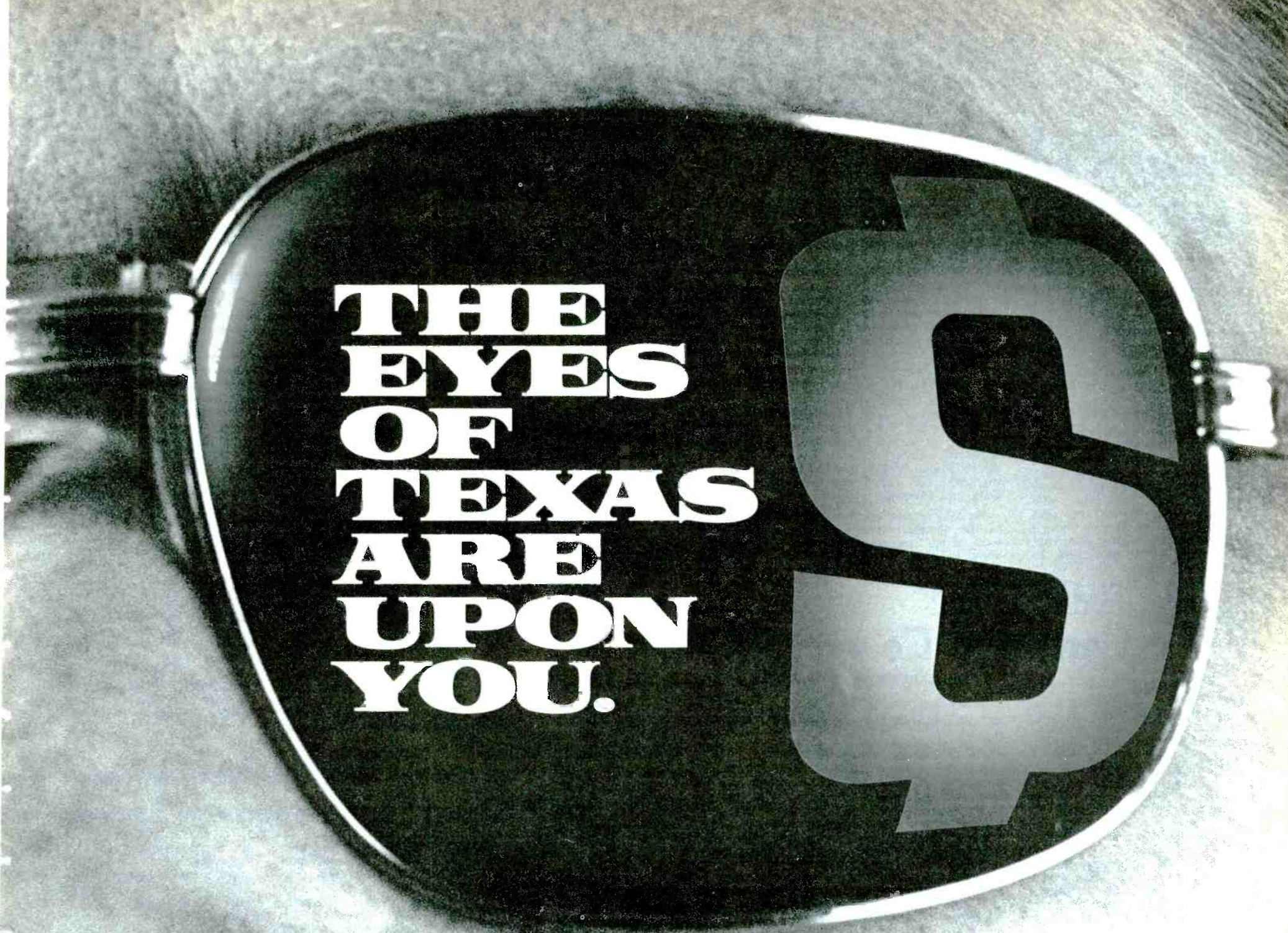
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Tape/Audio/Video

'SUMMER EVENT GROWING'

IHE 'Screens' Tape Exhibitors

CHICAGO — Independent Housewares Exhibit co-director Larry Karel said exhibitors for the July 8-12 show at the Conrad Hilton here are being "carefully screened" to avoid repetition of last winter's situation where unlicensed tape duplicators were enjoined from exhibiting certain product. The IHE has doubled the number of booths this year, too, Karel claimed.

"We have been watching the recent articles in Billboard and have taken the names of several tape marketers off our mailing lists," said Karel, who produces the show along with his father, Jules. "We have also checked with our regular exhibitors. It's difficult though for us as an independent show, not affiliated with an association, to

say who can come in and who cannot."

At the winter event, which has much more of a home electronics flavor, three exhibitors at the IHE show were enjoined in action brought by Capitol and Columbia (Billboard, Jan. 29).

Karel said around 40 companies will exhibit, including a few new to the summer event. New firms include Le-Bo, Bush Bros. Product Corp. (tape and record storage products), Gurdorf & Sons, Muntz Stereo, Midland/Micotron and two marketers of calculators, Logic Data and Eldorado.

He said he realizes the problem of the summer show coming so soon after Consumer Electronics Show (CES). "The summer show

isn't big, but it's going to grow. There are many housewares buyers who just do not come to CES but who are now responsible for buying home entertainment items. Of course, if CES were earlier, the IHE show would attract even more electronics exhibitors."

Winter Shows

Karel said he is heartened by the move of CES's winter show into the Conrad Hilton. "Everything will be under one roof and I understand CES itself will be more of a television show. Ours (to be called Independent Home Entertainment Show) will be largely audio." The CES winter show will be Jan. 12-16 with 50 percent more space than at the McCormick Inn, where it was set originally. IHE will be Jan. 13-17.

New Motorola Line; Discrete Emphasized

By EARL PAIGE

CHICAGO—Motorola automotive product distributors were shown the 1973 line recently and told that the division's sales are up over 30 percent year to date. Additionally, the wholesalers were told that the division believes discrete 4-channel will become the industry standard in all formats, tape, disks and broadcasting.

In pointing out the sales increase, C.J. (Red) Gentry, director of marketing for Motorola-branded car sound products, said, "This impressive increase is over the equivalent period in 1971 when we achieved an increase of over 40 percent." Motorola held five regional distributor meetings.

Highlights of the new line include the TM920S Quadraline discrete 4-channel and 2-channel 8-track unit with optional list of \$159.95. It features four separate slide controls, program indicator for 4- and 2-channel, indicator identifying 4-channel tapes and comes with four 5/4-in. speakers, grilles and other in-door or under-dash installation items.

Also new is a slim, sculptured-look 2-channel 8-track player,

TM402S, with recessed slide-action controls and full hinged door across the front. It is open listed.

In a separate interview, Oscar P. Kusisto, vice president and general manager, automotive products division, reiterated his strong stand on discrete 4-channel.

TV Audio

"Whatever matrix system is considered, the performance references invariably come back to the discrete format. Practically all of the improvements in the matrix system are in the direction of improving channel separation," or the area where he feels discrete is strongest.

Kusisto predicts eventual Federal Communication Commission approval for the discrete system. "The leverage for this is in reverse order and supports the discrete argument. This is because much of the technology in discrete FM can be used for television sound in multiple channels." He said he could visualize TV sets in Europe with English, French, German and Spanish language channels and similar multi-channel TV usage in the U.S.

AUDIO/VISUAL CONFAB

7 TV Cartridge Co.s at NAVA

By RADCLIFFE JOE

NEW YORK — An estimated seven TV cartridge systems will take their place among a proliferation of reel-to-reel videotape players, Super 8 and 16mm film projection systems, learning carrels, slide projectors, and other forms of audiovisual equipment slated for demonstration at the 1972 National Audio-Visual Convention to be held in Kansas City, Mo., July 15-18.

Videocassette equipment manufacturers already registered, along with the 200 other exhibitors scheduled to take part in the show, are Sony, Panasonic, JVC America,

Hitachi, Akai America Ltd., Sharp and the Mincom Div. of the 3M Co.

The convention which also incorporates a one-day religious conference, will probe such areas as, "Current and Future Trends in A-V Technology," "Basic A-V Selling," "New Product Marketing Through Dealers," a special presentation on videocassettes by Douglas Fincannon of the Calhoun Co., Atlanta, Ga., "The Place of Multimedia in the Christian Church," "Creative Techniques in using VTR for Leadership Development,"

"Videotape Techniques and Language Demonstrations."

According to NAVA convention officials, the workshop and seminar activity in the area of videocassettes has been low-profiled because of the nationwide proliferation of conventions specializing in this area. However, it is expected that CTV discussions will inevitably develop at many of the scheduled seminars.

A significant number of blank video tape manufacturers, and producers of educational video software are expected to complete

(Continued on page 33)

4-CHANNEL UNITS

8-Track Recorders More Sophisticated

By ANNE DUSTON

CHICAGO—The 8-track recorder continues to challenge cassette in the area of record capability. Moreover, matching cassette in this area, the configuration is moving ahead of cassette in another—4-channel. The sophistication of 8-track recorders is reflected as well in the new attention to higher frequency capabilities by blank tape marketers.

Panasonic has introduced a 2/4 channel recorder and playback unit. The steel-fronted machine has four VU meters, and a time counter for minutes and seconds. Other features include selectors for continuous play and automatic channel, and four microphone inputs on the front panel. The Model RS-858US, listing for \$259.95 will be available later this year.

Another Panasonic entry is an 8-track stereo record/play deck with "Pana-Ject" for continuous play and locking fast forward. It includes AC bias and erase, head cleaning bar, and program selector. Dynamic microphones are optional. Model RS-806US lists for \$114.95.

An 8-track stereo recorder with two eject buttons, for use with one channel or continuous play on all

four channels is being marketed by Dynasonic. Features include fast forward, automatic stop, automatic change for channel selection and separate left-right volume controls. List for model DS-835 is \$149.95.

Micotron has introduced an 8-track recorder deck, Model 12-636, with a list price of \$119. Controls include fast forward, pause and automatic stop. Model 19-578 8-track recorder includes an AM/FM radio and speakers at a \$179 list price.

Two compact stereo 8-tracks with interchangeable endcaps on the speakers and units for either a square or round look were introduced by Tenna. The AM/FM/FM with built-in recorder has both automatic and manual level control. Other features are hi-lo filters, tape monitor, VU meters. A light indicates when stereo stations are being played, a help for 2-channel recording. Model HL-5106 lists for \$259.95. Tenna's Model HL-5136 is the same unit with a built-in phonograph, and lists for \$399.95

In portable 8-track stereo recorder/players, Lloyd's Model V 624 includes AM/FM/FM radio

(Continued on page 44)

RIAA RECOMMENDATIONS

More Data on Tape Covers, Standardized Packages

LOS ANGELES—The need to place all "important information" on the covers of prerecorded tapes and the necessity of placing both 8-track and cassette prerecorded tapes in a standard package were the major agreements tentatively reached at a meeting of the RIAA Packaging and Merchandising Committee here Friday (23).

Meeting at the Capitol Towers, executives of Capitol, Mercury, United Artists, Warner Bros., MCA and Pickwick International discussed topics ranging from configurations of tape packs to configurations of display fixtures.

Emphasizing the need of having certain information, such as name of artist, title, tape number

and possibly important titles on the package cover, Capitol's Fred Rice emphasized that inclusion of such information would allow the consumer to browse through tapes like records.

Rice also pointed to a standard package for both cassette and 8-track tapes as a means of standardizing display fixtures, and demonstrated this with several browser-type tape displays from Germany. The browsers, set on stands, can hold 96 eight-track size packs and can be leafed. Sections of each browser can be removed and hung from a wall or placed in record browser bins.

Rice added that such a display would make things easier for the

mass user, blending in with records. George Bales of Mercury suggested giving several manufacturers the same assignment and looking carefully at each fixture.

The discussion on placing important information on the cover of the tape package centered on several areas, including what constitutes necessary information and objection to placing titles on the front because of the way tape is currently merchandised.

Economy Factor

Rice said placing titles and numbers on the front would save money. "The reason displays are different," he said, "is because of the packaging. There are no two alike." He added, "If timing is

important, you can put the total time of each program on the back of the pack."

All present agreed that total, rather than individual track times, is sufficient. Lou Dennis of WB Records added, "the consumer affairs people would like to see the total time, and starting with our July releases, we will do it on all tapes. But we won't put all information on the front because it's too cluttered. Until there are standard fixtures, we want to make the package as attractive as possible. Since most tapes are stacked now, we put the artist and title on the spine."

Dennis, Balos and Budd Dollin-
(Continued on page 32)

Predict Record Size APAA; Auto Sound Segment Larger

CHICAGO — The Automotive Parts & Accessories Association (APAA) expects to exceed considerably its '71 record number of 582 exhibitors and 14,000 delegates during the upcoming 4th annual APAA in the Los Angeles Exhibition & Convention Center Nov. 13-15. Adding to the growth is automotive sound, one of the fastest growing segments of the show, said Jim Sobczak, of Hall-Erickson, Inc. in suburban River Forest here.

APAA, under the direction of Julian Morris and headquartered in Washington, D.C., is promoting the show on an unprecedented scale with proposed charter flights to Los Angeles and numerous prizes. The Los Angeles Hilton and Biltmore will be co-headquarter hotels and are within walking distance of the show as are about

six other hotel properties nearby. Only four or five hotels will require a cab ride and APAA will have free bus service from these, said Sobczak, whose agency handles the show.

APAA, the publicity and promotion of which is handled by Elias/Shaffer & Associates here, will have as a major event an industry-wide seminar Monday morning, Nov. 13. The show will occupy around 225,000 square feet of space.

Sobczak said APAA originally wanted to rotate the show around the U.S. but that it has grown to a point where few cities can accommodate it. Thus, APAA will return here 1973 through 1975 and will next be held at McCormick Place Oct. 22-24, 1973, occupying the entire upper level.

Standardization Lack Hurts Retailers' Display Efforts

By BOB KIRSCH

LOS ANGELES — Methods of displaying tape at the retail level show a strong lack of uniformity, according to a local survey.

While most dealers are satisfied with their displays, most are also

open to change and say standardization of tape displays would be ideal for both themselves and the consumer.

The danger in lack of display uniformity, according to dealers, is consumer confusion. Moving from one store to another, the consumer is unsure where to look for tape or how to ask for it once he finds it.

What are some of the display methods currently in use?

Wilfred Schwartz of Federated, who is a hardware as well as software dealer, favors open tape display. Federated displays prerecorded tapes in browser bins, without covering or lock, adjacent to hardware and record departments.

"Open display is the only way to sell tape," Schwartz said. "Tape is an impulse item and if you keep it under lock and key you won't sell it. We do keep the displays as close to the cashier as possible, and it's hard to tell about theft, but our method has worked well for us."

Discount Records in Beverly
(Continued on page 30)

JULY 8, 1972, BILLBOARD

THE QUADRASONIC ISSUE



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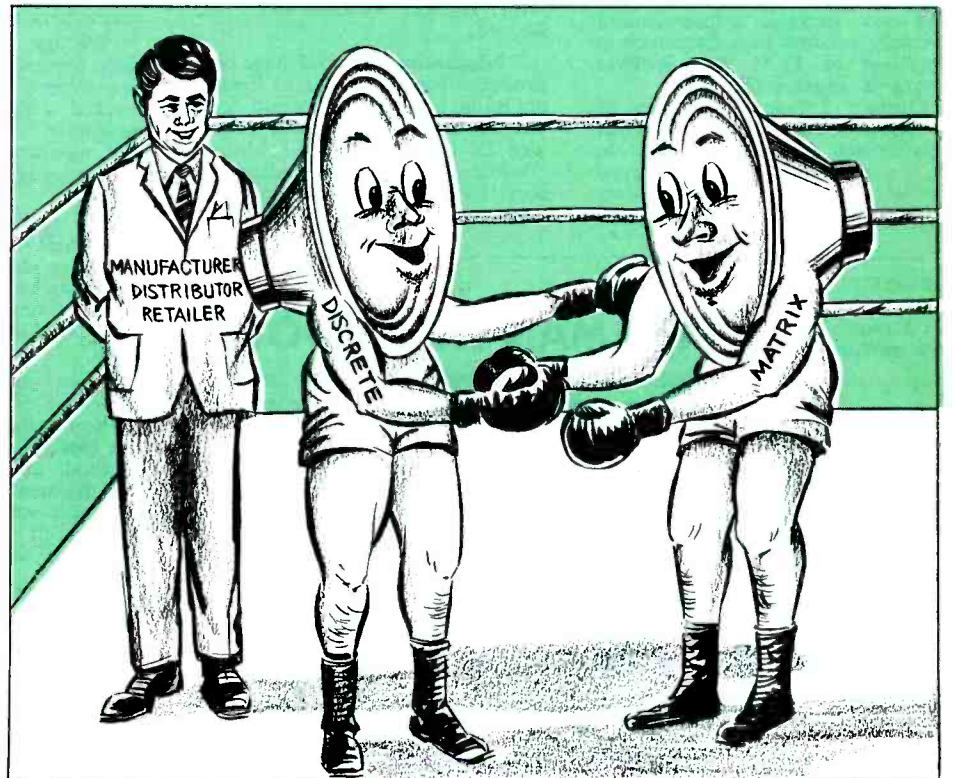
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Comstock Dist. Expanding; More Brands, Fla. Branch

By SARA LANE

ORLANDO, Fla. — Comstock Distributing Co. has opened a new branch here to distribute its expanding line of consumer electronic equipment throughout Florida. The Atlanta based firm, parent organization of Cartridge Control Corp., is expanding on several fronts.

In explaining the opening of the full warehouse and general office facility, Don Comstock, president, noted that CDC has been the distributor for Columbia Masterwork servicing North Carolina, South Carolina, Georgia, eastern Tennessee and Alabama. The Florida market was previously handled by CBS's own sales organization.

General manager George Price said CDC now handles several lines including BSR McDonald, Wald Speakers, Castle Lighting and even is getting into blank tape with the Memorex line.

Castle Lighting is best handled as a two-step line, he said, noting that CDC is also set up as a direct marketing operation through its Comstock & Associates wing.

Personnel of the expanded CDC operation include Frank Ryall, general manager here, and Dave Miller, sales manager locally. CDC has its own salaried sales force, including a resident salesman in Miami, and works with manufacturer reps as well, Price said.

Cartridge Control, formed in 1968 primarily as a software duplicating facility for industrial applications, has steadily expanded and now includes a prerecorded software product line. Comstock is president of CCC and William Evans is general manager.

Contour Tapes, a subsidiary of Cartridge Control, is a relatively new branch and its main function is the production of prerecorded music. Its first recordings were made last summer and were pro-

duced for Contour by Danny Davis, leader of the Nashville Brass. Currently, Contour has two of its own artists groups, Marks of Excellence and Music City Twin Pianos.

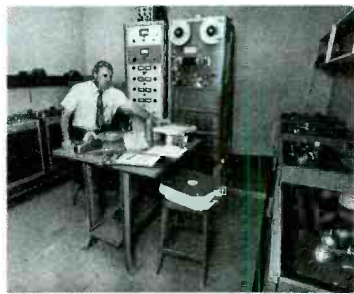
In addition, the company has negotiated a contract with Chart Records of Nashville, obtaining the right to produce cartridges and cassettes on any of their albums six months after the release date. The first 8-track cartridges produced in April included Lynn Anderson's "Big Girls Don't Cry"; "I'm Alright," "Greatest Hits, Vol. 1," and "Songs That Made Country Girls Famous"; Del Wood's "Are You From Dixie"; "The Best of Junior Samples" and "Anthony Armstrong Jones' "Greatest Hits."

"The establishment of a tape recording and manufacturing operation of this nature overcame many obstacles, especially in the light of the nation's recent economic problems and the serious upsurge of tape bootlegging," Comstock said. "In the last two years, the unauthorized concerns took \$150 million worth of business from legitimate tape duplicators."

Now going into its fourth year, Cartridge Control Corp. has provided numerous organizations with 8-track cartridges and cassettes.

A large portion of the firm's clients are music manufacturers for which Cartridge Control has duplicated and manufactured prerecorded music cartridges under contract. These include Heartwarming Records, RCA, Ampex, GRT, Hickory Records and Chart Records.

"Educational material have been produced for such firms as Episcopal Radio and TV Foundation, Sales Corporation of America, Frigid-Aire Division of General Motors, Southern Bell and the Medical Association of Georgia," Comstock said.



CHIEF AUDIO engineer Jerry Appling uses Cartridge Control Corp.'s high speed (120 inches per second) master duplicator capable of handling 8-track, cassette and open reel tapes.



QUALITY controller checks for splice alignment, tape tension and audio quality to assure trouble free tapes.

Shift Canadian AST Duplicating

ELK GROVE VILLAGE, Ill.—The Ampex Corp., has shifted its Canadian tape duplicating facilities from Toronto, to its ultra-modern plant located here.

The move is being regarded within the industry as another of Ampex's stringent belt-tightening operations. However, it is reported that it is in fact merely the prelude to an Ampex turnover of its entire Canadian operations to Ampex International.

Ampex authorities would neither confirm nor deny this report, but William Slover, the company's vice president, and general manager of

Ampex Music, said that the switch of 8-track and cassette duplicating from Toronto to Elk Grove was predicated on the fact that the Illinois facility was better equipped to handle the job, and that deliveries to the Canadian market would continue to be made with no time lapse.

So far, the move to Elk Grove affects only Ampex's Canadian tape duplicating facilities, and Slover stressed that all other operations in the Dominion of Canada including the prerecorded sales facilities, continue to operate as normal.

Audio Magnetics Unveils Blank Cassette AV Series

LOS ANGELES—Audio Magnetics has introduced an AV Educator Standard line of cassettes for the educational market.

The new line is available in seven lengths: 10, 20, 30, 40, 60, 90, and 120 minutes. The firm's Educational Division also makes available an AV Educator Premium line in the same lengths.

Specifications for the Standard

line include sonically-sealed cassettes in black and white housing, high density low noise calendared tape, color-coded pressure-sensitive label inserts and packaging in a two-piece hinged Philips-type storage case with a clear plastic top.

Both Standard and Premium lines feature silicone-lubricated stainless steel pins and acetal hubs to prevent jamming and provide leader/hub interlock.

Other features include curved liners coated with a graphite formulation to prevent static buildup and reduce friction, a felt pressure pad and phosphor-bronze spring meant to allow optimum tape-to-head contact with minimum recorder head wear and one-piece plastic, self-lubricating idler rollers with double flanges to provide minimum drag and wear.

According to Hal Sander, director of the firm's Educational Products division, "There are three factors emerging in the educational field; increased demand for more programming, added requirements for better quality tape and a need for improved equipment. Educators have become disenchanted with poor quality players and low performance tape not oriented toward the needs of the AV field."

Panos Business

LOS ANGELES—George Panos, president of Audio Masters Corp., N. Hollywood, has returned home from the hospital after two major back operations and is expected to be recuperating until October.

Audio Masters produces budget prerecorded cassettes and 8-tracks, consisting mainly of instrumental anthologies.

The firm also makes budget-priced blank tapes, with cassettes in lengths of 30, 60, 90 and 120 minutes and 8-tracks in 32, 64 and 74-minute lengths.

Dealers Tell Display Ideas

• Continued from page 28

Hills displays 8-track and cassette prerecorded tapes separately and keeps them behind glass.

"We use cases with individual slots for each 8-track," said manager Woody Bader. "The tapes are stacked with the spine facing the consumer. For cassettes we use a three-sided stand and blank tape is displayed behind the cashier's counter."

"We don't have much problem with theft," Bader added, "so we generally don't keep the 8-track cases locked. The cassettes are locked simply because the displays takes up too much room if left open."

Bader said he'd like to try a new type of display, a glass wall with shelving behind the wall and the tape spine facing out. With this method, the consumer could pick out the tape he wanted and a salesperson would go behind the wall and get it. He also pointed out that this was his own idea and didn't know how practical it would be.

Another West Coast dealer keeps tape behind sliding glass doors, but the tape cover is showing.

"We try to make it like a record browser," he said, "with the tapes tilted at a slight angle. With this type of display, it becomes more important to have song titles on the front."

"These cases have been specially made for us and we can display 800 tapes at a time, showing 8-track and cassette together."

Gillette Out of Tape Market

LOS ANGELES — Gillette, which had started a test marketing program in blank cassette tape, and had field tested product in Buffalo, Los Angeles and Atlanta, has decided to drop this program.

The company had offered two lines of cassette, standard and professional to audiophile, retailers, drugstores and supermarkets.

They also had a brief print and radio campaign which has been dropped.

Reason for the move out of blank tape would be attributed to management's evaluation of the tape market.

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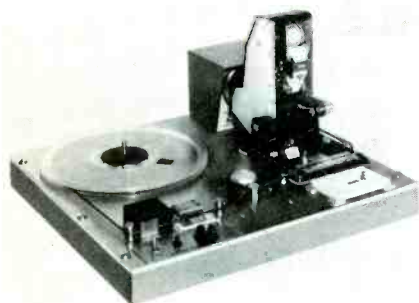
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Tape Sales Up in Milwaukee

By BENN OLLMAN

MILWAUKEE — Tape sales, climbing steadily at Downtown Radio Doctors, are approaching 20 percent of the wholesale-retail store's total volume these days, according to owner Stu Glassman. But he claims there is no sure way of singling out who his typical tape customers are.

"Everybody buys tapes today—people in all age groups and economic levels. There is no such thing as a typical tape buyer profile. The tape business has not been bringing a new class of customers into our store. In fact, our best tape customers are also good LP customers. We've never been able to set up a pattern to determine which people are most likely to buy tapes or the product categories they prefer. Right now the demand for tapes is straight across the board. EL music by artists like Ray Conniff, Mantovani, Eugene Ormandy and Leonard Bernstein, however, has been taking the lead."

According to Glassman, "What the tape customers want primarily is good sound quality and convenience. This is what is bringing about 70 percent of our record customers into the tape fold."

How do young people rate as a market for tapes?

Bootlegging

"The young crowd would normally make excellent tape prospects for us. But unfortunately," he lamented, "they flock to the discount stores and bootleggers where they can buy tapes at well below our legitimate prices. They do come to us however, when they want catalogue items. Discounters, being strictly cherrypickers carry hit items only; our customers know we have complete stocks of every artist and type of tape recorded music."

For this reason, Glassman added, his tape department has been set up on a wide spread, rather an in-depth stocking arrangement.

"We carry 15-18,000 different tape titles. But we stock only one or two of most catalogue items. If action develops on an item we will carry anywhere from two to 200 if we feel it is necessary to meet the demand."

As an example, he noted, Downtown Radio Doctors carries everything in tape ever put out by Mantovani, stocking one or two of each release, rather than a dozen copies of Mantovani's Greatest Hits.

Counterfeit and bootleg tapes, he said, are costing him and other retailers a bundle. "We're not only helpless, but at the mercy of the tape counterfeiters and bootleggers. Until some really effective federal laws come along, they are going to continue to be a menace to legitimate dealers. Our only effective weapon is carrying a complete stock of catalogue items that tape customers can't buy from the bootleg outlets."

Lashing out at tape suppliers for their lack of cooperation in stamping out counterfeiters, Glassman added, "I have no proof, but I suspect strongly that the factories do just as much for retailers that sell bootleg merchandise as for the legitimate outlets. They are pre-

Telcor Exclusive Panasonic Outlet

LOS ANGELES — Telcor, exclusive U.S. western distributor of Panasonic for more than a decade, has discontinued all its other lines and will now be exclusively a Panasonic outlet.

The announcement was made at the opening of Telcor's new headquarters facility in Beverly Hills. Telcor 1972 fiscal volume was \$63.4 million, up from \$49.3 million the previous year. At the same time, Panasonic's share of Telcor total marketing climbed to 90 percent in 1972, after having been only 50 percent three years ago.

Lines formerly handled by Telcor included General Electric, Sunbeam, Schick and Clairol.

JULY 8, 1972, BILLBOARD

tending that the bootleg situation just doesn't exist."

Pilferage is another serious problem. But here, says Glassman, (Continued on page 44)

Lucasey Touts Car Cassette's Future

By RADCLIFFE JOE

NEW YORK—The automotive cassette player, despite the pitfalls that have beset its growth, is alive and well and giving its 8-track counterpart a run for its money.

This is the opinion of Ed Lucasey, national sales manager for Panasonic Automotive Products.

Nevertheless, Lucasey believes 4-channel has given strong empha-

sis to 8-track and does not see it diminishing in any way.

The Panasonic executive attributes the automotive cassette's (Continued on page 44)

loose window can allow dust to enter

light plastic casing can warp, cause machine damage

fixed plastic guide posts can cause tape wear

welded seal can cause shell distortion

waxed paper slip sheets might cause tape to wind unevenly

tape attached to hub in one place only, can pull out

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Problems

sonically sealed window locks out dust

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technical wizard to see the problems and Maxell's solutions.

As for the tape itself: in the September, 1971, issue of *Stereo Review*, both the Maxell Low Noise and the Maxell Ultra-Dynamic tape cassettes were shown under laboratory conditions to be unsurpassed in their overall quality and consistency.

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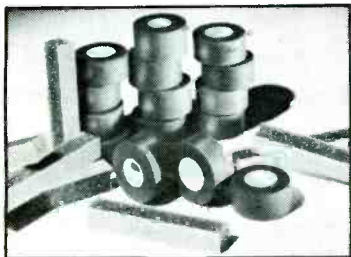
Radiomobile to Vie Motorola In U.K. Cassette Unit Battle

By RICHARD ROBSON

LONDON — Radiomobile will make a major effort to break into the cassette hardware market this year with a new range of home and car units. The move by Radiomobile, primarily known as an 8-track manufacturer, follows a similar move by Motorola here.

The only cassette model at present in Radiomobile's hardware range is the 301CS car unit retailing at \$103, which is to be discontinued.

The news comes only shortly after Motorola, possibly Radiomobile's chief competitor in England and another pioneer of 8-track, also announced that it was moving into the cassette market. Although there has been a substantial surge in sales of 8-track hardware and equipment during the past 12 months, the new policy decisions of both firms again underline the tremendous strength of cassette in this country.



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SAXITONE TAPE SALES

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Because of already over-stretched production facilities at Radiomobile's north London factory, the firm has signed a joint engineering and production agreement with the G. R. International Electronic Corporation to develop and manufacture the new cassette models.

G.R. International is the producer of a wide range of audio equipment including its own stereo car cassette unit—one of very few cassette players currently available that are wholly made in England. The company, which is headed by managing director Tony Twine, has a design and production facility at Crieff Road, Perth.

The first cassette model under the agreement, a stereo car player, will be unveiled to Radiomobile's national distributor network within the next month. Other models, including a home system, will follow later in the year.

Radiomobile's current range of 8-track equipment will not be affected by the introduction of cassette models.

EMI Tape Into Other Outlets

LONDON—EMI-U.K. is forming a special sales force to sell cassettes and cartridges to non-record tape outlets. The move underlines the importance record companies are now attaching to garages, hi-fi stores, motor accessory and photographic shops and is another indication of the amount of tape being sold outside the traditional record outlets.

The new team will comprise of four area salesmen who will cover, respectively, the southeast, Midlands, north and southwest and Wales, plus a tape sales manager. The salesmen have yet to be appointed but will be recruited from EMI's existing record sales force.

However, Alan Davison a record salesman for EMI covering the East End of London, has been named as the new sales manager and will be based at EMI's new pressing and distribution centre at Uxbridge Road, Hayes. He will report to EMI's national sales manager Jimmy Hanks.

The new sales force becomes operational July 1.

RIAA Tape Meeting

Continued from page 28

ger of UA agreed that placing suggested coded list price on tapes would be helpful, both to the salesman and consumer.

All agreed that one problem in changing the cover of a tape might be the firm's art department, with most feeling that artists would complain about "ruining" the art.

In discussing a standard size pack for both 8-track and cassette

tapes, Rice pointed out that an 8-track size box can easily be adapted to hold a cassette, with "cassette" clearly marked on the box. "This will allow all of us to go to one standard fixture," he added.

Charles Bratnobar of UA was concerned about confusion this might cause for the consumer, but Balos said there should be none if the package is clearly labelled. Others added that each firm will want its own graphics, but the idea is feasible.

There were arguments against this idea, however, with Dollinger suggesting the cassette be left alone because dealers may load and place configurations the wrong way and Dennis adding that repackaging is a manufacturing problem.

In discussing separate tape departments, Pickwick's Dave Klein said the rack jobber will insist on one, as will the consumer.

Q' Discussions

Other topics discussed included four-channel tapes, which Bratnobar said must be displayed separately from others or there will be "chaos." Dollinger added that there will be a definite market for the configuration, but said "it will probably be an older group doing the buying and the market is probably a few years away."

Klein added that the 4-by-12-inch package is very important to the rack jobber because budget tape often doesn't reach browsers. Dennis said Korvettes will be moving to this type of display in eight of their New York stores for a self-service format.

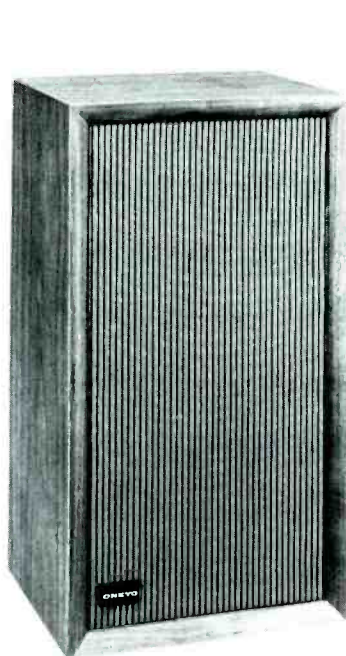
Rice summarized the meeting, saying that "the philosophy of packaging should be to allow the consumer to browse through tapes like albums and to get the package in with the rack jobbers. People are used to browsing through records," he said, "and this is what we want to achieve in tape."

The committee's next meeting will be held in October, and it is hoped that several retailers and rack jobbers can be present. Rice said that by then, he will also have a display based on topics discussed and that he will contact RIAA president Henry Brief about the decisions reached.

Language Course From Phonogram

AMSTERDAM — Phonogram Netherlands has released a cassette series of language courses, marketed with pocket-sized dictionaries. The initial releases in the series, titled "Berlitz Courses," are in French, Italian and Spanish. Each language course retails for \$7.50.

New Products



40-WATT, three-cone model 15 speaker system with mold-shaped 10" woofer by Onkyo Audio Corp., New York, lists at \$149.95.



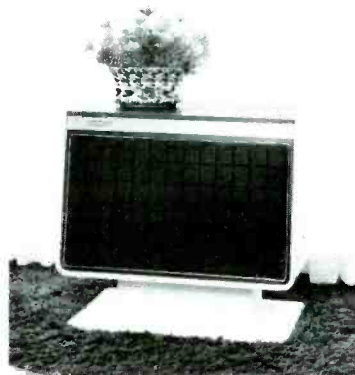
AM/FM radio designed by Sanyo Electric, Inc., to resemble a tachometer, can be installed under the dash in minutes.



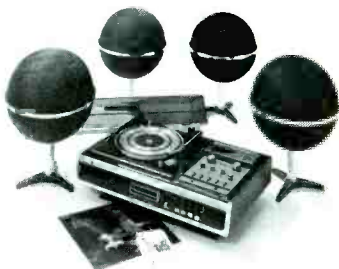
MGA's four channel decoder has a separation enhancement circuit to boost the dB separation from 3dB to between 15 and 20 dB. It will handle discrete 8-track as well as other stereo sources. List is \$189.95.



SLIM-LINE from Tenna Corp., a compact 8-track car stereo tape player, measures only 7 1/4 x 6 x 2 1/8 inches. The \$49.95 unit has channel selector and slide controls for balance, volume and tone.



ZENITH's Avantiosa stereo console features ultramodern styling and is matched with two similarly styled speaker enclosures. The main unit shown has a 140-watt amplifier/tuner with AM/FM stereo radio and deluxe changer. A cassette or 8-track player can be mounted in the record well.



UNUSUAL AIR suspension speakers are included with Electro-Phonic's compact containing discrete tape playback, Garrard changer, and stereo receiver equipped with SQ matrix system. List is \$399.95.

Becht Adds Duplicating Units; Postpones Prerecorded Line

LOS ANGELES — Becht Electronics suburban Burbank, has phased out of the prerecorded tape market it entered last January (Billboard, Jan. 8), but will continue to expand its line of professional tape duplicating equipment.

Andrew Becht, president of the firm, said he discontinued Downtown Productions, established to produce the prerecorded product, because it "was not feasible at this time."

"The main problem," said Becht, "was this particular type of merchandise would have required a mass marketing program and we didn't feel we were prepared for

such a venture. Until we can set up a proper program, we will stay out of the prerecorded market."

Becht added, however, that "there are definite plans to reenter this market in the future, probably by the end of the year. The feedback we had was positive."

"We'll still be aiming at the mass market," he continued, "but our marketing program will have to be completely revised. We're going to get more people who understand this industry. Our product was fine, but our approach to distribution was incorrect."

Becht pointed out he will be

(Continued on page 37)

BUY DIRECT AND SAVE \$\$\$

#54 STEREO CARTRIDGE CARRYING CASES



Holds 24 8-Track Tapes or 48 Cassettes Covered in handsome Alligator Vinyl Red Flocked High Impact Styrene insert.

THIS MONTH'S SPECIAL

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150 pcs. 2.75 each

500 pcs. 2.65 each

Cases packed 1 per box and packed 72 pcs. to a skid.

Custom Case Mfg. Co., Inc.

Wanted: Distributors, State-wide master distributors and Reprs. 5511-19 Bragg Blvd. P.O. Box 5625, Fayetteville, N.C. Private labeling done

NO PHONE ORDERS—BY MAIL ONLY

TV Cartridge

1st Video Publishing Firm Formed in N.Y.

NEW YORK—The first video publishing firm has been formed here to provide a basic video book library for education, industry and the consumer.

Caravatt, Kleiman, Inc. is designed as an adjunct to the book publishing industry, and utilizes the video medium to broaden the dimension of the printed picture or word with moving pictures and sound.

The company is headed by Harlan P. Kleiman, former executive producer of Teletronics Intl., and head of that company's video cassette operations; and Paul J. Caravatt Jr., former senior vice president and director of the Interpublic Group of Companies.

According to Kleiman, private publications are being created by the new company in order to provide visual internal communications for both business and industry. He said, "Our trade publications will cover everything from accounting procedures to metallurgy, and will offer customized employee training and motivation. Our consumer cassettes will delve into both entertainment and information."

Kleiman said that although entertainment projects will play an important role in the company's operations, the initial thrust will be in providing a basic video book library.

First products created by Caravatt, Kleiman include a program for the Interpublic Group that outlines Coca-Cola's marketing strategy. It will be shown in 65 Interpublic offices around the world.

The company is also developing a dual purpose video program for the Gorham Silver Division of Textron, to be used in department stores.

In its initial service to the consumer, Caravatt, Kleiman has entered into a joint venture with the Leeming-Pacquin Division of Pfizer, to produce a cassette titled, "You and Your Infant," a visual manual which will cover baby care from birth to its first birthday.

In addition to these contractual arrangements, Caravatt, Kleiman has been retained as consultants to McCaffrey & McCall in the area of video cassette/cable communications.

The Caravatt, Kleiman library will be made available in all TV cartridge formats, as well as in open-reel and film configurations. However, Kleiman pointed that the cassette provides the dynamism of video and the specificity of print. He said, "You can communicate more information with a half-hour cassette than with hundreds of pages of a book."

New Memorex 1-in. Video Tape

SANTA CLARA, Calif.—Memorex Corp. has reported availability of its Vidichrome videotape, which is meant to offer "substantial noise resistance" and a low dropout rate for 1-inch Ampex helical recordings.

According to Russ Parker, the firm's video product manager, "Vidichrome has a dropout rate of less than 10 per minute on an Ampex VR 5100."

Parker added that "the tape has a high resistance to the detrimental effects of heat and humidity. It also reduces head wear and clenching, extending tape life to more than 500 passes." Parker also said the tape is back-coated and this should reduce the possibility of static charge build-up.

Vidichrome can record in both color and black and white values and is available in lengths of 1,500 feet (½ hour) and 3,000 feet (1 hour).

Prices of the tape depend on the
(Continued on page 37)

Calif. Label Strictly Tape

LOS ANGELES—Two California businessmen, Bob Wheat and Bob Folkert, have formed Cas-Tape Co., whose catalog will initially consist of one prerecorded 8-track release.

According to Wheat, current plans call for building a solid tape firm on the basis of the release by the rock group, MU, which will be released this week.

Wheat said distribution will be

Hint RCA Videodisk in '73; Firm Has 2 Other Systems

NEW YORK—The RCA Corp. is expected to demonstrate a SelectaVision videodisk within the next 12 months according to sources close to the firm.

The system has been in the works for some time, and is intended to round off RCA's efforts to involve itself totally in the developing cartridge TV/videodisk market.

RCA is maintaining its usual veil of secrecy about this new development, but indications are that the system is designed primarily for the consumer market.

Although it is understood that the RCA videodisk is basically different in technology from other similar systems in various stages

of development, yet the move brings the company in line with other videodisk developers including Teldec and Panasonic.

Reliable sources within RCA stress that the development of a videodisk concept will in no way preclude the company's Holotape unit, which is reported to be in an advanced state of development following long months of technological difficulties.

In March this year RCA unveiled its MagTape videotape recorder player designed primarily for industrial, educational and home use. The unit utilizes ¾-inch videotape, although it is not compatible with the Sony U-Matic system.

CTI Demonstration in Japan To Aid Fledgling Business

NEW YORK—Cartridge Television Inc., will demonstrate its Cartrivision CTV unit in Tokyo this

week, according to reliable industry sources.

The unit, already on sale in Sears Roebuck stores in Chicago, will be unveiled, by CTI's president, Frank Stanton, and marketing vice president, Don Johnston to a select gathering of press representatives and television manufacturers.

The special showing of the unit is designed to woo Japanese licensees, and help stimulate the drive towards standardization of this fledgling industry.

Meanwhile, back on the home front CTI and McGraw Hill Films have entered into a major program—
(Continued on page 44)

You've got it coming to you from Ampex!

More profit! New blank tape cassettes, new open reel, new 8-track and new accessories, A new Ampex exclusive: 40-minute C-40 cassettes. And the hottest accessory item in the industry, another exclusive: the Ampex cordless head-demagnetizing/cleaning cassette. Order the full line now and enjoy top margins from Ampex.

New appealing packaging for cassettes and open reels—customers can't miss them! New

product improvements for top "stay sold" quality. And new opportunities for repeat business and faster turn-over. It all adds up to a new deal for you—a great profit deal from Ampex.

These are the cassettes with the smart, new Ampex look:

Ampex 360 High Frequency—general use, high quality performance. Ampex 350—economical with a good shelf look, youth appeal, built to "take

it." Ampex 362 Extended Frequency—low noise and highest performance. Ampex 363 Chromium Dioxide. Go for all of them—go for profit—go for Ampex.

Contact Ampex Corporation, Magnetic Tape Division, M.S. 22-02, 401 Broadway, Redwood City, CA 94063. (415) 367-3887.

AMPEX

It's a whole new ball game from Ampex! Get the score from AMPEX at the CES Show. Booth 506 and in Suite 1919 at the Conrad Hilton Hotel, June 11-June 14. Join the profit team!



Classical Music

Victrola to Bow Composer 'Hits'

NEW YORK—RCA Records introduce a "composers' biggest hit" series on its classical budget label, Victrola, this month with issuance of the first 10 albums of the series.

R. Peter Munves, director of Classical Music for RCA, said, "Our 'greatest hits' series on the full-price Red Seal label has been outstanding . . . and we decided to go a step further and introduce a similar series on the Victrola label at prices which make the whole venture even more irresistible to the vast youth market."

"We have tapped a new classical market at the full price, and now we intend to exploit this market with these budget disks," Munves said.

Artists in the first 10 albums include the Chicago Symphony

conducted by Fritz Reiner, the Boston Symphony conducted by Charles Munch, the Boston Pops conducted by Arthur Fiedler, the RCA Symphony conducted by Kiril Kondrashin, the New Philharmonia Orchestra conducted by Georges Pretre, Morton Gould conducting his orchestra, Leopold Stokowski conducting his orchestra. Soloists include Leonard Pennario, Alexis Weissenberg, Leonard Bernstein, Wanda Landowska, Licia Albanese, Giuseppe Di Stefano, Patrice Munsel, Leonard Warren, Zinka Milanov, Jussi Bjoerling, Jan Peerce, Alexander Brailowsky and Anna Moffo.

First composers to be represented by albums in this series are Beethoven, Debussy, Gershwin, Grieg, Mozart, Puccini, Rachmaninoff, Ravel, Sibelius and Tchaikovsky.

New Chief of Bournemouth

LONDON—New chief for the Bournemouth Symphony Orchestra, first official appointment since the death of Constantin Silvestri in 1969, is Finnish-born Paavo Berglund, who has recently been conducting many of the orchestra's public concerts and EMI recordings.

Berglund, born in Helsinki in 1929, began his musical career as a violinist in the Finnish Radio Symphony Orchestra, later becoming its chief conductor.

Last year he recorded with the Bournemouth Orchestra for EMI a

first recording of Sibelius' "Kullervo," which has notched up high sales.

Berglund has already made two more recordings with the Bournemouth for EMI, a disk of the more popular Sibelius works to come out on the Studio 2 label, and another Sibelius recording made early this month. He has also conducted the New Philharmonia Orchestra in a new HMV recording of the Grieg and Schumann piano concertos with John Ogdon as soloist. All are due for release later in the year.

BBC 'Scoop' on Symphony

LONDON—Second scoop in a few weeks for BBC Radio 3 came recently when Britain heard for the first time the new Shostakovich "Symphony No. 15."

The new symphony, written last year, was to have had its premiere in Moscow last October, but the performance was postponed because of the composer's illness. Eventually it was heard for the first time on Jan. 8 this year, in the Great Hall of the Moscow Conservatorium, played by the Orchestra of the U.S.S.R. Radio and TV, conducted by Shostakovich's son Maxim.

The BBC secured a tape of the Russian radio's recording of this actual premiere. The symphony is "Op. 141 in A Major."

EMI had been anxious for some weeks to make arrangements with the Soviet Melodiya recording organization for issue of the symphony here on disk.

"We have written to Melodiya many times," said classical department manager John Whittle, "but so far there has been no response. We want to exercise our option under our agreement with Melodiya for issue of the symphony here, and we shall do everything possible to bring this about as soon as we can."

In February the BBC also scooped recording with the first British performance of Leonard Bernstein's "Mass in Memory" of John F. Kennedy, now available from CBS on records.

Phonogram Sampler Disk Out on Davis

LONDON—Phonogram has released a special Colin Davis sampler disk planned to tie in with the publication on July 22 of the second in the Recordmaster series of books on recording personalities. First was on Joan Sutherland, written by Edward Greenfield, tied to the issue of British Decca's new Sutherland complete recording of "Lucia di Lammermoor."

The Colin Davis book, written by Alan Blyth, will be of the same format and style as the Sutherland volume, published by Ian Allan's in association with The Gramophone, and retailing at \$3.75. Phonogram will feature both book and record in all its July advertising campaigns, including boosts in all the Albert Hall Promenade concerts conducted by Davis. Leaflet and poster aids will go out to all Phonogram dealers.

Sampler will retail at \$2.49 and will contain Berlioz music including the "Roman Carnival Overture," the whole of the "Symphonie Fantastique," the "Royal Hunt" and "Storm" scene from "The Trojans" and excerpts from the "Romeo and Juliet" music. Orchestras are the London Symphony and the Covent Garden.

Phonogram's campaign will also include the best-selling 1969 issue of Davis' "Last Night of the Proms," containing the Elgar "Cockaigne Overture," the "Pomp and Circumstance March" with audience singing of "Land of Hope and Glory," and the atmospheric audience participation in the "Sea Songs" and Parry's "Jerusalem."

Ozawa to DGG

NEW YORK—Seiji Ozawa is now recording exclusively for Deutsche Grammophon. His first recordings with the San Francisco Symphony include "Three Views of 'Romeo and Juliet'"; selections from the Berlioz Symphony, the Prokofiev Ballet and the Tchaikovsky Fantasy-Overture. Ozawa is also considering Leonard Bernstein's "West Side Story" and William Russo's "Three Pieces for Blues Band and Orchestra," the latter with the Siegal-Schwartz Band, formerly known as Corky Siegal's Blues Band.

The initial tapings with the San Francisco Symphony were held June 22-24 in San Francisco, with a "live" performance of these works on the evening of June 21. Recording will take place on the campus of DeAnza College in Cupertino, Calif. This album is scheduled for release early next year. Subsequently, Deutsche Grammophon will record Ozawa conducting the Boston Symphony Orchestra and various European orchestras.

Thomas to Sing With the Cincy

NEW YORK—Singer B.J. Thomas will make a Sept. 16 appearance with the Cincinnati Symphony Orchestra at the Cincinnati Music Hall winding up his nationwide concert tour.

The two-segmented concert will feature the Cincinnati Symphony alone in the first half and Thomas performing, backed by the Symphony Orchestra, in the second.

Thomas' "Billy Joe Thomas" album is on the charts, and his "Rock and Roll Lullaby" is in the top ten.

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	SONG SUNG BLUE Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)	10
2	4	14	32	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	5
3	3	6	7	HOW CAN I BE SURE David Cassidy, Bell 45-220 (Slacсар, ASCAP)	8
4	5	7	8	DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	10
5	2	4	5	LIVING IN A HOUSE DIVIDED Cher, Kapp 2171 (MCA) (Peso, BMI)	8
6	13	29	31	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	5
7	8	10	13	LEAN ON ME Bill Withers, Sussex 232 (Buddah) (Interior, BMI)	7
8	11	13	19	I NEED YOU America, Warner Bros. 7580 (WB, ASCAP)	7
9	10	11	25	SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	6
10	12	18	28	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima-Donna/Algee, BMI)	5
11	14	19	24	GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	8
12	23	40	—	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	3
13	16	16	20	DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP)	6
14	6	2	2	IT'S GOING TO TAKE SOME TIME Carpenters, A&M 1351 (Colgems, ASCAP/Screen Gems-Columbia, BMI)	11
15	7	3	4	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradem, BMI)	19
16	17	17	18	WE'RE FREE Beverly Bremers, Scepter 12348 (Pocket Full of Tunes, BMI)	9
17	18	20	21	MY GUY Petula Clark, MGM 14392 (Jobete, ASCAP)	6
18	20	28	35	SEE YOU IN SEPTEMBER Mike Curb Congregation, MGM 14391 (Vibar, ASCAP)	4
19	15	12	9	NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) (Interior, BMI)	16
20	24	25	27	BUTTERFLY Danyel Gerard, Verve 10670 (MGM) (Pending, ASCAP)	7
21	31	—	—	BRANDY (You're A Fine Girl) Looking Glass, Epic 5-10874 (CBS) (Evie/Spruce Run/Chappel, ASCAP)	2
22	9	9	10	AMAZING GRACE Pipes and Drums and the Military Band of the Royal Scots Dragoon Guards, RCA 74-0709 (Sunbury, ASCAP)	8
23	21	21	22	VANILLA OLAY Jackie DeShannon, Atlantic 2871 (Plain & Simple, ASCAP)	8
24	35	—	—	POPCORN Hot Butter, Musicor 1458 (Bourne, ASCAP)	2
25	37	—	—	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	2
26	28	30	33	AFTER MIDNIGHT J.J. Cale, Shelter 7321 (Capitol) (Moss-Rose, BMI)	5
27	27	32	—	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	3
28	29	31	—	TOO YOUNG Donny Osmond, MGM 14407 (Jefferson, ASCAP)	3
29	30	35	37	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	4
30	34	37	40	TAKE IT EASY Eagles, Asylum 11005 (Atlantic) (Benchmark, ASCAP)	4
31	25	26	39	PEOPLE MAKE THE WORLD GO ROUND Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	5
32	32	—	—	MARY HAD A LITTLE LAMB Wings, Apple 1851 (Maclen/McCartney, BMI)	2
33	33	36	—	MEN OF LEARNING Vigrass & Osborne, Uni 55330 (MCA) (Wayne/Duchess, BMI)	3
34	39	—	—	BIG HURT Vikki Carr, Columbia 4-45622 (Gladys, ASCAP)	2
35	—	—	—	MOTORCYCLE MAMA Sailcat, Elektra 15782 (Singing Wire, BMI)	1
36	—	—	—	SIMPLE MAN Lobo, Big Tree 141 (Bell) (Kaiser-Famous, ASCAP)	1
37	40	—	—	CIRCLES New Seekers, Elektra 45787 (Ampco, ASCAP)	2
38	38	—	—	VIA CON DIOS Dawn featuring Tony Orlando, Bell 45-225 (Morley, ASCAP)	2
39	—	—	—	SWEET INSPIRATION/WHERE YOU LEAD Barbra Streisand, Columbia 4-45626 (Press/Screen Gems-Columbia, BMI)	1
40	—	—	—	SAY WHAT I FEEL B.W. Stevenson, RCA 74-0728 (Miller/Mountain Music Farm, BMI)	1

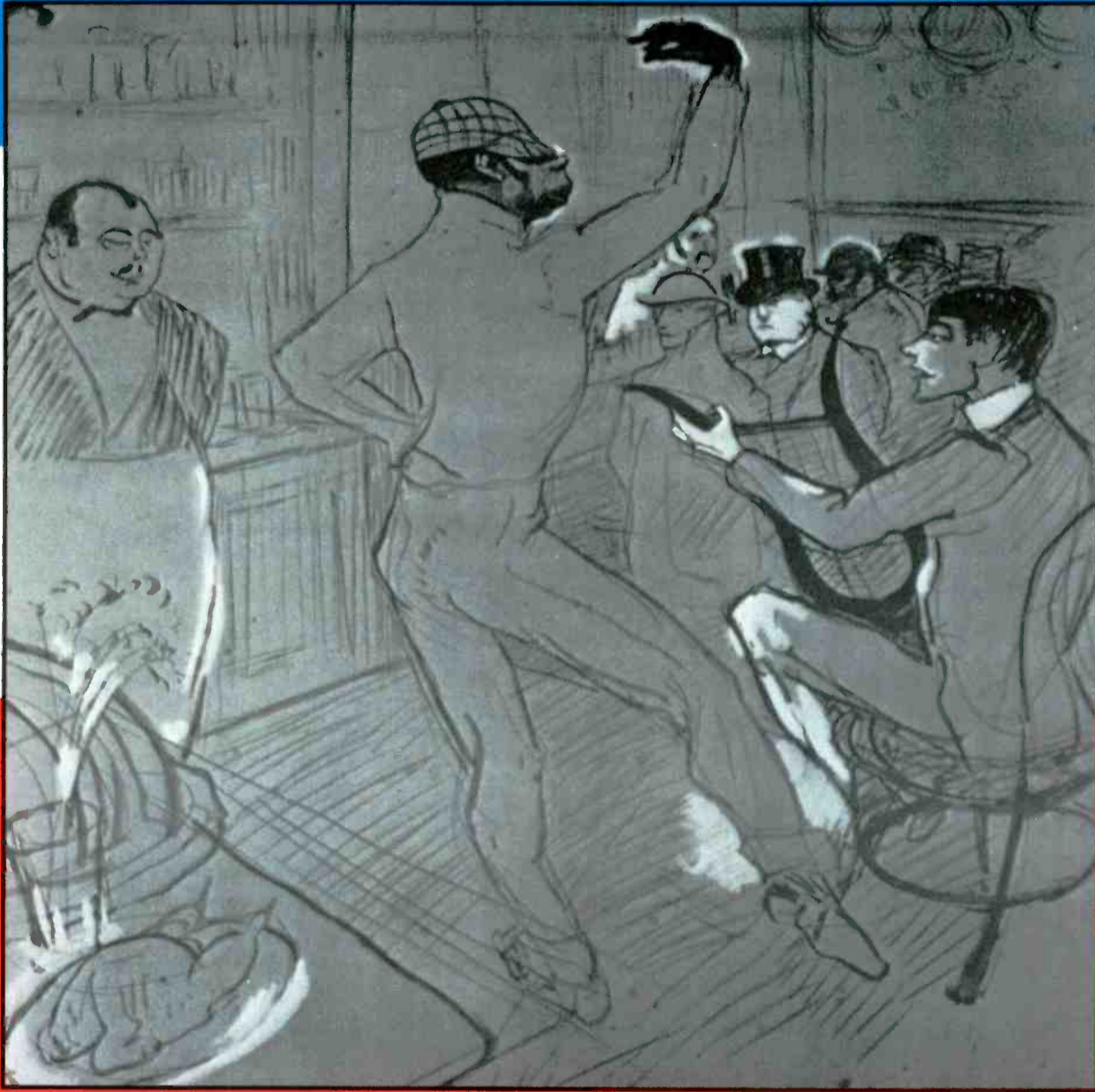
Billboard SPECIAL SURVEY For Week Ending 7/8/72

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



SPOTLIGHT ON FRANCE

EDITED BY MICHAEL WAY AND MIKE HENNESSEY. Production by Norman Jopling



(Courtesy Musée Toulouse Letrec)

PLEINS FEUX SUR LA FRANCE

'Now French productions are really coming into their own'

PARIS — As the French record industry trade association SNICOP celebrates its 50th anniversary — it is believed to be the oldest in the world — the outlook for producers looks healthier than for a long time, thanks to three major factors: sales, prices and added value tax.

Most important of these is that for three years, record sales in France have been rising at a considerable rate — 15 percent between 1969 and 1970, at the last count. The industry is making important breakthroughs with the public. Now, for a population at about the 50 million mark, there are estimated to be 7.5 million player units in use (38.3% of French

households) and this figure is rising by some 300,000 to 400,000 a year. There are 4 million tape recorders in operation and 600,000 high fidelity units.

But up to the April 1 Ministry of Finance decision to unfreeze pre-tax wholesale prices, profitability remained, in spite of higher sales, a heavy problem for many producers.

The de-freeze, resulting in retail price increases of up to 25 percent, enabled manufacturers to take a long look at their catalogs and select 'sensitive' areas — mainly the mid-price LP — for an increase, on top of the industry-wide hikes in singles and EPs.

The decision, the first price

SAYS JACQUES SOUPLET, NEW PRESIDENT OF THE S.N.I.C.O.P., TO MICHAEL WAY

increase in at least seven years, came at a vital time. In the words of new SNICOP President Jacques Souplet, head of CBS France, the industry was at its 'profitability limit'.

Too many companies were far too dependent on the hit record for a healthy year's end balance sheet. Industry watchers would cast a wary eye over company performance and note that one or another was in dire need of a hit. Too often 'le tube de l'ete', the traditional one title which dominates the charts in the heavy

summer buying period, came just at the last moment for some companies.

It is certain also that if the Ministry de-freeze had not come when it did, some companies would have gone ahead and increased prices unilaterally and without official backing.

Now a healthy profit margin will be spread more evenly across the catalog, exploitation will be easier and companies will be less at the mercy of a hit recording. "It has given us a little breathing space",

commented Souplet. And other industry leaders agreed sales would not be affected after a settling in period.

The next battle for the French producer is to persuade the government to lower the added value tax (AVT) from the present de luxe rate of 33 percent of the retail price. Here the industry association has been active for several years, but now an approach has been made at an international level through the offices of the International Federation of the Phonographic Industry (IFPI) and UNESCO.

The French record industry is

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**ASK: HENRI BELOLO
PRESIDENT**

Top artists of 1971 in France

THE POPPYS (Barclay) were the top singles group of 1971 and Joe Dassin (CBS) the top album artist, according to a survey based on the charts compiled by the Centre d'Information et de Documentation du Disque.*

In the foreign language singles chart, CBS artist Gilbert Montagné took top place.

Top French singles company was Barclay, top foreign singles company Philips and joint top album companies were Pathé-Marconi and Barclay. Philips and Pathé-Marconi shared honors at top classical album companies with Deutsche Grammophon (Polydor) a close second and Erato a close third.

ALBUMS

1. Joe Dassin (CBS)
2. Ennio Morricone (RCA)
(Note: this includes Once Upon A Time In The West and the theme from Sacco and Vanzetti).
3. Thierry Le Luron (Pathé-Marconi)
4. Johnny Hallyday (Philips)
5. Waldo de los Rios (Polydor)
6. Los Calchakis (Arion)
7. Charles Aznavour (Barclay)
8. Michel Sardou (Philips)
9. Nana Mouskouri (Philips)
10. Jean Ferrat (Barclay)
11. Love Story soundtrack (Paramount)
Julien Clerc (Pathé-Marconi)
Georges Moustaki (Polydor)
14. Creedence Clearwater Revival (Musidisc)
Claude Francois (Fleche/Philips)

FRENCH LANGUAGE SINGLES ARTISTS

1. Poppys (Barclay)
2. Michel Sardou (Philips)
3. Johnny Hallyday (Philips)
4. Sheila (Carrere-Philips)
5. Michel Delpech (Barclay)
6. Joe Dassin (CBS)
7. Mireille Mathieu (Barclay)
8. Marie (Pathé-Marconi)
9. Gerard Lenorman (CBS)
10. Nicoletta (Riviera)
11. Triangle (Pathé-Marconi)
12. Esther Galil (Barclay)
13. Thierry Le Luron (Pathé-Marconi)
14. Alain Barriere (Barclay)
15. Severine (Philips)

FOREIGN LANGUAGE SINGLES ARTISTS

1. Gilbert Montagné (CBS)
2. Joan Baez (RCA)
3. Tom Jones (Decca)
4. John Dummers Band (Philips)
5. Pop Tops (Carrere/Philips)
6. George Harrison (Apple/Pathé-Marconi)
7. Demis Roussos (Philips)
8. Lally Stott (Philips) T. Rex (CBS)
10. Joel Dayde (Riviera)
11. Jeremy Faith (Decca)
12. Waldo de los Rios (Polydor)
13. Black Sabbath (Vertigo/Philips)
- John Kongos (Pathé-Marconi)
15. Joe Cocker (RCA)

* The CIDD charts upon which these charts are based made no distinction as to the position reached in the charts by the records of the various

artists. The artist charts published here have been modified by according 15 points for a No. 1, 14 for a No. 2 and so on.

● from page F.1

not proud or happy at being at the head of the following record taxation chart:

France.....	33 percent
Belgium.....	25 percent
Norway.....	20 percent
Italy.....	10, plus 8 percent supplement
Sweden.....	17.65 percent
UK.....	16.8 percent
(To be lowered to 10 percent at introduction of AVT in April 1973.)	
Denmark.....	15 percent
Netherlands.....	14 percent
W. Germany.....	11.11 percent
Finland.....	11 per cent
Sweden.....	4 percent

The IFPI made its opening appeal to UNESCO to intervene with governments across the world to consider the gramophone record as a cultural vehicle and to tax it likewise.

French manufacturers see their product taxed at the same rate as caviar, while the book and, more significantly, the musical score are at less than a third of the rate applied to disks.

Souplet said that reducing AVT would be one of the major aims of the SNICOP board during his two years as president. The record had to be deemed a consumer product and taxed as such, which would have a considerable effect on sales, he said.

The ideal would be for a standard rate throughout Europe, which almost certainly would mean a reduction for France. Souplet said that a 10 percent reduction would be "tremendous" for the French industry.

In more general comment on the outlook for France, Souplet described both production and public as now far more mature. French product was now competitive and quality conscious and had reached national and international importance.

It has certainly been a phenomenon of the past two to three years that French produced records have seen a vast rise in popularity on the home market,



Jacques Souplet

because, as Souplet said, of this maturity and professionalism, and greater awareness on the part of the public.

Up to three years ago, foreign product crushed all but the leading French recordings and now that trend has been reversed. Although no industry-wide breakdown figures are available, Souplet said that now, French sales were considerably superior to foreign ones.

"The French producer now has the public he deserves, and the market is able to absorb foreign successes. Even French pop groups were scoring abroad now for the first time, and several manufacturers were producing English-language product," Souplet said.

The new professionalism had also spread to the recording studios, which Souplet described as the most active at present and equal to those in the United States and Britain. It was a fact now that British artists were crossing to Paris to record, instead of French performers going to London as they did considerably in the past.

The enlargement of the European Common Market (EEC) to embrace Britain, Ireland, Denmark and Norway would have a positive effect, Souplet said, leading to an expansion and equilibrium of the French industry. "I am very pro-European, but not in the sense

of being anti-American", he added and considered the Europe of the Ten would increase the influence of the French industry.

It will also lead to international careers for far more local artists and a move away from the trend of French-only audiences for French product.

In marketing however, the French industry still had some groundwork to complete, especially in social or geographical areas where saturation point for retail outlets had not yet been reached. This was particularly true in thinly-populated rural areas far from major centres.

One factor in this is that mail order still only represents a small proportion of total sales, estimated at five percent by one distributor. However provincial buying habits are seen to be changing, partly as a result of more rural-sited supermarkets.

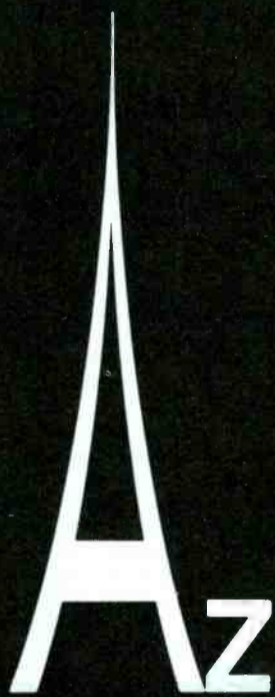
In a comment on the 1970 sales figure of nearly 73 million, up 15 percent on 1969, director of the industry information center CIDD, Jacques Masson-Forestier, put part of the rise down to the fact that a larger percentage of the rural population now owned player equipment because of more easy access to records and equipment.

But Masson-Forestier noted that the industry had probably reached saturation sales point in the major urban areas, where the record player was a traditional piece of home furniture.

Although he said he had great respect for distribution and retail networks, Souplet considered there was new ground to cover. However the traditional retailer, 'le disquaire' is currently seeing heavy inroads into his profession by the large chain stores and supermarkets, now estimated to have a 50 percent share of the total market.

During the next two years also, Souplet said he wished to see the SNICOP become more active in the audio-visual scene, which was bound to become an important entertainment factor "if not for tomorrow, for the day after", he said.

AFTER
FAIS-MOI UN SIGNE
(GERARD PALAPRAT)
CA N'ARRIVE QU'AUX AUTRES
(MICHEL POLNAREFF)
POP CONCERTO
(POP CONCERTO ORCHESTRA)



**TOPPING
THE CHARTS AGAIN**

WITH

HOLIDAYS (MICHEL POLNAREFF) **BEAUTIFUL SUNDAY** (DANIEL BOONE)
POUR LA FIN DU MONDE-SVASTI (GERARD PALAPRAT)
INKPOT (SHOCKING BLUE) • **MAMINA** (PASCAL DANIEL)
UNE FLEUR...RIEN QU'UNE ROSE (CRAZY HORSE)
LIBERTE (GEORGES MARCHAL)

&
KISS ME
(C. JEROME)

STRICTLY INSTRUMENTAL

TWO TITLES, the U.S. standard "Only You" and the Andre Popp, Pierre Cour classic "Love Is Blue" firmly placed the French light orchestra on the international music map.

"Only You" dates back some ten years and sold for Franck Pourcel, now celebrating his 20th year in recording, some five million copies.

If he was the first European orchestra leader-arranger to sell more than a million records in the United States, Paul Mauriat was the second. "Love Is Blue", originally hidden on the 'b' side of a Mauriat album, suddenly scored and is still being played.

Pourcel and Mauriat, who incidentally often work together and jointly wrote for Petula Clark "Chariot" (English title "I Will Follow You" with Raymond Lefevre, link up with Caravelli to provide France with its so well-loved 'musique de fond' - easy listening in other words.

They all say there is no such thing as competition in this sphere, yet all four - Lefevre and Caravelli are particularly popular in Japan - release some four to five albums a year, mostly filled with orchestral arrangements of French and foreign hits, plus a standard or two for good measure.

It seems that in this sector, collaboration is discreet but efficient, so that there are not too many clashes of material. The market is too good to be spoiled. Pourcel is currently at No. 39 in his series of albums and has sold something like 20 million records the world over.

All widely travelled, each conductor is well aware of differing musical taste across the world. So that, for example, the Lefevre



CARAVELLI: conducting the Japanese NHK National Radio Orchestra.

album released in France bears little resemblance to that sold in the U.S., Britain or Germany. And of course all this requires a great deal of work.

Pourcel's albums are released in 44 countries (via Paramount in the U.S.), he has just completed a trip to Japan, taking in the Tokyo Song Festival, and has engagements in Berlin and Britain this summer, including a recording in London of an album of standards.

Mauriat has made three tours of the USA, the last in October-November 1971 where he appeared at the New York Philharmonic Hall, Chicago, Boston, Detroit, etc., with of course "Love Is Blue" on each programme. He is off to Brazil this autumn.

Caravelli also leaves for Japan in September, unusually for these conductors taking his full 35-man orchestra with him for a 15-concert tour. Last year he was in Argentina, Chile, Columbia and Mexico.

Lefevre perhaps concentrates more on French performances, conducting at galas and concerts, often with a leading singer. In Japan for spring, Lefevre's main international market is the Netherlands and Scandinavia.

All four sometimes work as guest conductors with on-the-spot orchestras as in the case of the MIDEM galas, the Rio song festival or the Eurovision and San Remo song contests. On tour though they are more likely to take a dozen musicians with whom they work regularly and then complete the orchestra on arrival. The case, as with Caravelli, of taking the complete orchestra is rare.

For recordings and concerts in France, they operate with the pool of musicians who make up the Paris music scene, which takes in film and tv soundtracks and commercials, some even working with the capital's top classical ensembles.

All four write their own arrangements, all highly-French in style - which means romantic - yet with considerable individuality. Surprisingly they do not write a great deal of original material, each album rarely including more than one of their own works.



RAYMOND LEFEVRE (right) discusses an arrangement with Barclay Records artistic chief Leo Missir.

Also in common is their strict classical background, all four having studied at the elite Paris Conservatoire.

Franck Pourcel made his recording debut in 1952 with "Blue Tango" and "Limelight" - featuring a very young Michel Legrand on piano. Since then he has won numerous gold disks, including Japan and Mexico, French Grands Prix du Disque, the Dutch Edison Prize and numerous others.

Studying at the Marseilles and Paris Conservatories, Pourcel has never forgotten the classical side of his musical upbringing. He releases on average one classical recording a year and has conducted the London



FRANCK POURCEL: a light jazz influence can often be heard in his arrangements.

Symphony and Paris Conservatoire and Lamoureux Orchestras.

Occasionally he releases a single, as recently with an extract from "Jesus Christ Superstar" but mainly concentrates on albums, his best-known series being Pages Celebres, bringing classics to the public.

Yet Pourcel, who studied violin, can ring the changes with the best. One of his top-selling recordings of the past years was Pourcel Plays The Beatles. He makes full use of strings and percussion, but a light jazz influence can often be heard in his arrangements.

He regularly arranges for Charles Aznavour and wrote the song "Avec" for him. This year alone he conducted at the Caracas, San Remo and Eurovision Song Contests.

Mauriat's style, in contrast, is much more modern, with emphasis on the brass and string sections. His arrangements are predominantly of foreign material as he maintains he is better known outside France than in.

This is why Mauriat, who first played the piano at four, rarely gives concerts at home. He travels a great deal, particularly in South America and Canada, and regrets that on his last U.S. tour he was unable to take up invitations to conduct the Hollywood Bowl and Boston Symphony Orchestras.

Mauriat also enjoys working with Aznavour, having arranged no less than 120 titles for the singer. "I always have the same pleasure accompanying him. I don't think anyone ever knows Aznavour completely. You discover something new in him each time".

His musical taste, perhaps reflected in his orchestral style at times, is modern, with a preference for Debussy and Stravinsky, but occasionally leaning towards the rigorous classicism of Bach, the "composer's composer".

Caravelli's background, half Italian, half French, is witnessed in his Latin touch. He first came to Paris in 1947, went to the Conservatoire, and three years later was already accompanying some of the leading artists of the time.

But it was only in 1959, during a visit to New York and a meeting with Ray Ventura, that the Caravelli Orchestra was born.

Caravelli invariably includes arrangements of classical works and film scores among the French and foreign titles that make up his albums. He is often in demand as a composer, and has written themes for Japanese television.

His classical background, as with his three colleagues, "and friends" as he says, has not affected his great liking for jazz and light music. And unlike the others, he concentrates on the most melodic of the French compositions of the day.

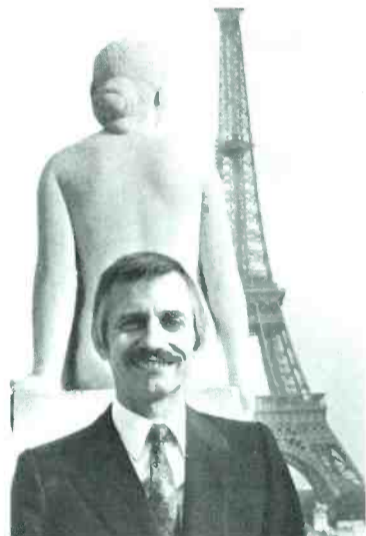
Raymond Lefevre is the "Left Bank" musician of the four. He studied flute at the Conservatoire and this led him to the great swing sessions of the 40's and 50's in the era of the Hot Club de France and

the poet - musician Boris Vian.

At the time he played piano with clarinettist Hubert Rostaing and the late Belgian tenor-saxophonist Bobby Jaspar. He first began orchestrating in 1956, the same year working for three months as pianist at the Los Angeles Hilton Hotel.

He is the only one of the four to have made the British charts, where his album "A Whiter Shade Of Pale" sold nearly 40,000 copies. His 45-piece orchestra, with 25 strings, is under contract to record five albums a year. Lefevre also favours the satiny string sound against a modern rhythm section.

His first big success in the USA was his arrangement of "The Day



PAUL MAURIAT: an equally famous Paris landmark.

That The Rains Came", written incidentally by French composer Pierre Delanoe. A great admirer of Nelson Riddle and Count Basie, Lefevre also wrote the scores for the popular series of French film comedies "Le Gendarme..."

Of his rivals, and particularly Franck Pourcel, Lefevre says "It is a friendly rivalry. We are good friends and some years ago I used to write arrangements for Franck. It sometimes happens even that we write arrangements for each other when pressure of work is too great".

The pooling of players was at the origin of one of the favourite anecdotes to go the music scene circuit. It concerned three trombonists, and under the French system, each musician is allowed one replacement now and again.

Usually this is another musician, but trombonists are rare, and on one occasion all three tried in vain to get a replacement for the same session. Finally each one went to his night watchman and told him "Just follow the others, you won't have to do a thing". The stony silence from the trombone section that night caused total confusion. Franck Pourcel maintains staunchly that the story is not true - some wonder why...

Michael Way

Editions Musicales Claude Pascal

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35 times in the first five places.
62 times in the top ten.
His last single "Taka Takata" now available.

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Constantly present with his big orchestra and records in 15 countries throughout the world. No. 1 in South America.
Touring in Japan October 72.

TITANIC

No. 1 group in France.
Hits singles "Sultana" and "Santa Fé" released in 22 countries: No. 1: Norway, No. 3: England, No. 5: Belgium, No. 10: Sweden, etc. Their new single available in June.

GÉRARD LENORMAN

No. 1 in France with the 2 smash singles "Il" (still in the top ten since a year) and "De Toi".
Released in 15 countries appearing on many European charts. A new single ready for June release: "Le Petit Prince".

GILBERT MONTAGNÉ

Revelation of summer 71 with "The Fool", released all over the world. No. 1 in France, Argentina and Spain, etc.
The 2nd single "Baby I feel so fine" also top of the charts.
A new single available in June.

DANYEL GÉRARD

A Worldwide smash.
French composer and performer of the 7 million selling international hit "Butterfly", No. 5 in the 71 world male vocalist popularity chart.
"Butterfly" released in 21 countries in French, German, English, Spanish, Italian and Japanese versions, etc.
Same reactions with the 2 singles "Arlequin" and "Caroline". Watch out for his new LP in English and the single June release "Low Lay Low".

MANITAS de PLATA

The greatest Flamenco guitarist in the world, touring constantly from Carnegie Hall to London's Royal Albert Hall.
His new LP: "Picasso, Guerre Amour et Paix".

MICHEL FUGAIN

The musical T.V. Show "Un Enfant dans la Ville" composed and performed by Michel has once more confirmed his talent and is rapidly bringing him an opening to an international career. This musical program was shown in many European countries successfully.
Last single released: "Une belle histoire".

LES COMPAGNONS de la CHANSON

The group that represents the French tradition at its best. You know them!...
Last single released: music from the Sergio Leone's film "Duck you sucker" "Il était une fois la Révolution".

and many others



Special thanks to the CBS Family for their help.

FRENCH TALENT ABROAD

Danyel Gerard is tops in Austria

MANFRED SCHREIBER

VIENNA — Only a few top French artists are really well-known in Austria and among them are Adamo, Charles Aznavour, Gilbert Bécaud and Mireille Mathieu.

Newcomers to the Austrian charts recently have been Danyel Gerard and Severine, winner of the Eurovision Song Contest 1971. Danyel Gerard topped the charts here from April to August last year with his "Butterfly". And his LP "Atmosphere" reached No. 7 on the LP charts last September.

Severine, with German songs "Ja, der Eifelturm" and "Mach die Augen zu" also made the Austrian top ten.

Second in popularity to Danyel Gerard is Mireille Mathieu who has more success with the songs she records in German ("Korsika", "Akropolis Adieu") than with the original French versions.

Finns want more visits by French artists

KARI HELOPALTIO

HELSINKI — French artists have always had a special place in the hearts of the Finnish people. Over the years Finns have enjoyed such artists as Tino Rossi, Maurice Chevalier, who visited Finland in 1968, and Edith Piaf whose "Milord" was among the big-sellers in 1960.

Judged from the point of view of chart success alone, Sylvie Vartan may rank as the post popular French artist at present. Her "La Maritza" on RCA was No. 2 in the chart a few years ago and her life story has been told by every music paper here. Her success was preceded here by that of her husband, Johnny Hallyday, who occasionally made the charts and has been a great inspiration to some notable Finnish artists.

Sylvie's main rivals are Barclay artist Michel Delpech, who hit the top with "Pour Un Flirt", in spite of heavy local competition, and CBS artist Danyel Gerard who was in the chart with Butterfly.

Veterans like Gilbert Bécaud, Paul Mauriat, Michel Legrand and Valto Laitinen, the Finnish song-writer who has lived in Paris for past ten years and is now receiving recognition in his home country, are also doing well.

Visits from French artists are disappointingly rare. Jean-Claude Pascal has made three visits and is still well remembered because of his Eurovision victory in 1961. Juliette Greco has been here and jazz violinist Jean-Luc Ponty has appeared at the Pori Jazz Festival.

The Indian group Los Calchakis (both on Barclay and CBS here) is still selling well but has not been in the charts since 1970. The same goes for Swedish singer Peter Holm (Sonet) who has not found a follow-up to his hit "Monia" which was in the charts in 1970.

Even if there is more acceptance now for French music in Sweden, it has to be said that there is a language barrier problem inhibiting any widespread appreciation of French talent. The second language for Swedes is English — and English and American product has far, far more success on the Swedish market. Bearing this out is the fact that the French jazz group, TNTII, (Barclay) have started to sell here. They sing in English!

A survey of France's place on the international music scene



JOE DASSIN, son of Greek-born US film director Jules Dassin, clearly headed the album charts which group both French and foreign product and are thus perhaps the best indication of French music trends. Dassin seen here signing new contract for CBS France president Jacques Souplet (left), and recording manager Jacques Plait (right) Dassin's "Champs Elysees" scored in Norway last year.

Norway becomes more French oriented

ESPEN ERIKSEN

OSLO — There have been more French hits in Norway during the last year than in the ten previous years put together — but in spite of this I do not think one can say that French pop has had a real break-through in Norway. It is still impossible to predict the hit chances of a French record here, contrary to most English/American records. Norway — more than the rest of Europe — is a very anglo-dominated area when you talk of pop music. That is why you find a special reason for the French record hits of the last year, says Phonogram A&R man Michael Aas. He points out: "Two of the French songs that became top sellers in Norway last year include the Eurovision song contest winners, 'Un Banc, Un Arbre, Une Rue' by Severine and 'Après Toi' by Vicky Leandros, both on Philips. This shows the importance of the Eurovision collaboration when the launching of Continental records is concerned".

Other French hits last year have had a gimmick that has helped them score in the Norwegian market — the title has been in English ("Butterfly" by Danyel Gerard on CBS), well-known ("Champs Elysees" by Joe Dassin on CBS) or easy to pronounce ("Pour Un Flirt" by Michel Delpech on Barclay). None of these artists has been able to follow up, which shows it has been the song and the sound, not the artists or the language, that has scored.

French songs are very often recorded in Norwegian. All the

songs mentioned above have been issued in Norwegian: "Après Toi", "Butterfly", and "Un Banc" by Bendiksen; "Pour Un Flirt" by EMI, "Champs Elysees" by Continental. In addition, Norway Music is now seeking a hit with "A Chacun Sa Chanson", recorded by Ole Ivars and issued on the Fontana label.

The songs of Bécaud, Aznavour and others are frequently included in LPs, here and if they never become single hits, they at least become known.

The selling of French records is, however, generally recognized as difficult, although the Norwegian public has become more French orientated during the last few years. The reason for this is partly that the success of some French records, gives the public a taste for more; but more important has been the series of French record presentations in Norwegian radio, particularly by this writer in his regular record show.

Norwegian record companies that represent French catalogs agree that these include music of high musical and hit potential quality, but they are difficult to sell. On the other hand, record companies here do little active promotional work for the French songs.

This does not apply only to French records only, but also to Italian, Spanish, German — in short all continental records. Norway is so dominated by English and American songs that material from the continent tends to suffer, claims Aas.

France-Poland exchange deal helps artists

ROMAN WASCHKO

WARSAW — French artists are very popular in Poland, mostly thanks to Olympia chief Bruno Coquatrix who, in conjunction with the Polish Artists Agency PAGART, initiated a French-Polish exchange deal.

Probably the most successful has been Charles Aznavour who made appearances here in 1963 and 1969. Other artists who have appeared in Poland with considerable success are Mireille Mathieu, Johnny Hallyday, Josephine Baker, Yves Montand, Juliette Greco and Dalida.

French artists often make

television appearances and Martial Solal and the Swingle Singers have appeared at various jazz festivals in Poland.

Unfortunately no French records are available in Poland but the hits become well known through radio broadcasts.

As part of the exchange scheme Bruno Coquatrix was the first to bring a Polish beat group, Blue and Blacks, to play in Paris — at the Olympia in 1963. The link between the two countries is further strengthened by Paris-based Polish artists like Helena and Irena and John Mike Arlow.



MICHEL DELPECH

French hits not so rare anymore in Sweden

KJELL E. GENBERG

STOCKHOLM — French hits have been rare in Sweden, but from the fall 1971 to this spring there have been some good selling records.

Vicky Leandros (Philips) can say thank you to the Eurovision Song Contest for her chart hit "Après Toi" which is still on the chart here.

"Mamy Blue" with Daydé on the Riviera label also did well here, selling about 40,000 copies, even if people mostly think of the Pop Tops recording when they hear the name of the song. Daydé was in Sweden and promoted the song on TV.

Last fall Michel Delpech (Barclay) had a hit in Sweden with his own song "Pour Un Flirt", which sold about 40,000 copies according to Ake Petterson, label manager at EMI. Delpech was in Sweden May 25 to record a TV program which was aired June 17.

Tough for French acts in Italy

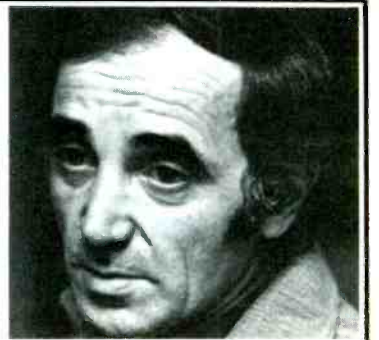
DANIELE CAROLI

MILAN — If 1970 marked a strong decrease of interest in French product all over Italy, 1971 must have been one of the worst years ever for French music in our country.

While the previous year at least four French artists, Jean-François Michael with "Adieu Jolie Candy", Michel Delpech with "Wight Is Wight", Eric Charden with "Tu Sei Tu" and Charles Aznavour with "Ed Io Tra Di Voi", could count on huge hits in the Italian singles charts, in 1971 only newcomer Laurent (Joker/Saar) managed to make an impact, even reaching the No. 1 spot, with his "Sing Sing Barbara" single (sung in English).

Other French acts reached the charts, but theirs can only be considered minor hits: Charles Aznavour (Barclay/SIF) with "Morire D'amore" (Italian version); Gilbert Montagné (CBS/CBS-Sugar) with "The Fool" (English version); Danyel Gérard (Joker/Saar) with "Butterfly" (English version); Black Swan (Durium M.E./Durium) with "Echoes Rainbows" (English version); Dalida (IL/RCA) with "Mamy Blue" (Italian version); Titanic (CBS/CBS-Sugar) with the instrumental "Sultana" and Regine (CGD/CBS-Sugar) with "Il Tempo Del Borsalino" (Italian version).

This means that no French language record entered the Italian charts throughout 1971. This unfavorable trend is continuing in 1972, as, up to now, only a couple of French acts has reached the charts: Jane Birkin and Serge Gainsbourg (Fontana/Phonogram) with "La Decadance" and Charles



CHARLES AZNAVOUR

Aznavour scores in Denmark

KNUD ORSTED

COPENHAGEN: Mainly due to language difficulties, only a few French artists are popular in Denmark. Practically every Dane understands English; but this is not the case with French.

One of the most popular French artists is Charles Aznavour, who opened the season in the Tivoli Gardens. At previous concerts here he had large audiences. His latest single "Les Plaisirs Démodés", has just been released here.

Danyel Gerard, with the world hit "Butterfly", sold 26,000 copies in Denmark plus a few thousand albums, and the French-based Los Calchakis and Facio Satillan each sold 10,000 albums on which the tune "El Condor Pasa" was included. Michel Delpech had a hit with "Pour Un Flirt" in 1971, first popular in Denmark and then later in the other parts of Scandinavia.

EMI now launching a campaign for rock-group AXIS at Danish discotheques with "F La E La".

Bandleader and conductor Paul Mauriat's records are steady sellers, but he is the only French artist in the instrumental field, who has been able to establish a following in Denmark.



GILBERT MONTAGNE

Aznavour (Barclay/SIF) with "Quel Che Non Si Fa Più".

In the LP field, the only French artist to achieve remarkable results has been Charles Aznavour with his best-seller "E Fu Subi To Aznavour" (Top album in 1971, according to Discografia Internazionale's chart survey) and with his latest LP "Buon Anniversario". Both these albums feature Italian versions of compositions by Aznavour.

A minor hit was the Titanic's LP, "One By One".

French composer Francis Lai reached the No. 1 position in the LP charts with the original soundtrack album from the film Love Story (Paramount/EMI). His "Theme From Love Story" single was one of the year's best-sellers too. However these records were produced in the United States.

Recent tours by Gilbert Bécaud (Columbia/EMI) and Charles Aznavour have proved very successful, but apart from Aznavour's steady sales, it looks as if the increasing interest in British and American acts and the improvement of the national product are making it more and more difficult for French acts to achieve wide and lasting success in Italy.

Oh la la!

WHAT FANTASTIC RESULTS
LES NOUVELLES ÉDITIONS EDDIE BARCLAY
HAVE OBTAINED IN 1972...



...AND WAIT FOR 1973

LES NOUVELLES ÉDITIONS EDDIE BARCLAY 44, RUE DE MIROMESNIL PARIS 8^e MANAGER PATRICK VILARET

'U.S. lawyers give the French song a new lease of life!'

WITH GREAT talents like Michel Legrand, Francis Lai, and Maurice Jarre in the vanguard, the art of the French songwriter has never been more widely acclaimed than it is today — acclaimed both in France itself and on an international level.

Not only are the established songwriting talents producing songs with international appeal, but there is a whole new generation of writers developing who are not inseparably tied to the traditional French song form of lilting, accordion-backed waltzes or dramatic epic poetry in a minor key.

And coinciding with this burgeoning of talent has been a concerted move by publishers away from imported material and towards home-grown copyrights.

This movement is dramatically illustrated by the evolution of Gerard Tournier's publishing company. At one time Tournier was the champion sub-publisher in France, drawing his revenue exclusively from such prestigious catalogs as Jobete and Northern Songs, Mills Music, Cotillion and others.

"But", he says, "the economics of sub-publishing today are forcing more and more French publishers to reject foreign catalogs and concentrate on acquiring their own full copyrights. The lawyers are killing the American song in Europe because nobody wants to have a 90-10 percent deal for a \$100,000 advance. Furthermore there is a great creative surge here in France".

Tournier has been in publishing for ten years and he says that in the last three there have been more and more French records in the French top twenty. Now 70 percent of his revenue comes from French copyrights. Recent big hits for Tournier — who is also a leading independent producer — have been "L'Avventura" by Stone and Eric Charden, which sold 1.4 million for Disc'AZ, and "Le Rire Du Sergent" by

says Gérard Tournier

Michel Sardou, with music by Jean Renard.

Today French artists are recording French songs in a variety of languages as a matter of routine and the prospects of an international career for the best French copyrights are brighter today than ever before.

"There are a number of U.S. catalogs which are still free for France because no one wants to take them on the sort of terms that are offered", says Tournier. "The Americans don't realize that you



GILBERT BEAUD: international success with "What Now My Love"

must have ten years to work on a catalog — and they don't understand that in France public performances can bring in more revenue than

mechanicals.

"The attorneys don't ask about my professional capabilities or the promotion and exploitation possibilities I can offer, they simply ask for money. A French publisher could lose a U.S. catalog almost overnight just because the company happened to change its lawyer. It is this kind of attitude that is giving a new lease of life to the French song".

Tournier points to the fact that in the first six months of 1968 he had 23 hits of which 16 were foreign copyrights.

But in the first six months of 1971, of 18 hits, no fewer than 15 were French.

"Yes", says Max Amphoux of Allo Music, "the French song is really coming into its own. And you can bet that when the Americans start clamoring for our catalogs, we shall be just as tough in our deals as they have been with us".

Amphoux cites people like Yves Dessca — lyricist of the Eurovision songs "Un Banc, Un Arbre, Une Rue" and "Après Toi" — Jacques Revaux, who wrote the music for "My Way" with Claude Francois, Michel Colombier (a brilliant composer and arranger whose instrumental album, "Wings" was released by A&M) and Michel Belmin as typical of the new creative generation of French writers.

"In the last five years", he says, "people have begun to realize that the French don't only write accordion music."

One of Allo Music's greatest home-grown hits in the last year was undoubtedly Guy Skornik's "Il". The Gerard Lenorman version, which won last year's Rose de France Song Contest, has been in the French charts for almost a year.

The renaissance of the French song as an internationally acceptable product is generally conceded to have begun with the Andre Popp-Pierre Courson, "L'Amour Est Bleu" ("Love Is Blue") which was originally written as Vicky Leandros's Eurovision entry



MICHEL POLNAREFF: one of the first to abandon the traditional French style of writing.

in 1967. It finished fourth and had a very undistinguished career until the Paul Mauriat instrumental version began getting plays on American radio stations. The rest is rather sensational history. It became a U.S. No. 1 and exists now in more than 500 versions with total sales in excess of 12 million. In Japan alone, sales of various versions totalled 1.7 million.

Says the song's publisher, Claude Pascal, "This one hit really opened the door for French songs. At one time publishers in the U.S. and UK didn't really want to hear demos of French songs. But now I get regular calls from both territories."

Pascal adds that another breakthrough has been achieved in the field of film music by Legrand, Lai and Jarre.

He also confirmed Tournier's view that working on foreign catalogs was far less viable today than developing one's own copyrights. "High advances and short-term deals make sub-publishing unattractive", he said. "Especially now that we have seen that international hit songs can come from just about anywhere today. When I first went to MIDEM in 1967, 70 percent of my business was buying songs; now I spend 80 percent of my time selling my own songs".

France is probably the only country in the world where a publisher cannot sign a songwriter to an exclusive deal. The most he can contract for is an option. This is good because it means that even a small publisher can secure material by a top rank composer who, in any other country, would be tied to one publishing house.

Pascal says that French songs today are far more exportable than they were and a supreme example — also published by him — is "Mamy Blue" written by Hubert Giraud.

Giraud, who now lives in Spain, has been involved with the French music scene since 1937 when he was playing harmonica with the Quintet of the Hot Club of France. Giraud wrote the famous "Sous Le Ciel De Paris" in 1950 and also penned "The Sun Died", which was recorded by Ray Charles, together with many other hits.

The simple but phenomenally successful "Mamy Blue" has sold more than six million records world-wide. At one time it featured in more than a dozen top tens in the Billboard Hits of the World page — in some cases showing three different versions in the top five.

At Bleu Blanc Rouge, the publishing house started five years ago by Mr. et Mme. Jean Kluger, they cite Daniel Vangarde as one of the

most talented of the new breed of French songwriter.

Vangarde wrote the music for "Elle Je Ne Veux Qu'Elle", which sold a million for Spanish based Dutch singer Tony Ronald and was also a huge success in France for Ringo Willy Cat. The English version, "Get Me Some Help", was recorded by Love Affair.

Mme Kluger agrees that French songs are becoming more widely accepted and also confirms that young people in France are tending to turn away from the imported hit in favour of local songs and singers.

"Five years ago", says Jean Kluger, "French songs tended to sound rather old-fashioned, but now with good arrangements they have a much more up to date sound. Up until recently I would never have imagined a Dutch publisher or producer listening to a French song. But now they do."

Jean Kluger himself has collaborated with Vangarde on the Dalida song "Ma Melo Melodie" and another Vangarde song, "Quand l'Epicier Ouvre Sa Boutique", has been adapted by Stepher Shane for the British group MacArthur Park.

Although better known internationally as an artist, Charles Aznavour, who has his own publishing company with Chappells in France, is a highly gifted songwriter whose biggest success to date has been "La Mama".

"Yesterday When I Was Young" exists now in 90 different versions, including those by Andy Williams, Shirley Bassey and Jimmy Durante, and more recently by Dusty Springfield.

Of the 600 titles in the Chappell-Aznavour catalog, most have been penned by Aznavour and his brother-in-law Georges Garvarentz, who was responsible for the film music to "Taxi For Tobruk" and "Paris In The Month Of August".

More recently Aznavour has written "Mourir d'aimer" and "Les Plaisirs Demode", both of which have been adapted into English by Howard Liebling.

Another talented composer in the house is Michel Magne who wrote the music to the satirical film, "Tout Le Monde Il Est Beau, Tout Le Monde Il Est Gentil".

Although he has made little impression so far in Anglo-Saxon countries, Michel Polnareff is undoubtedly one of the greatest young writing talents to have emerged in France over the last few years.

He was one of the first to abandon the traditional French style of writing with the highly successful "Love Me, Please Love Me" which won the press prize at the 1966 Rose d'Or d'Antibes.

Polnareff's "Ame Caline" was a success in the States in the version by Raymond Lefevre (Soul Coaxing) and he has also scored as a composer of film music. Currently Ca n'Arrive Qu'aux Autres" is enjoying a successful career in Japan and his recording of Holidays has sold 270,000 in France.

Says Julien Duville of Semi-Meridian publisher of Polnareff: "The market for French songs is much more open now than it was years ago".

Semi-Meridian, whose vast catalog includes around 2,000 major titles, has a record in publishing which spans several decades of French songwriting, embracing many of the successes of Hubert Giraud, the imperishable "Parlez-Moi d'Amour" by Jean Lenoir; "Les Trois Cloches" — a big hit for the Browns in 1959 — and

TO F.13

'Rose de France' now firmly on the musical map

FRANCE HAS had a national song festival of some kind or another since 1958 — but it is only in the last two years that the festival has become a really important promotional tool for record sales and has broadened its concept to feature, *hors concours*, top international artists.

The first national festival was known as the Coq d'Or, inaugurated in 1958 and held at the Olympia Theater in Paris for about five years.

Then came the Rose d'Or organised by the tourist office of Antibes-Juan les Pins. The Rose d'Or, directed by Claude Tabet, enjoyed modest success at the beginning but never really meant a great deal record-wise until last year when four of the songs all entered the Top 20 and stayed for long weeks. Total sales of songs from the 1971 festival must now be well over a million and this has inevitably resulted in a far greater readiness on the part of the French music industry to give the annual festival strong support.

What has helped put the festival firmly on the musical map — apart from the good quality of songs and the undoubted abilities of the young singers — has been the heavy radio promotion given to the festival songs. This year, for example all

fourteen songs selected for the festival are being played every day on Europe No. 1 and Radio Monte Carlo; and after the festival the first four songs will get three plays a day on each station for three months.

This year's festival will be held July 6 — 8 and will also be the subject of a one-hour feature film directed by Sergio Gobbi.

Contestants:

ANIA, Ind. Production, "C'est Ca L'Amour"

J. P. SAVELLI, Barclay, "Ciel"

MARC AUER, EMI, "Mon Ami Que Je Ne Connais Pas"

ROGER MATHIEU, Phonogram, "J'Entre Dans Ton Lit"

PHILIPPE BREJEAN, Phonogram, "C'est Beau, C'est Bon, C'est Chaud"

JULIE LAND, Discodis, "Les Couleurs De La Vie"

DAVID VINCENT, Barclay, "Fidelite"

CHRISTINE LEBAIL, Discodis, "Une Rose En Papier Bleu"

LINE, Contact Record (Dist. Sonopresse), "Viens Chercher L'Amour Au Soleil"

MICHEL HAUBRICH, Phonogram, "Le Garçon Que La Pluie Ne Mouillait Pas"

PETER LELASSEUX, Polydor, "La

Route Est Longue"

GEORGES CHELON, EMI, "Les Annees Passent Sur Ta Vie"

MARY CHRISTY, Production Euro Spectacle (Distribution Sonopresse), "Sur Du Sable Et Sur Du Vent"

PASCAL DANIEL, AZ, "Ton Ame"

ALAIN BERCEVILLE, A.A. Production (Dist. D.P.I.), "Je Te Suivrai"

CLAUDIA ALEXANDRE, Barclay, "Personne N'Est Dieu"

LENNY KUHR, Phonogram, "Penst A Moi"

CHRISTOPHER LAIRD, Vogue, "Suivez — Moi, Lady"

GROUP CONTEST

AXIS, Barclay

RAGA, Production Aztec (Dist. Sonopresse)

DYNASTIE CRISIS, EMI

TOTAL ISSUE, Vogue

Artists guesting at this year's contest:

MIDDLE OF THE ROAD, RITA PAVONE, Jean Pierre

FERLAND, UDO JURGENS, BILL & BUSTER, LES

CHARLOTS, MICHEL DELPECH, RIKI ZARAI, MARTIN CIRCUS, TITO

CARONA & PACHACAMAC and BAGIAH LAVI.

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Record Company reports

Musidisc turnover is 31.5% up

MUSIDISC-EUROPE achieved a turnover of about five million dollars in 1971 — an increase of 31.5 percent on the figure for 1970, reports president Philippe Thomas. "And", he says, "we estimate that our turnover this year will be at least 15 percent up on 1971."

Musidisc now distributes in France the catalogs of Fantasy, Prestige, Chess, Cadet, Arhoolie, MPS, Storyville, Pickwick International and Perception from this repertoire and from the company's own production, about 20 albums are issued each month.

Musidisc recently completed the purchase of the repertoire produced by Barclay for its Classic label — a total of 55 albums — at a cost of \$150,000 and this material will be released on the Musidisc label as two-LP sets in September at a very competitive price.

On Musidisc's own Musidisc, Amercia and Festival labels, the company has more than 1,350 albums in its current catalog. The Musidisc label embraces about 450 classical albums plus an equal number of budget albums of pop and children's recordings.

The Festival label embraces French pop music and is a full-price catalog comprising around 350 LP's; and the America label, on which Musidisc releases its jazz product, comprises around 100 LP's.

Pathé high in the honors list

FOR PATHE-MARCONI, 1971-72 has been a year in which several young talents have fulfilled their promise, established talents have

continued to go from strength to strength and the classical subscription offers of last fall have scored an immense success.

In the field of new talent:

Marie, with her first single, "Le Soleil" won in succession the Interpretation Prize at the Spa Festival and the first prize in the Rose d'Or Song Festival in Antibes, and achieved a prolonged stay in the Top Ten.

Herbert Pagani, a songwriter of Italian origin, made a massive impact on the French market with his first LP and scored a triumph in a Musicorama concert for Europe No. 1. He will present his own show in Paris for three weeks in November.

Yves Heuzé achieved a big sales with his first disk, and *Emily*, a 16-year-old American singer/songwriter, made a good impression at MIDEM, recorded her first album and was booked for the Joe Dassin TV show.

Finally *Betty Mars*, only a month after the release of her first disk, was selected to represent France in the Eurovision Song Contest.

Among the established talents, *Triangle* confirmed their position as the top French pop group, having received the Grand Prix de la Pop Music Francaise and having achieved sales in excess of all other French groups.

Julien Clerc scored a triumph at the Olympia and is now accepted as a leading artist. The influential Paris Match carried his picture on the cover and described him as No. 1 Box Office French artist.

Franck Pourcel, after receiving in Venezuela the title of "the top French orchestra leader", won an unprecedented accolade before the highly critical San Remo public.

Salvator Adamo, after 18 months of concentrating on his film career, returned to the record scene with a bang by recording "Les Roses," another big seller. He is now recording an LP for release in November, a month before his Olympia season.

Gilbert Becaud broke all records in his last Olympia season and has scored the best sales of his entire career with the albums Olympia '70 and Olympia '71.

Another record for *Thierry Le Luron*, who has sold a million

records in 12 months and who played to SRO houses at the Bobino for two months. *Tino Rossi* has scored his customary success with his albums of standards and on the international scene there has been good reaction to *John Kongos* "He's Gonna Step On You Again," *Helen Reddy* "No Sad Song" *Pink Floyd* and *Deep Purple*.

In addition *Pathé-Marconi* renewed its contract with *Tamla Motown* and achieved good results with "Superstar" by the *Undisputed Truth*. Also signed for French representation were *Asylum*, *Sovereign*, *Milestone*, *Specialty* and *Neighbourhood*.

In the movie department, *Pathé-Marconi* will follow-up the great success of the "Love Story" soundtrack album with the soundtrack album from *The Godfather*.

Subscriptions of *Karajan's* *Meistersingers*, *Karajan's* *Mozart symphonies* and *Lakmé* have been highly successful and the *VSM* series featuring young serious music artists has had a warm reaction. *Pathé-Marconi* also draws great strength from such established artists as *Daniel Barenboim*, *Ozawa*, *Jacqueline de Pré*, *Sylvia Kerssenbaum* and *Maria Callas*.

Back catalog is also a great strength of the company as exemplified by the re-release of the 19 album set *Djangologie*, the *Swing Session* series, the *Collection Rock*, incorporating the *Gene Vincent Memorial* album, and the great low-price *Ermidisc* series.

Music For Pleasure, launched two years ago, has grown steadily both in sales through conventional outlets and through other points of sale and *Pathé-Marconi* has figured prominently in the honors list this year with a total of sixteen awards from the *Academie de Disque Francais*, the *Academie Lyrique*, the *Academie Charles Cros* and the *Grand Prix des Discophiles*.

RCA - supreme in sound tracks

FOR RCA France the last year has been one of consolidation. The company opened its own warehouse and distribution center last July and this is now working efficiently. The next step will be the installation of the company's own computer.

Further increases in turnover have been achieved with *RCA* and *A&M* repertoire and sales volume has increased by 50 percent. The hits of *Middle of the Road* — *Samson* and *Delilah* and *Soley Soley* have played a considerable part in this increase and French repertoire sales have also increased, with *Sylvie Vartan* and *Rita Pavone* in the forefront.

RCA has acquired a reputation for the distribution of film soundtracks and the company's enormous success with "Once Upon A Time In The West" (more than one million singles and 300,000 albums sold) has been successfully followed up with "Duck You Sucker" "Il Etait Une Fois La Revolution" — the *Ennio Morricone* music for the *Sergio Leone* film of the same title.

The exploitation of *RCA's* rich treasury of jazz recordings continued and the French company has been appointed the jazz center for *RCA* in Europe. The *Black and White* series is now well-known in every country.

Probably the most important event in the year was the signing of a long-term distribution agreement with the prestigious French classical label, *Erato*. *RCA* will not only distribute this label in France but will also issue *Erato* material in the USA on the *Seal* and *Victrola* labels.



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The great French talents

IF JACQUES BREL is still alive and well and living in Paris, he has nevertheless abandoned his singing career to concentrate on films. This great French singing star, who wrote "Ne Me Quitte Pas", ("If You Go Away") is not only an actor very much sought after by directors — his latest film, "L'Aventure C'est L'Aventure", directed by Claude Lelouch has just been released — but he has also become a director himself.

This year he directed, appeared in and composed the music for his first film, "Frantz", playing opposite another fine French artist who has relinquished a singing career, Barbara.

It cannot be said that the withdrawal of Jacques Brel has changed the whole structure of the French world of song, but there is one extremely remarkable development which has occurred since his departure. In the last six months the record market has been dominated not by the big names (who nevertheless remain very active) and not by young and up-coming singers, but by one song, "Mamy Blue", by an artist who is neither singer nor musician — Thierry Le Luron (Pathé-Marconi).

Le Luron is something of a phenomenon because he owes most of his fame to the fact that he can do a devastatingly accurate impersonation of the French Prime Minister, Jacques Chaban-Delmas. He broke attendance records recently when he played the Bobino Theater for eight weeks, has had two top five albums, and has sold a million records in 12 months.

Meanwhile the major French talents soldier on, though their success tends largely to be limited to

their own country because of the inevitable language problem.

This is certainly the case with Georges Brassens (Philips) whose albums always sell well, even though they are becoming increasingly few and far between. It is the case, too, with Jean Ferrat (Barclay) who sang in "La Commune", who has devoted an entire LP to the works of the French poet, Louis Aragon and whose song, "Potemkine" has found its way into the repertoire of the choir of the Soviet Fleet.

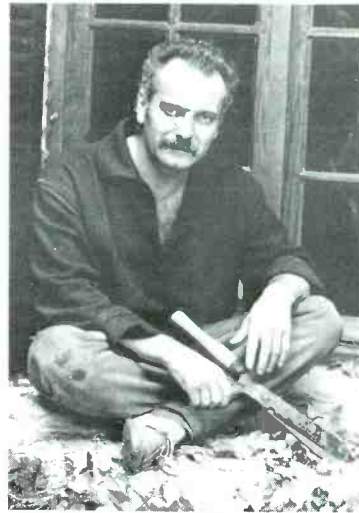
It is also the case with Georges Moustaki (Polydor), whose record sales are always excellent and who recently completed a triumphant tour of French Canada; with Leo Ferré (Barclay) who, though 55 years old, has become a kind of patriarch figure for non-conformist youth. Ferré recently released a record on which he is backed by the talented French group, Zoo, and it sold well.

It is above all the case with the slyly, witty Pierre Perret (Sonopresse) whose lyrics, full of slang and plays on words, are virtually untranslatable.

But if all these artists content themselves with substantial success in the French-speaking territories, other French artists regularly record in foreign languages and make overseas tours.

Johnny Hallyday, (Philips), is still the undisputed rock champion and, despite bad reviews, contrived to fill 5,000 seats every night for two weeks at the Palais des Sports in Paris recently.

Hallyday has made successful tours of Africa and South America and has recently turned towards the cinema with a part in the Lelouch



MICHEL SARDOU (left) — a darable talent. And, above, GEORGES BRASSENS — his records are becoming increasingly few and far between.

film, "L'Aventure C'est L'Aventure" and the leading role in Reichenbach's "J'ai Tout Donne", which is virtually a documentary on Hallyday.

Hallyday's wife, Sylvie Vartan (RCA) makes frequent appearances on television and tours in Mexico, Italy and Japan but she currently seems to be unable to find the right songs record-wise.

Another great showman is Claude Francois who runs his own record company, Fleche, produces his own records, and has his own television programme, "Avec Le Coeur". Francois has his sights fixed on the UK and USA and hopes to follow in the footsteps of Gilbert Bécaud, Charles Aznavour and Sacha Distel.

After Michel Legrand, Bécaud is probably the most sung French writer in the USA and while he,

personally, has limited appeal in English-speaking countries, he is still a major star in France and his last album recorded live at the Olympia in Paris, was a good seller. Bécaud benefited from the prestige of two major television shows, "Gilbert" and "Bécaud" which were built around him.

Charles Aznavour divides his time between singing tours and the cinema. Just after the release of his last film, "Les Intrus", he played a four-night engagement at the Olympia, which was a huge success, and he now has a new single on the charts, Les Plaisirs Demodés, which could well become one of the big hits of the summer.

Of the girl singers, Mireille Mathieu is undoubtedly the best known. She spends a great deal of time making appearances abroad returning to France, it seems, only to make a television special. She's

recently appeared in Germany 'where she received the Bambi Award as the most popular star' in the Argentine, New York, Rome Toronto, London, Madrid and Tokyo.

Her overseas career has tended to diminish her record sales in France but she has only to return for a lengthy stay to reactivate her popularity on disk.

What astonishes the French most of all is the success of Sacha Distel in the UK. Distel has never made more than a moderate impact in his own country, where — perversely — singers of charm are required to have a foreign accent, like Enrico Macias.

Among the young singers, there are a handful who could have a very bright career ahead of them. Songwriter-singer Eric Charden and his wife, Stone (Disc'AZ) chalked up a best seller with "L'Aventura", but perhaps more durable talents are those of Julien Clerc (Pathé-Marconi), Michel Sardou (Philips), Gérard Lenorman (CBS) and Michel Delpech (Barclay).

Clerc, who was the star of the Paris production of "Hair", is currently the great idol of the teenagers. His last single and album, "Ce N'Est Rien", both reached the No. 1 spot.

Michel Sardou has scored popular success with "Les Bals Populaires" and "Le Rire Du Sergent" and Michel Delpech's great single, "Pour Un Flirt" sold more than a million.

Lenorman had great success with "II" — but none of these four young talents is yet ready to embark upon the conquest of the world. For the moment their artistic sphere of operations is limited to the Common Market countries — not including the UK!

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MUSICAL INSTRUMENTS ~ France leads the world in brass and woodwinds

OF THE FOUR categories of musical instrument operation which are represented in the industry association — the Chambre Syndicale de la Facture Instrumentale — those of the instrument importers and of the wind instrument manufacturers hold the most promise of a golden future.

The makers of stringed instruments have failed to profit from the great vogue for taking up the guitar manifested by young people and have been supplanted by foreign manufacturers.

The same is true of the piano makers and it seems that companies with such celebrated names as Pleyel, Gaveau and Erard are fighting a losing battle with foreign manufacturers, particularly the Japanese.

The wind instrument manufacturers, however, have an illustrious heritage in France and have allied a commercial dynamism to a clear vision of the movements in the musical instrument market and modifications in manufacturing processes.

Almost all the members of the wind sections of the great symphonic orchestras and the leading wind instrumentalists in jazz, play on instruments Made in France.

French manufacturers, in fact, supply 95 percent of the world market and have a global annual turnover of around \$30 million.

Grouped largely in the Paris area,

the musical instrument manufacturers have modified their structure recently — from being mostly family businesses, the manufacturers have grown to achieve semi-industrial status.

Furthermore, apart from certain specialist makers of oboes and cors anglais, and those who make accessories such as reeds and mouthpieces, the production is largely in the hands of major companies like Selmer, Leblanc, Buffet, Couesnon and S.L.M. — with the leading accessory manufacturers being Chedeville and Van Doren.

The industry employs a total of 1,800 people — mostly highly skilled craftsmen — and the costs of manufacture are infinitely higher than the cost of the raw material.

The industry produces annually 90,000 instruments — 45,000 clarinets, 16,000 saxophones, 18,000 small and medium sized brass instruments; and 6,000 woodwinds. It also produces two million reeds and 200,000 mouthpieces.

About 85 percent of the production is exported — mostly to countries with high living standards like the USA, Japan and the countries of Western Europe. This export trade has a long history. For example Selmer, which even though founded in 1885 is one of the youngest of the French instrument companies, began doing business with the USA in 1904.

The 15 percent of production destined for the home market is

sold almost exclusively by France's 500 music dealers — although there has been some effort, mostly by CBS Masterwork, to establish musical instrument departments in the multiple stores.

However questions of skilled salesmen, after-sales service and the highly selective nature of the instrument buyer, create special problems where department store sales are concerned.

Nevertheless a revolution in the French music world in the past year is likely to lead to a considerable increase in the number of potential instrument buyers.

In the past two years a number of regional orchestras, and opera and ballet companies have sprung up across the country, boosting sales potential for instrument manufacturers.

At the same time it has improved France's musical prestige, bringing longtime absentee conductors, like Pierre Boulez and Jean Fournet back to Paris and the provinces.

As a result also, the country's music conservatories and academies are over-subscribed.

While this has led to some improvements, opportunities for professional musicians are still few. In the popular field, there are just a handful of groups and orchestras who can manage to survive, along with a tightly-limited number of studio musicians who do all the recording work.

JULY 8, 1972, BILLBOARD

WEA FORGES AHEAD

THE RECORD company, "KINNEY FILIPACCHI MUSIC S.A.", which has just recently become WEA FILIPACCHI MUSIC, began its activity on June 2, 1971, with Daniel Filipacchi as President. A former reporter-photographer, then producer and Disc Jockey of the famous "SALUT LES COPAINS" program on Europe No. 1, and now head of one of the largest press groups in Europe, Daniel Filipacchi immediately entrusted the general management of this new company to Bernard de Bosson and the financial and administrative departments to Christian Stiquel.

Bernard de Bosson started in the business some twelve years ago as Assistant Label Manager in the French Branch of Polydor. He later went to head the very important International Department at Barclay. Christian Stiquel's experience in records dates back to when he helped get together Philips' pressing plant in France.

The Company was created with two aims in mind:

First, create the best possible distribution network in France for all products originating from the various WEA companies throughout the world, and second to establish a roster of local talent recording on any of the three labels.

The Company was put together

in two months, preceding its actual start in the business on July 1st.

If it seems that the creation of this company was quickly realised, its introduction and impact on the French market was equally as quick. In fact, Bernard de Bosson, through the choice of his chief collaborators, his working methods and the general mood he made prevail in the office, was immediately able to assure the company a very swift take-off. To do this, he asked Geoffrey du Laz to manage the sales department and to get together a sales team. This sales team, through experience and its perfect familiarity with the market, gave a fantastic thrust to the WARNER, ELEKTRA, and ATLANTIC catalogues and to the catalogues of their affiliated labels (ATCO, REPRIZE, ROLLING STONES, etc.).

Geoffroy du Laz comes to WEA Filipacchi from Philips where he first headed the Export Department before being appointed Assistant to the General Sales Manager, WEA's sales force numbers twelve salesmen, two sales managers, one export sales

manager, and Geoffroy du Laz as General Sales Manager.

But Bernard de Bosson was well aware of the position that this company had assumed on the market since the very start of its activities, due to the distribution of the American labels and acquisition of the English catalogue CHRYSALIS (JETHRO TULL, PROCOL HARUM, TEN YEARS AFTER, etc.). He was thus able to entrust the management of these labels to Dominique Lamblin, who is also in charge of the manufacturing, in order to concentrate all his efforts on the task of constituting a really effective French catalogue.

Dominique Lamblin, had previously three years experience with the French licensee of British Decca, where he had the position of International Label Manager.

The local roster is fast expanding, thanks to the work of Daniel Filipacchi and Bernard de Bosson. It started one year ago, with the support of Jean-Pierre Orfino and Michel Berger (both staff producers).

The songs of France

FROM F8

"Orphee Negre" ("A Day In The Life Of A Fool") by Luis Bonfa.

Further proof of the vitality of French songwriting is provided by

les Nouvelles Editions Eddie Barclay whose general manager, Patrick Vüaret, claims to have published around 75 percent of the top singles hits of 1971/72.

These include Gilbert Montagne's "The Fool," which he says sold 1.2 million in France and nearly 2.5 million throughout the world, the Esther Galil hit, "Le Jour Se Leve" from last year's Rose de d'Or Song Festival, and the immensely successful hit by the Poppys, Non, "Non Rien A Change" which, apart from hitting in France, enjoyed a long chart run in Holland. With four singles the Poppys have sold more than five million disks. Add to this the continuing handsome income from the standard, "My Way" and it is easy to see that Editions Barclay are enjoying a highly prosperous period.

In the television field Barclay has the theme music of the daily Children's TV series "Oum Le Dauphin Blanc," written and sung by Michel Legrand, and the song "Raconte Nous La Mer" by J. P. Bourtayre, which, sung by Mireille Mathieu, is to be the theme of a new television series, Fantastic Stories Of The Sea.

Recently Barclay has been mining a rich vein of talent in Toulouse which has produced a fine LP by Rene Valere, "Mara", which tells the life story of a girl through 11 original songs, and a new group, Ophiucus, whose name is the 13th sign of the Zodiac. Other new groups signed up include TNTH and Pazop.

Current hits for the company include "Rosetta" by Christian Delagrang and "La Tendresse" by Daniel Guichard, and Barclay has also acquired the Piano Blanc catalog of a young artist with a great potential, Veronique Sanson, who is one of the first big signings of the new French WEA operation.

Barclay also represents the catalog of Robert Mellin and through this has the Claude Bolling music for the new Edouard Molinaro film, "Le Mandarin". The company also represents ATV Kirshner and the songs and productions of Adamo.

Vüaret reports that Barclay has also acquired the publishing of Jack Good's "Othello" for France (Where it will be presented in October).

An important recent production has been an album mating the 101 piece Radio Luxembourg Orchestra with a modern rhythm section in dramatic new arrangements of classical and other well-known themes, including the French national anthem, "La Marseillaise."

Mike Hennessey

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Record Company reports

Decca to strengthen French catalog

DECCA FRANCE is 25 this year. Sofrason (Société Française du Son), is marking the event by taking a long look across French borders towards sister companies and wider markets in Britain, Germany, Holland and Belgium in particular.

In the past two years, and following considerable reorganisation, the company has matched strongly growing sales with new developments in its industrial potential to create one of the most modern companies in Europe. These developments have been carried out in three major sectors:

1. The Pressing Plant, at Tourouvre, which will shortly be capable of turning out 100,000 units a day, and which currently is aiming at further improvements in quality.

2. The new recording studio, five minutes from the Arc de Triomphe, which can now satisfy the most demanding criteria both acoustically and technically. As testimonial, Mantovani and his 60-piece orchestra are regular clients at the Avenue Hoche.

3. A distribution complex, which is now coping with up to 1,000 orders a day from a permanent stock of one and a half million records.

Decca recorded a near 100 percent increase in turnover between 1969 and 1971, due principally to its classical and foreign catalogs.

In classics, conductor Georg Solti, shortly to take the baton at the head of the Orchestre de Paris, plus the 50 disk catalog of Gregorian Plainsong from Solesmes Abbey, have been major elements. The company has also just recorded



PRESENTATION to Jeremy Faith of gold record for European sales of "Jesus" Left to right Jacques Barouh (director Grande Avenue publishing), Claude Boutin (Decca commercial and production director), Jeremy Faith, Jean-Pierre Martin (producer), E. W. Pelgrims de Bigard (President, Decca France) and Jean-Pierre Recazin (promotion director).

the complete solo piano works of Liszt by the young French artist France Clidat.

Heading the list in foreign repertoire in 1971 was, predictably, Tom Jones who sold 700,000 singles alone during the year. High in the rankings also were Gilbert O'Sullivan, Bloodstone and Barry Green.

Jeremy Faith's "Jesus", won him a gold disk and sold in no less than 26 countries throughout the world. It was a particular success in continental Europe.

On these foundations, Decca France is now to concentrate on strengthening its French-language catalog, which in the past few years has taken second place to classics and foreign product. This is to be achieved by the creation, under the recent re-organisation project, of a linked production and commercial department, under Claude Boutin. The aim is to forge a rational unit, from whom the first to benefit will be existing Decca France artists, and future ones. The new "Open Door" policy is already bearing fruit.

Vogue's budget tape boom

THE TWO MOST striking aspects of the record market in France over the last two years have been the expansion of LP sales and the growing demand for pre-recorded cassettes and cartridges.

Vogue has been well prepared for these two developments and it was thus in 1970 that the company's cassette and cartridge production plant became operational. The plant handles all stages of the operation - preparation of master tapes, duplication, loading and blister packing.

Because of these facilities Vogue has been able to promote, on its Mode label, the first series of budget line cassettes and cartridges. As at the end of 1971, Vogue could claim 50 percent of the market in budget tapes. Meanwhile the full price catalog has not been neglected and currently offers 400 cassette and 150 cartridge titles. Added to the budget line this makes a total availability of 750 titles.

Despite its rapid rate of growth, the market in tape is still markedly inferior to that of disk albums and this is why Vogue has prepared

itself for commercial expansion of the LP disk format. In 1970 the company built a stock and despatch department covering 3,200 square meters, and launched a new budget line LP series, "Mondiomusic" which made available to record buyers, in conventional record shops and big department stores, LP's at the price of EP's. By December 31 last year, Vogue could claim 25 percent of total French sales in this category.

However, it must not be thought that the activities of Vogue are exclusively confined to budget line material. The last two years have seen Vogue promoting new stars, both French and foreign, such as Jean-Francois Michael, Gerard Manuel and, more recently, Frederic Francois, while Antoine, Jacques Dutronc and Petula Clark continue to head the artist roster.

A new generation of young talent is also developing with Christopher Laird, Patrick Dietsch, Paul-Jean Borowsky, Claude Dubois, Sophie Darel, Ilouis and Decuyper.

Vogue has been particularly involved in an effort to create a genuine French brand of pop music and Martin Circus can now claim to be one of the leading French groups.

The unique style of Les Charlots has resulted in their scoring the same success in the movies as on disk.

Finally there is the considerable success achieved by the poetic songs of Marc Ogeret, and by the accordion recordings of Aimable, Augusto Baldi, Jacky Noguez, Milan Gramantik and, a recent prize acquisition, Edouard Duleu.

It all adds up to an excellent operation by one of the tightest-knit teams in the record business.

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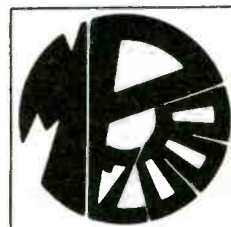
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CBS moves ahead on all fronts

CBS can report a thoroughly successful year — with a world-wide hit, "Butterfly", by Danyel Gérard, which was released in 21 countries and hit the Top Ten in most of them; with Gerard Lenorman, who won the Rose de France Festival last year with "Il" and who made the No. 1 spot with his follow-up, "De Toi" — both records being released in 15 countries; with Gilbert Montagné, the sensation of the summer of '71 with the No. 1 hit, "The Fool", released throughout the world, and a follow-up smash, "Baby I Feel So Fine"; and with Marcel Amont who has had two big hits with "L'Amour Ça Fait Passer Le Temps" (No. 1) and "C'est Aujourd'hui Dimanche".

New artists signed include Catherine Lara, tracks from whose first LP — such as "Morituri Te Saluant" and "Le Petit Matin" — have received heavy airplay. And established artists who have recently signed with CBS include Francois Deguelt, T. Rex (exclusively for France) and Patrick Lemaître.

D.P.I., the independent CBS distribution operation, is handling the English recordings of Francoise Hardy (on the Epic label) and the recordings of Saint Preux (on the Heloise label).

During the year CBS renewed its contracts with top-selling artist Joe Dassin (the No. 1 French singer in France and winner of many gold disks) for four years, and with

famous gypsy guitarist Manitas de Plata, for five years.

D.P.I. (Distribution Phonogrammme Internationale), has acquired representation of the Chappell, Magic Disc (Dominique Webb), Vox, Candide, Vox Box, Liberty UA, Blue Note, World Pacific, Solid State and Sunset catalogs and has handled many hits in the last year. These include the Apple — "Bangla Desh" album set, "Et Si C'Était L'Amour" and "L'Est La Vie" by Alain Barrière, "The Witch Queen of New Orleans" by Redbone and "La Chanson De Marie-Madeleine" by David Anne-Marie.

In the musical instrument field, CBS Masterwork continues to expand its point of sale and is developing business at a fast rate.

In the matter of professional instruments CBS has launched a big publicity campaign for the whole range of Fender instruments, and on the educational side CBS-Bauer will, in September, be putting on to the market a whole range of percussion instruments designed for musical education use, in conjunction with the education department of CBS Disques.

From October there will be a national launch of the new range of musical toys, Baby Music, through 500 points of sale.

In the education field CBS Disques will be launching in September a series of seven Education records which will instruct children in rhythm, artistic creativity, and general musical theory in conjunction with illustrations and teaching charts. This department will work in close collaboration with CBS-Bauer and will for example, produce a package combining the educational disks and beginner's musical instruments.

Disc AZ sets the pace in the singles field

DISC'AZ has had a sensational year in the singles field and has always had several titles in the official C.I.D.D. chart.

One of the most successful has been that produced by the husband and wife team of Eric Charden and Stone — "L'Avventura" — which has sold more than 1,400,000 copies, a fantastic figure for France.

Eric Charden is an established talent in France but it was not until he switched labels to Disc'AZ, together with Stone (who was formerly with Polydor) that he achieved a really major breakthrough.

Disc'AZ has also had great success with "Pop Concerto", an instrumental by the Pop Concerto Orchestra which has been released with impressive results in many countries.

The Orchestra has now followed up with "A Time For Love" and other current Disc'AZ hits have been "Kiss Me", by C. Jerome, "Svasti" by Gerard Palaprat (who previously had a Rose de France hit with "Fais-moi Un Signe") and "Holidays" by Michel Polnareff.

"Beautiful Day" by Daniel Boone and "Inkpot" by Shocking Blue are

other Disc'AZ hits and now Stone and Charden have successfully followed up "L'Avventura" with "Il Y A Du Soleil Sur La France", another big hit.

Disc'AZ recently signed one of their most talented acts, Michel Polnareff, to a world-wide contract and is expecting great things from the up-coming Rose de France Festival in which the company has three artists — Pascal Danel, Christine Lebaill and Michel Jonasz.

Sonopresse ~ constant expansion

THE SONOPRESSE record distribution division of the French publishing giant Hachette has expanded constantly in the past 12 months despite losing rights to the major budget label Musidisc.

Sonopresse general manager Georges Rambaud and new promotion-publicity chief Georges Cour have carried out considerable renovation and stock enlargement work at the company's Issy headquarters in the southern Paris suburbs.

At the same time, the firm's catalog has expanded. In addition to representing artists like Dalida and Richard Anthony, Sonopresse has signed a number of distribution deals with independent artists and producers.

This culminated in the mid-May

signing of a contract with Claude Carrere, manager of one of France's top female vocalists, Sheila, whose product was formerly represented by Philips.

While Sheila will remain with Philips, all other Carrere artists, including Ringo Willy Cat, who sang the French version "Get Me Some Help", and the Pop Tops ("Mamy Blue"), will come under the Sonopresse wing while Carrere sets up his own distribution-sales network himself. For the time being, Sonopresse have offered Carrere offices and a distribution manager at Issy.

On the foreign front, Sonopresse is in the process of signing distribution rights of the German Ariola label, which up to present was not represented in France. The company also deals with the U.S. Alshire labels, (with some 40 albums in this line already released) and the UK company Carnaby Records, which has James Royal.

After losing the equivalent of half its catalogs early last year, Sonopresse completely reconstituted its format, looking into standards, folklore and popular material among remaining labels. The firm intended to expand by 50 percent this year, Rambaud said.

It is unique in distributing through four channels, via 16 salesmen operating the traditional points of sale, 17 van salesmen who act as mobile wholesalers, 700 rack jobbing operations, representing roughly 40 percent of the market, and via the Hachette parent company's newspaper and magazine distribution channels.

Sonopresse is now looking into direct sales, which at present only claims a very small percentage of the French market.

Bleu Blanc Rouge's Summer Campaign*

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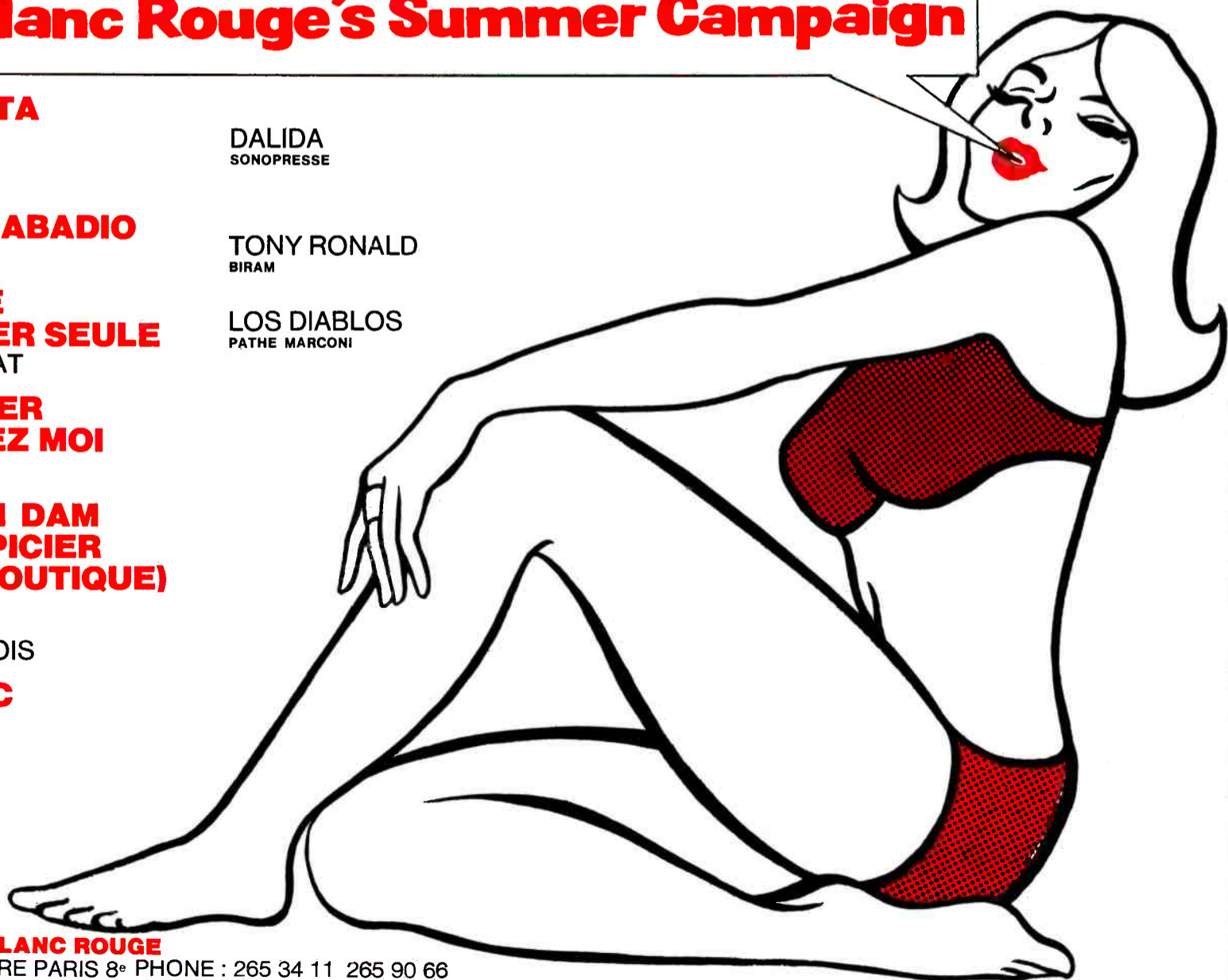
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se9

HELLO FLORIDA! This 1st Phone northern morning man patiently awaits the tropics. My problem is aggressive automation, and a situation where personality is becoming less important at this small market contemporary. The answer lies with one of the south's great radio stations. Maybe yours. It's with a station whose present or future automation plans stop after the all night show. A contemporary, Top 40, or Up MOR station in a small to medium market where a little more than time and temp is appreciated. Three years experience, First Phone, Single, and a variable price tag. Let's talk! All Florida markets welcome but I sure love the coast! (412) 745-5336.

7/8

Currently working in Arkansas' second market, and ranked #1 in my morning drive time shift. I'm ready for a move to a new market somewhere I can settle down. Check it out, very tight board, production, news, and play by play for any sport. I have 4 years of experience I'm willing to put to work for your Top 40 or upbeat MOR station on the move. Willing to WORK Tape and resume upon your request. Will relocate ANYWHERE. Box 510, Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N.Y. 10036.

7/15

YOU'VE GOT A FRIEND if you are looking for an experienced Top 40/Up MOR jock. With four years experience in a small market this current music director is looking for a station where he can play by play WORK hard, long hours for reasonable salary. College grad (B.S. in Engineering), draft exempt, single, and very reliable. Will relocate anywhere. Great on production, tight board, good voice and delivery, can handle news and play by play (all sports) too! Contact T. March, RD 6 Box 554, Newton, N.J. 07860 (201) 383-2816.

7/8

"THE BIG APE" in Jacksonville, Florida has been ripped off again by the big city. Our 50,000 watt rock facility needs an off-the-air production director. Find out how you can get a piece of the Sunshine Burger. Send tape, resume and all that junk to Program Director J. Thomas, WAPE Jacksonville, Florida 32073. An equal opportunity employer.

7/15

Black Program Station in large Eastern Metropolitan area needs competent, experienced program director. Must have outstanding track record of successful stations. Only experienced Program Director need apply. Salary open. Call (215) 878-1500, ask for Mr. Kay.

7/15

Want money, sunshine, and ocean beach? Top stereo contemporary in Major Florida Market needs a sharp big-voiced mid-day air personality. Send: Tape (including crack production) to: WGMW, 892 Arlington Drive, West Palm Beach, Florida 33406.

7/15

PROFESSIONAL LIBRARIAN with lifelong interest in pop, rock, C&W music seeks position with radio station or music company. John Politis, 2034 Pine St., Philadelphia, Pa. 19103. 215-732-9060. Available August 1, 1972.

7/8

CLASSIFIED
ADVERTISING
DOESN'T
COST,
IT PAYS.

Soul Sauce

**BEST NEW SINGLE
OF THE WEEK:**

**I COULD
NEVER
BE HAPPY**
EMOTIONS
(Volt)

**BEST NEW ALBUM
OF THE WEEK:**

**CARLOS SANTANA
&
BUDDY MILES**
LIVE!
(Columbia)

By JULIAN COLEMAN

Bill Withers, who makes his Greek Theater, Los Angeles, debut July 24-30 as special guest on the **Fifth Dimension** show, admits that "songwriting is a big challenge, because so much has already been said."

One of the hottest pop artists in the past year and Grammy award winner for his composition of "Ain't No Sunshine," Withers latest single entry "Lean On Me," from his "Still Bill" album has already sold a more than a million copies.

Speaking of songwriting, which he'd rather do than sing or play, Withers noted: "You have to usually put it all together in three minutes, so you have to say what you want and get out. Everyone who has said 'end the war' has already put it the best that can be done. The most you can do with a song is share something with people."

Paul McKissack has been appointed to the national promotion slot for Seventy-7 Records and its major label affiliates, Luna Records and Sound Plus Records. McKissack, a native of Springfield, Tenn., brings to the post an extensive background in broadcasting, most recently with soul radio WVOL, Nashville.

The First Lady of Motown and one of showdom's most electrifying performers, **Diana Ross**, captivated and thrilled first-nighters in her premiere appearance at Caesars Palace, her first Vegas engagement in more than a year.

By popular demand, **The Platters'** South African tour date has been moved up two weeks earlier than planned. Originally contracted for July 23rd. The Platters will now depart for Johannesburg July 10th. A new recording of "The Great Pretender," a huge hit for them in 1953, should be released shortly.

The **Dorothy Norwood Singers** will perform with the **Rolling Stones** and **Stevie Wonder** on the southern part of the Stones current concert tour. The gospel singers join in early July. **Garnet Mimms**, The "Cry Cry Baby" man, is back with a new disc called "Stop And Check Yourself." . . . **Albert King's** recent engagement at Los Angeles' Ash Grove was a big success for the veteran bluesman with many turned away on opening night. King's latest Stax single is "I'll Play And Sing The Blues For You." . . . **Thelma Huston**, Mo-West recording star, appears at the Hong Kong Bar of the Century Plaza Hotel, starting July 10. . . . **Billy Preston's** "Outta Space," one of the hottest instrumentals of the year, has been certified gold. . . . New **Arthur Conley** on Warner Bros. is "Rita." . . . **B.B. King** at the Civic Auditorium in Albuquerque, N. Mex., July 11. . . . New **Blinky** on MoWest, "Money (That's What I Want)," the old Barrett Strong hit of the early sixties. . . . **Marvin Sims** "Dream A Dream" showing well in Atlanta and San Francisco.

Soul Sauce Picks and Plays: Jackson 5, "Looking Through The Windows," (Motown); Ray Charles, "Look What They Done To My Song, Ma," (ABC); **Rance Allen Group**, "There's Gonna Be A Showdown," (The Gospel Truth); **Al Green**, "I'm Still In Love With You," (Hi); **Lyn Collins**, "Think (About It)," (People); **Joe Simon**, "Power of Love," (Spring); **Junior Walker**, "Groove Thang," (Soul); **Luther Ingram**, "If Loving You Is Wrong I Don't Want to Be Right," (Koko); **Laura Lee**, "Rip Off," (Hot Wax); **Ovations**, "Touching Me," (Sounds of Memphis); **O'Jays**, "Back Stabbers," (Philadelphia International); and **Ramrods**, "Soul Train," (Tampage).

Bob Patterson and the **Patterson Singers**, who are currently appearing at Las Vegas Hilton Hotel, read Soul Sauce. Do you?



EDDIE KENDRICKS, Tamla recording artist, is shown autographing his new album, "People . . . Hold On," at a recent visit to the J. L. Hudson Company, Northland Store, in Detroit.

Billboard SPECIAL SURVEY For Week Ending 7/8/72

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	3	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, KoKo 2111 (Stax/Volt) (East/West/Amphis/Klondike, BMI)	6	26	24	YOU'RE THE MAN (Part 1) Marvin Gaye, Tamla 54221 (Motown) (Jobete, ASCAP)	8
2	1	OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	10	27	29	WAS I JUST A FOOL Tyrone Davis, Dakar 4507 (Brunswick) (Julio/Brian, BMI)	2
3	2	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	11	28	33	BED & BOARD Barbara Mason, Buddah 296 (Kama Sutra, BMI)	4
4	4	TROGLODYTE Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI)	8	29	31	IS IT YOU GIRL Betty Wright, Alston 4611 (Atlantic) (Sherlyn, BMI)	3
5	5	I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	6	30	32	EVERYBODY'S GOT A SONG TO SING Chairmen of the Board, Invictus 9122 (Capitol) (Gold Forever, BMI)	2
6	7	PEOPLE MAKE THE WORLD Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	5	31	40	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (Columbia) (Assorted, BMI)	4
7	10	RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	6	32	18	THERE IT IS (Part 1) James Brown, Polydor 14125 (Dynatone/Belinda, BMI)	9
8	9	ALL THE KING'S HORSES Aretha Franklin, Atlantic 2883 (Pundit, BMI)	5	33	20	I ONLY HAVE EYES FOR YOU Jerry Butler, Mercury 73290 (Butler, ASCAP)	8
9	6	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	11	34	46	SCHOOL OF LIFE Tommy Tate, KoKo 2112 (Stax/Volt) (Klondike, BMI)	3
10	15	BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/Janus) (Bridgeport, BMI)	5	35	35	EDDIE'S LOVE Eddie Kendricks, Tamla 54218 (Motown) (Jobete, BMI)	6
11	11	FUNK FACTORY Wilson Pickett, Atlantic 2878 (Erva, BMI)	7	36	41	ZING WENT THE STRINGS OF MY HEART Tramps, Buddah 306 (Warner Brothers, ASCAP)	2
12	13	YOU SAID A BAD WORD Joe Tex, Dial 1012 (Mercury) (Tree, BMI)	7	37	30	THAT'S THE WAY IT'S GOT TO BE (Body & Soul) Soul Generation, Ebony Sounds 175 (Posram/Micro-Mini, BMI)	11
13	14	SUPERWOMAN (Where Were You When I Needed You) Stevie Wonder, Tamla 54216 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	16	38	34	DREAMING OUT OF SEASON Montclairs, Paula 363 (Jewel) (Frye/Pollyday, BMI)	7
14	8	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/Klondike, BMI)	13	39	28	LOOK WHAT YOU DONE FOR ME Al Green, Hi 2211 (London) (Jec, BMI)	15
15	22	WHERE IS THE LOVE Robert Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	4	40	45	IN THE GHETTO Candi Staton, Fame 91000 (United Artists) (Screen Gems-Columbia/Presley, BMI)	3
16	19	WE'VE COME TOO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 54220 (Motown) (Jobete, ASCAP)	5	41	42	I THANK YOU Donny Hathaway & June Conquest, Curtom 1971 (Buddah) (Camed, BMI)	4
17	16	VICTIM OF A FOOLISH HEART Bettye Swann, Atlantic 2869 (Fame, BMI)	9	42	50	TOUCHING ME Ovations, Sounds of Memphis 708 (MGM) (Sounds of Memphis, BMI)	2
18	12	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	15	43	44	BABY I'M FOR REAL Esther Phillips, Kudu 906 (CTI) (Jobete, BMI)	3
19	21	TELL ME THIS IS A DREAM Delfonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI)	6	44	49	LOVE, LOVE, LOVE J.R. Bailey, Toy 3801 (Adish A Tunes/Two People, BMI)	2
20	23	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	7	45	47	SECOND CHANCE Z.Z. Hill, Mankind 12012 (Nashboro) (Williams/Excellorec, BMI)	3
21	26	POP THAT THANG Isley Brothers, T-Neck 935 (Buddah) (Triple Three/Eden, BMI)	2	46	—	BACK STABBERS O'Jays, Philadelphia International-3517 (CBS) (Assorted, BMI)	1
22	27	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	5	47	—	GET PLEASURE Ohio Players, Westbound 204 (Chess/Janus) (Bridgeport, BMI)	1
23	38	HONKY TONK, Part 1 James Brown, Polydor 14129 (W & K Islip, BMI)	2	48	48	PUT IT WHERE YOU WANT IT Crusaders, Blue Thumb 208 (Famous) (Four Knights, BMI)	9
24	17	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	14	49	—	STARTING ALL OVER AGAIN Mel & Tim, Stax 0127 (Muscle Shoals, BMI)	1
25	25	PAPA WAS A ROLLING STONE Undisputed Truth, Gordy 7117 (Motown) (Stone Diamond, BMI)	4	50	—	SOUL TRAIN Ramrods, Rampage 100 (Kilyn, BMI)	1

Vox Jox

• Continued from page 26

to hear a good jock and I think that by and large the percentage of good jocks is higher this year, an indication that more air personalities are devoting more time to preparing their shows, I suspect.

★ ★ ★

Bill Craig is now music director and night jock at WITY, Danville, Ill. . . . **Skip Broussard** reports in from Atlanta. Any of his friends want to reach him, call 404-872-7370. . . . **Dick Sainte** is the new music director of WLS, Chicago; he does the noon-3 p.m. slot as well. . . . A note from **Bill Kingman**, program director of KTHO, South Lake Tahoe, Calif., reports: "The Federal Communications

Commission just rescinded the long-standing rule which allowed only first phone licensed guys to operate directional antenna stations; effective July 14, 1972, a third ticket man can work almost any station, directional or not. This should open the doors to countless stations to countless guys who were heretofore locked out and make job competition really stiff."

★ ★ ★

Bob Miller has joined the staff of KOBE in Las Cruces, N.M., in a 5-10 a.m. slot. Miller had been at WSTX, St. Croix, Virgin Islands. So the staff now at KOBE includes program director **Howard Sagar**, **Bob Clark** 10 a.m.-3 p.m., **Colin (Tumbleweed Doomadoody) Gromatsky** 3-8 p.m., **Jose Meraz**

8-11 p.m., and **Roger Davis** 11 p.m.-1 a.m. . . . **J. Michael Graves** is raising hell because I didn't mention he was at WRNC, Raleigh, N.C. . . . **Jonathan Greene**, I enjoyed the tape; you didn't really do that, did you? . . . **Lewis P. Birchfield** has resigned as general manager of KTBR, Denver. New manager is **Steve Jacobs**, who'd been local sales manager. . . . "American Top 40," the weekly syndicated special produced by Watermark, Los Angeles, is now on WCFL, Chicago. The show continues to draw top ratings in nearly every market it's in. **Tom Rounds**, president of Watermark, has a winner in this show. If you

(Continued on page 37)

Basham Probes Weaknesses And Contemplates Solutions

• Continued from page 23

promote occasional records that she doesn't like or can't hear—e.g., a soul instrumental. And so, she presents it that way. She avoids the concept of "hype" by being "up front" or truthful with the various music directors.

Mrs. Basham likes to work with singles more than albums and recently began working with retail outlets to determine just what is selling where—e.g., how is the West Covina market as compared with the Hollywood market, to the market in downtown Los Angeles. She felt singles are selling and that more people than the 9-12 year olds want to buy them. She felt that when somebody goes into a store, by and large, they want to buy a song, and not necessarily an artist or a group.

Often an artist of tremendous

Becht Grows

• Continued from page 32

involved in the same type of merchandise when he goes back into the prerecorded market, but will add records to the tape line. The art and duplication facilities are ready to go, he said, and the distribution pattern should be ready by the end of the year.

While Downtown Productions has been phased out, the firm is currently expanding its hardware line to include two more 8-track duplicators, an additional cassette copier, an automatic labeling machine for 8-track cartridges and a run-in machine to detect defective cartridges.

The BE8000 8-track duplicator will sell for about \$1,500, while the BE2000 8-track professional duplicator will sell for \$3,000. Both bow about Sept. 1.

A cassette copier, the BE7500, at about \$500, is also set for Sept. 1 introduction. The labeling unit will sell for \$3,000 and the run-in unit, meant to detect defective cartridges after duplication, will be priced at about \$595.

Ray Jacobs Associates will distribute the cassette line and Becht will market the 8-track products.

The firm will also continue its present line of tape duplicating equipment, including a cassette copier, an 8-track head cleaner, a desk top cartridge duplicator and blank cassettes and cartridges for bulk users. The cassette line is available in 30, 35, 40, 45, 50, 55 and 60-minute lengths. The blank tape line is dubbed "ExactTime."

Memorex Tape

• Continued from page 33

quantities and package ordered, and are quoted on request through local Memorex distributors. Users can select either a plastic shelf box carrier or a new plastic shipper at slight additional charge.



MERCURY'S Jerry Butler works with Disk Jockey Charlie Veil of WOOK, Washington, D.C. Butler's current album "Spice of Life," a two-record set is one the Soul and Top LP chart.

JULY 8, 1972, BILLBOARD

caliber such as Carole King or Elton John won't make it on their early recorded efforts. And if promotion people believe in them enough to stick by them through the rough periods, they have a strong chance of becoming successful. "But we may lose good artists if we don't continue with a second or a third album."

Luck an Element

Luck—or having the right piece of material at the right time, with a particular sound—are some of the ingredients of a hit, she said.

But the promotion man has to be wary of hype. If a music director "goes with you on one hype and it doesn't work out, it's going to be a long time before he'll listen to you again, I am an emotional person. I got excited about various records, but I also go by what different stations want to hear, what my manufacturers need, what Record Merchandising needs and last of all, what I need, when I present a product. You watch the trade charts, the different music reports, talk things over with others in your company, other promotion people in order to determine what is or might be successful as a record. You can't always go with your own ear. That's a luxury that very few people can afford. I can't afford it. I have too many manufacturers to work for."

As far as what percentage of a record's success depends on the right promotion, Mrs. Basham replied that she could not give a percentage but felt that promotion was very important. Indeed, many artists feel it is critical in achieving success: "Turntable hits are very disappointing to me." Teegarden and Van Winkle's "God, Love, and Rock and Roll" was one of her biggest disappointments in this vein.

"Any huge promotional campaigns obviously come from the manufacturer. But here my own philosophy is what I go by more or less. The follow-through on the distributor level includes getting to jukeboxes when we have a single that we feel will do well there. Or getting records to stores for in-store play. Also I have some records in my car, God love 'em, that have been in there for 10 weeks. I bring certain ones back to music directors and remind them of each record's potential, if I really believe in it, or if the company does, or if they're still happening in some other part of the country."

Regarding Jack Anderson's recent allegations regarding payola: "Perhaps I'm too naive, or too idealistic to believe that payola is actually going on. If I found that it was, then all of the ambition would be drawn from me because my going to the radio stations really wouldn't mean anything. No one's ever asked me for anything. I don't believe in payola."

The trend in southern California music, according to Mrs. Basham's perspective, seems to be toward the more sophisticated music that before would have most likely been played on progressive rock stations a year ago. It is now being programmed for Top 40 slots. She also cites the fact that more album cuts are being played on many different market (especially rock) radio stations. She reasons that this is because record companies and radio stations surveyed and saw an increase in album sales for the national (and local) market, plus the fact that some artists have reduced their number of single releases, and more albums, now, contain 10 songs rather than one or two. Mrs. Basham, as stated earlier, doesn't as yet, believe that those buying the albums are the largest proportion of people listening to radio. Her upcoming retail store work will hopefully illuminate this trend for her. She did see a trend, however, that certain areas might sell more singles while another area might sell more albums.

Billboard SPECIAL SURVEY For Week Ending 7/8/72

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	A LONELY MAN Chi-Lites, Brunswick BL 754179	11	26	27	AMERICA EATS ITS YOUNG Funkadelic, Westbound 2020 (Chess/Janus)	3
2	4	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	8	27	25	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	30
3	3	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	9	28	18	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	21
4	2	FIRST TAKE Roberta Flack, Atlantic SD 8230	14	29	26	MALO Warner Bros. WS 2584	19
5	5	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	11	30	—	UPENDO NI PAMOJOS Ramsey Lewis Trio, Columbia KC 31096	1
6	7	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	15	31	33	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	3
7	10	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	5	32	30	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	26
8	6	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	17	33	31	LOVE UNLIMITED Uni 73131 (MCA)	12
9	9	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	13	34	36	GOT TO BE THERE Michael Jackson, Motown M 714 L	23
10	16	AMAZING GRACE Aretha Franklin/James Cleveland, Atlantic SD 2-906	3	35	35	YOUR PRECIOUS LOVE Linda Jones, Turbo TU 7007 (All Platinum)	5
11	8	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	21	36	37	LONDON SESSIONS Chuck Berry, Chess CH-6002	2
12	12	DONNY HATHAWAY LIVE Atco SD 33-386	18	37	29	QUIET FIRE Roberta Flack, Atlantic SD 1594	31
13	13	FLOY JOY Supremes, Motown M-7511	6	38	38	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	30
14	15	ALL DAY MUSIC War, United Artists UAS 5546	33	39	41	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	17
15	11	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	11	40	32	MESSAGE FROM THE PEOPLE Ray Charles, ABC ABCX 755 TRC	8
16	17	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax-Volt)	48	41	42	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	16
17	20	TELL ME THIS IS A DREAM Delfonics, Philly Groove PG 1154 (Bell)	3	42	34	L. A. MIDNIGHT B.B. King, ABC ABCX 743	19
18	19	SOUL CLASSICS James Brown, Polydor SC 5401	3	43	43	IN THE WEST Jimi Hendrix, Reprise MS 2049	17
19	22	PEOPLE . . . HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	5	44	44	CABBAGE ALLEY Meters, Warner Bros. MS-2076	2
20	28	BROTHER, BROTHER, BROTHER Isley Brothers, T Neck TNS 3009 (Buddah)	2	45	40	COMMUNICATION Bobby Womack, United Artists UAS 5539	34
21	14	STYLISTICS Avco AV 33023	32	46	48	PAIN Ohio Players, Westbound WS 2015 (Chess/Janus)	21
22	21	INDIVIDUALLY & COLLECTIVELY Fifth Dimension, Bell 6073	13	47	—	BITTER SWEET Main Ingredient, RCA LSP 4677	3
23	39	UNDERSTANDING Bobby Womack, United Artists UAS 5577	2	48	50	IT'S WHAT'S UP FRONT THAT COUNTS Counts, Westbound WB 2011 (Chess/Janus)	7
24	24	MANDRILL IS Mandrill, Polydor PD 5025	4	49	46	HELP ME MAKE IT THROUGH THE NIGHT Hank Crawford, Kudu KU 06 (CTI)	3
25	23	SOLID ROCK Temptations, Gordy G 961 L (Motown)	24	50	45	COMING TOGETHER New Birth, RCA LSP 4697	4

Vox Jox

• Continued from page 36

haven't heard it yet, call him and ask for a demo.

★ ★ ★

Bob Vernon, WGAR, Cleveland, writes: "Gary Owens is my all-time favorite disk jockey person and I thought it would be fun to be Gary Owens for a day. For four hours on my show the other day, I did my world-famous G.O. imitation. Our mid-day jock, Emperor Joe Mayer, set the stage by telling the folks in radioland that Gary was my house guest for the week and had consented to do the afternoon show for me. It must have worked, because one of my first callers was from a fellow who had just moved to Cleveland from Los Angeles and was thrilled to hear that I (Gary Owens) was in town. Our general manager, Jack

G. Thayer, a long-time friend of Gary's, was listening in his car and taken completely by surprise. He immediately drove to the studio to welcome his 'old friend'. To a caller who wanted to know why I keep my hand over by ear on 'Laugh-In,' I explained that was to keep it from falling off." I can see it now, Owens and William B. Williams and Robert W. Morgan and all of the other big names will have to copyright themselves coast-to-coast or else Vernon will be touring from station-to-station providing his services as Owens-for-a-day or WBW for a day.

★ ★ ★

Steve Kahn, super promotion man in the New York area, called up to plug a Jimmy Castor teeshirt and I signed him up for correspondent for the area on teeshirts. Seems that some of the record

promotion men occasionally wear another label's teeshirt. We'll have more details on the teeshirt industry later. . . . I haven't given the lineup at WKYC, Cleveland, in a long time, so: Jim Runyon 5:30-10 a.m., Al James 10 a.m.-2 p.m., Larry Kenney 2-5:30 p.m., Ted Lux 6-10 p.m., Clive Thomas 10 p.m.-1 a.m., and Fred Sanders 1-5:30 a.m. Dave Osburn does weekend work. Robert W. Walker is leaving WMYQ-FM, Miami, to do production work in the area. J. Michael Stone has been moved into the 6-9 p.m. slot and Bobby Rich, once of KSTT in Davenport, Iowa, is joining WMYQ-FM in a 9-midnight slot. . . . Lou Pate, 212-987-2117, wants Mike Michaels, who worked with him two years ago at WTRY in Troy, N.Y., to call him.

Country Music

G. Hamilton Leaves 'Opry'; Joins Arthur Smith TV Cast

NASHVILLE—RCA recording artist George Hamilton IV has voluntarily resigned from the "Grand Ole Opry," and will move his base of operations to Charlotte, N.C.

Hamilton, a member of the "Opry" for 12 years, will dissolve his band, The Numbers, and will become a regular on the Arthur Smith syndicated television show in Charlotte. He also plans to cut back drastically on his performance dates, restricting them to weekends.

The popular singer said he wanted to spend more time with

his family while his children are still young. He plans to continue recording in Nashville.

Hamilton and John D. Loudermilk were both students in North Carolina colleges when Loudermilk wrote the first hit song, recorded by Hamilton: "A Rose and a Baby Ruth." They have retained a close friendship for some 14 years.

Hamilton has spent considerable time in recent years in Canada and England, where he has won numerous awards. He has done four albums of Canadian country and folk songs, many of them written by Gordon Lightfoot.



CARL JORDAN, vice president and general manager of Roger Miller's King of the Road Motor Inn, greets former child actress Gloria Jean, in Nashville to plan her country music recording career.

Nashville Scene

By BILL WILLIAMS

This has been a big week for the chiefs. Epic's **Welton Lane** has been named an honorary fireman by Kentucky's Pleasant Ridge Fire Department, and RCA's **Danny Davis** has been made an honorary police chief in Jackson, Miss. Welton won his award for performing for four hours in Louisville at a fireman's benefit, while Danny was honored just for the acclaim he has brought to the South. . . . **Chet Atkins** is recovering without complications from his knee injury. . . . The **Oak Ridge Boys** have been invited to perform with **Marty Robbins** and **Johnny Cash** at a country-gospel festival near Scranton, Pa. Aug. 12. That puts them all in great company. . . .

Maxine and Bonnie Brown, in Nashville to plug the songs of their publishing firms, scored with several artists. They are looking for a good engineer to work in their Little Rock studios. . . . Veteran agent-producer **Charles Wright** has appointed **Dale Combs** as talent booker for his Dallas agency. . . . **Tina Oar**, a teenage country artist, has been signed as an artist on the Dennis Baird show, with dates through Texas, Oklahoma and Kansas in August. . . . **Diana Trask's** "It Means Nothing to Me" was taken from her LP, about to be released, and it looks like a winner. . . . **Dot** has released a

(Continued on page 39)

All-Country Stations Up 14% Over '71 Total

NASHVILLE—Nearly 800 radio stations are now programming country music on a full-time, exclusive basis, according to a survey completed by the Country Music Association.

The figure, 796, is a 14.3% increase over the number of stations list for last year.

Another 1,046 stations program country music on a part-time basis, a minimum of three hours daily.


Another 990 program it less than three hours a day.

Of the 7,300 stations in the U.S. and Canada, 2,829 now program all or some country music.

A list of stations programming this music has been compiled and is available free to members of the CMA. To nonmembers there is a \$15.00 fee. It may be obtained from Miss Margaret Beeskau, CMA, 700 16th Ave. So., Nashville, Tenn. 37203.



BILLY CARR, Custom Recording vice president, officiates for the contract signing of Justin Tubbs to Cutlass Records.

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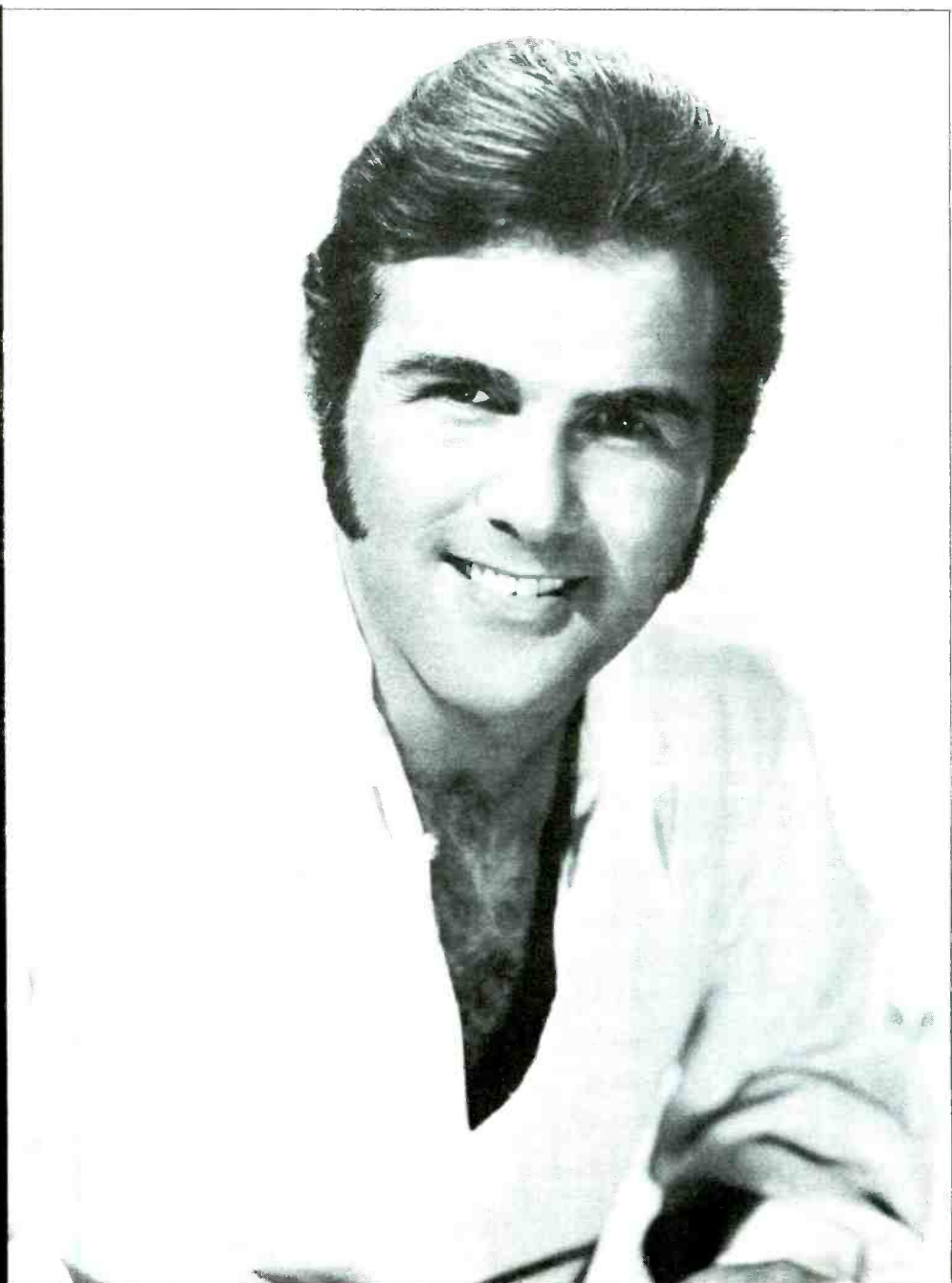
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Heart Attack Takes Britt

McCONNELLSBURG, Pa.—Funeral services were held here last week for Elton Britt, 54, long-time country artist who died of a heart attack.

Britt, who spent 22 years with RCA Victor, turned out 672 singles and 56 albums for that label. He later recorded for Decca, ABC-Paramount and Ampar.

His biggest hit, recorded in 1942, was "There's a Star Spangled Banner Waving Somewhere," which

won him a gold record. He presented that to the Country Music Hall of Fame in Nashville a few years ago during the 40th anniversary of the Peer Southern Organization. At that time he also recorded a lengthy single titled "The Jimmie Rodgers Blues."

Britt also made several movies with Columbia Pictures, and later with Universal International.

Born James Britt Baker in Marshall, Arkansas, he would have been 55 next Friday (7).

Fan Fair Set June 6-9, '73

NASHVILLE — Bud Wendell, chairman of the Fan Fair Committee, said the second International Country Music Fan Fair will be held June 6-9 next year.

The change from an early spring date to June was made after polling suggestions from fans and music and recording company officials.

June is a peak travel month, with better road conditions. The committee currently is reviewing other suggestions by interested individuals regarding the scheduling of shows, operating of booth areas and the line.

Registration for the 1973 event will open March 15.



EARL OWENS, left, representing Kustom Sound and the Buddy Lee Agency, is cited by Tennessee Governor Winfield Dunn for his charitable work on behalf of both firms.



FATHER AND SON sign exclusive writers' contracts with Green Grass Music. Left to right are Curley Putman, Green Grass president, Don Chapel, and son Mike Chapel.

Nashville Scene

• Continued from page 38

Johnny Slate single produced by Windchime Productions, and written by **Johnny and Ronnie Sessions**.

... **Dale Ward's** new single is a Jim Foglesong production, while the **Kendalls** single was produced independently by **Pete Drake**. ... **Peggy Little's** "Little Golden Band" is getting some pop attention. ...

Jeff Jeffries is the latest signee on the newly established and fast-growing Cutlass label. ... Another big **Tom T. Hall Day** has been held at Olive Hill, Ky., and now it's part of a five-day celebration. This includes parades, a show, and some old-fashioned country trading. There also are contests, street dances, a beauty contest, and everything else associated with small town life. ... **Rudy Wesley** has his first release on Million Records. It was written by **Ray Pennington**, who produced the session. ... **Lester Flatt's** wife is out of the hospital after a series of check-ups. ... **Ramona Jones** stole the show from Grandpa at the Friday Night "Opry." Actually, he planned it that way, featuring her fiddle on the "Orange Blossom Special." She's one of the world's fine fiddle players. ...

Opryland will now have country shows each Monday, Tuesday and Wednesday evening about sundown in the rodeo arena, with a portable stage. 1,000 fans will see a free show. ... **Lonzo & Oscar** have moved to Chart Records, and will have a release in two weeks. ... **Stoney Cooper** says he is feeling the best he has felt in five years, and is looking excellent. ... **Bobby Lewis** is the latest to make a change. After many years at U-A he is signing with Cutlass Records. ... **Justin Tubb's** first release already is getting several picks. He'll have an LP on Cutlass within a few weeks. ... The floods in the East cost plenty of money to country entertainers, whose shows were cancelled. They hardly talk of it, though, in light of the tragic loss to others. ... **Bob Luman** is the latest to grow a green garden, and it's a meaningful one. ... **Don Reno** has been released from a Nashville hospital. He is recuperating at the home of **Wilma Lee & Stoney Cooper** ...

The "Grand Ole Opry" has a new podium. The old one, after many years of service, was about to give out. **Bud Wendell** is keeping it though, for more than sentimental reasons. ... **Bobby Lord** plans more recording, more television work, and more personal appearances. His Florida development company is doing so well he now can afford to spend more time in the music business, with emphasis on records. His next Decca session is scheduled right away. ...

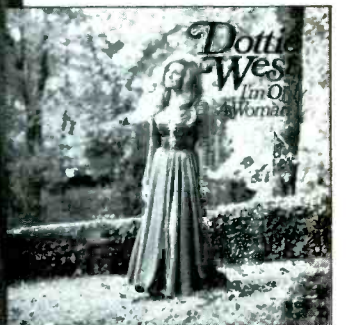
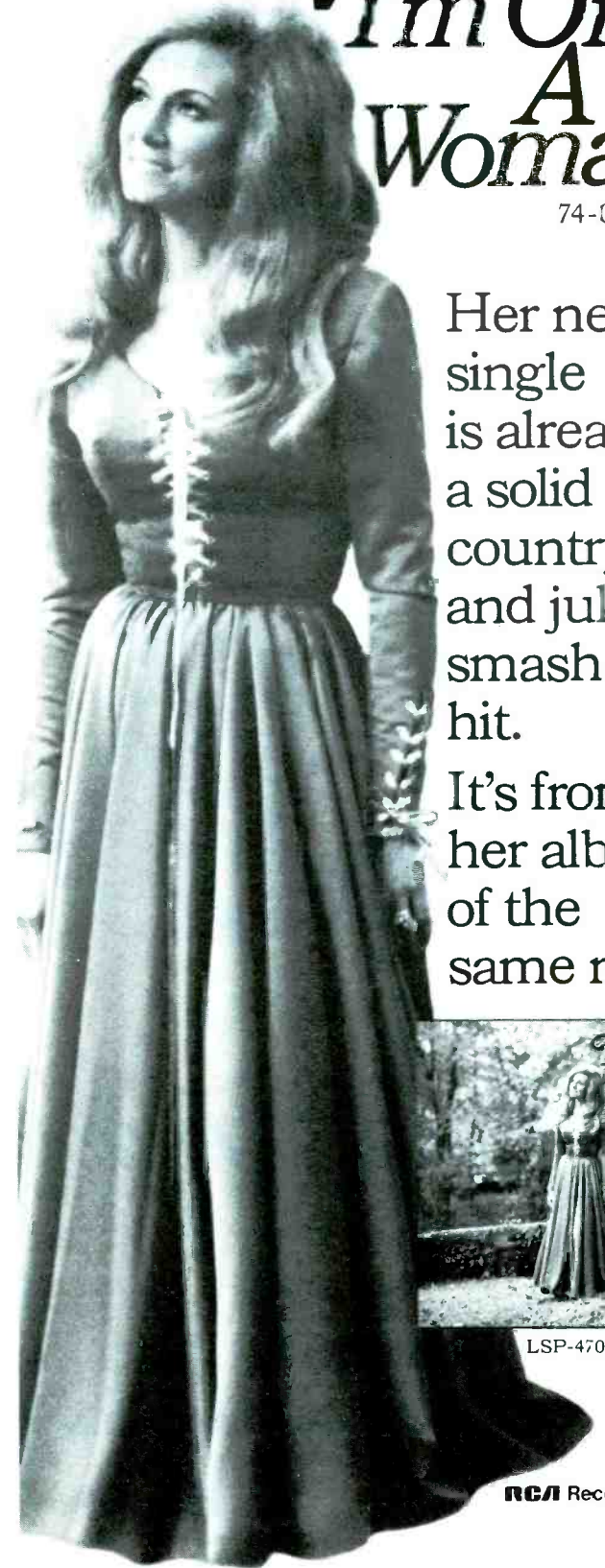
The **Staller Brothers** cut short their Jamaica vacation with **Johnny Cash** to play the big fourth of July celebration in their hometown of Staunton, Va. They originated the show three years ago. Now it has grown to a crowd of 20,000, with parades and all of the "old fashioned" celebrations associated with the day. ... **Tony Booth**, who hit it big on his first recording, has his second release for Capitol, "Whole Lot of Something." He also has a tour set for Hawaii, followed by a big swing through the Southwest set by Omac. ... **Howard Vokes** reports heavy bookings in the rural areas around Pittsburgh involving old-time artists such as **Jimmie Skinner**, **Kenny Roberts**, **Lee Moore**, **Hylo Brown** and **Patsy Montana**. He operates three shows in the area weekly, one of which has been going on for 11 years. The people there, he contends, prefer the pure traditional country sound, with nothing modern. ... The **LeGarde Twins** won great reviews again, this time at The Wharf in Seattle.

Dottie West

I'm Only A Woman.

74-0711

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"I'M PROUD TO BE AN AMERICAN"—Grace Williams—(Recordit)

"TELL ME GIRL"—Willie Wilson—(Dagger)

"MOVIN'"—Bitter Root—(Dor-Don)

"SHE'S A WAITRESS, SHE'S A LADY"—Billy C. Cole—(Mega)

"THERE MUST BE A REASON"—Tom Jesse—(Music Towne)

"COME BACK EAST"—Larry Lake—(Lake)

"RED HOT END"—Steve Scott—(Brad)

"DON'T LET ME GO"—Earl Connolly—(Maycon)

ALBUM OF THE WEEK:

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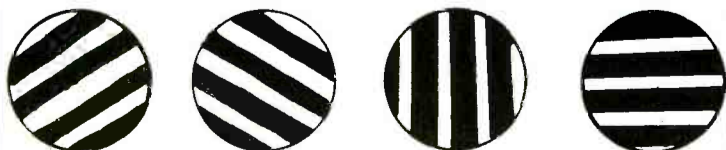
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/8/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	ELEVEN ROSES Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)	11	37	44	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	4
2	2	MADE IN JAPAN Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)	11	38	60	THE ROADMASTER Freddy Weller, Columbia 4-45624 (Young World/Central Star, BMI)	3
3	7	IT'S GONNA TAKE A LITTLE BIT LONGER Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	6	39	47	I'M GONNA KNOCK AT YOUR DOOR Billy "Crash" Craddock, Cartwheel 216 (Anne-Rachel, ASCAP)	2
4	5	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca 32959 (MCA) (Mango/Run-A-Muck, BMI)	10	40	—	HERE I AM AGAIN Loretta Lynn, Decca 32974 (MCA) (Evil Eye, BMI)	1
5	6	REACH OUT YOUR HAND Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)	8	41	28	SHOW ME Barbara Mandrell, Columbia 4-45580 (Tree, BMI)	13
6	3	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol 3322 (Beechwood, BMI)	9	42	42	DO YOU WANT TO DANCE Jack Reno, Target 0150 (Mega) (Clockus, BMI)	7
7	9	LOVING YOU COULD NEVER BE BETTER George Jones, Epic 5-10858 (CBS) (Altam, BMI)	8	43	38	IS IT ANY WONDER THAT I LOVE YOU Nat Stuckey, RCA 74-0687 (Jack & Bill, ASCAP)	12
8	8	HAPPIEST GIRL IN THE WHOLE U. S. A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	18	44	54	AIN'T IT ALL WORTH LIVING FOR Tompall & the Glaser Bros., MGM 14390 (Milene, ASCAP)	4
9	11	DELTA DAWN Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)	9	45	65	BIG BLUE DIAMOND Jacky Ward, Target 0146 (Mega) (Fort Knox, BMI)	5
10	13	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia 4-45615 (Jasperilla, ASCAP)	5	46	49	MAMA BEAR Carl Smith, Columbia 4-45558 (Green Grass, BMI)	9
11	4	KATE Johnny Cash & the Tennessee Three, Columbia 4-45590 (Mariposa, BMI)	10	47	46	SAD SITUATION Skeeter Davis, RCA 74-0681 (Window, BMI)	8
12	15	SWEET DREAM WOMAN Waylon Jennings, RCA 74-0716 (Blackwood/Back Road, BMI)	5	48	50	STONIN' AROUND Dick Curless, Capitol 6527 (Cedarwood/Sawgrass, BMI)	2
13	14	LET'S ALL GO DOWN TO THE RIVER Jody Miller & Johnny Paycheck, Epic 5-10863 (CBS) (Altam, BMI)	7	49	51	I HOPE YOU'RE HAVIN' BETTER LUCK THAN ME Crystal Gayle, Decca 32969 (Contention, SESAC)	2
14	17	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol 3327 (Screen Gems-Columbia, BMI)	7	50	43	LET HIM HAVE IT Jan Howard, Decca 32955 (MCA) (Peters, BMI)	10
15	20	BORROWED ANGEL Mel Street, Royal American 64 (Levisa, BMI)	7	51	68	I WANT YOU Johnny Carver, Epic 5-10872 (CBS) (Green Grass, BMI)	3
16	22	WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Acoustic, BMI)	5	52	55	RAIN FALLING ON ME Johnny Russell, RCA 74-0729 (Husky, BMI)	2
17	12	WOULD YOU WANT THE WORLD TO END Mel Tillis, MGM 14372 (Sawgrass, BMI)	10	53	53	I'M ONLY A WOMAN Dottie West, RCA 74-0711 (Singleton, BMI)	6
18	27	SOFT SWEET & WARM David Houston, Epic 5-10870 (CBS) (Algee, BMI)	5	54	64	I'M IN LOVE Buddy Alan, Capitol 3346 (Blue Book, BMI)	3
19	24	BLESS YOUR HEART Freddie Hart, Capitol 3353 (Buckhorn, BMI)	3	55	—	A WHOLE LOT OF SOMETHIN' Tony Booth, Capitol 3356 (Blue Book, BMI)	1
20	10	LONESOMEST LONESOME/ THAT'S WHAT LEAVING'S ABOUT Ray Price, Columbia 4-45583 (Screen Gems-Columbia, BMI/Charlie Boy/Rae-Jane, ASCAP)	13	56	—	THE MONKEY THAT BECAME PRESIDENT Tom T. Hall, Mercury 73297 (Hallnote, BMI)	1
21	23	IT TAKES YOU Bob Luman, Epic 5-10869 (CBS) (Jack & Bill, ASCAP)	6	57	59	CRYING IN THE RAIN Del Reeves & Penny DeHaven, United Artists 50829 (Screen Gems-Columbia, BMI)	3
22	26	IN THE SPRING (The Roses Always Turn Red) Dorsey Burnette, Capitol 3307 (Brother Karl's Music, BMI)	9	58	52	LOVE ISN'T LOVE (Till You Give It Away) Bobby Lee Trammell, Sunco 1135 (Terrance/Barlow, ASCAP)	7
23	25	A SEED BEFORE THE ROSE Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP)	8	59	67	HOW I LOVE THEM OLD SONGS Jim Ed Brown, RCA 74-0712 (Acuff-Rose, BMI)	5
24	16	CAB DRIVER Hank Thompson, Dot 17410 (Famous) (Blackhawk, BMI)	11	60	61	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia 4-45596 (House of Gold, BMI)	7
25	29	I'VE GOT TO HAVE YOU Sammi Smith, Mega 615-0079 (Buckhorn, BMI)	4	61	63	PRIDE Jeannie Seely, Decca 32964 (MCA) (Cedarwood, BMI)	4
26	48	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	4	62	62	THAT'LL BE THE DAY Kenny Vernon, Capitol 3331 (Nor-Va-Jak, BMI)	4
27	45	LOVE IS A GOOD THING Johnny Paycheck, Epic 5-10876 (Jack & Bill, ASCAP)	3	63	56	YOU ALMOST SLIPPED MY MIND Kenny Price, RCA 74-0686 (Danor, BMI)	11
28	31	GONE (Our Endless Love) E'illy Walker, MGM 14377 (Anne-Rachel/Best-Way/Venomous, ASCAP)	7	64	69	SUNSHINE AND RAINBOWS Roy Drusky, Mercury 73293 (Green Grass, BMI)	8
29	30	THANKS FOR THE MEM'RIES Barbara Fairchild, Columbia 4-45589 (Duchess, BMI)	7	65	66	NO RINGS . . . NO STRINGS Del Reeves, United Artists 50906 (Acoustic, BMI)	5
30	35	LONELY WEEKENDS Jerry Lee Lewis, Mercury 73296 (Knox, BMI)	4	66	71	SOMETHING TO CALL MINE Bill Rice, Epic 5-10877 (CBS) (Jack & Bill, ASCAP)	2
31	32	GOOD MORNING COUNTRY RAIN Jeannie C. Riley, MGM 14382 (Acuff-Rose, BMI)	8	67	—	I'M SO LONESOME I COULD CRY Charlie McCoy, Monument 8546 (CBS) (Rose, BMI)	1
32	21	I'LL BE THERE Johnny Bush, Million 1 (Hill & Range, BMI)	12	68	75	SPREAD IT AROUND Brian Collins, Mega 615-0078 (Jack & Bill, ASCAP)	2
33	37	ONE WOMAN'S TRASH (Another Woman's Treasure) Bobbie Roy, Capitol 3301 (Tree, BMI)	6	69	—	THE FIRST TIME FOR US Karen Wheeler, Chart 5166 (Cedarwood, BMI)	1
34	39	ASHES OF LOVE Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI)	4	70	73	EVERYTHING I OWN Kendalls, Dot 17422 (Famous) (Screen Gems-Columbia, BMI)	2
35	19	LOST FOREVER IN YOUR KISS Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI)	14	71	—	IT WAS LOVE WHILE IT LASTED Red Lane, RCA 74-0721 (Tree, BMI)	1
36	18	(LOST HER LOVE) ON OUR LAST DATE Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI)	15	72	72	OLD FASHIONED LOVE SONG Jeris Ross, Cartwheel 214 (Almo, BMI)	3
				73	—	THE CEREMONY Tammy Wynette & George Jones, Epic 5-10881 (CBS) (Algee, BMI)	1
				74	74	SIX PACK OF TROUBLE O.B. McClinton, Enterprise 9051 (Stax/Volt) (Song City, BMI)	2
				75	—	ALWAYS ON MY MIND Brenda Lee, Decca 32975 (MCA) (Press/Rose Bridge, BMI)	1

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 7/8/72

★ 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	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	16
2	3	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	15
3	2	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	11
4	5	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	9
5	4	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	11
6	6	CRY Lynn Anderson, Columbia KC 31316	14
7	8	THIS IS JERRY WALLACE Decca DL 75294 (MCA)	12
8	7	MY HANG-UP IS YOU Freddie Hart, Capitol ST 11014	18
9	10	FOR THE GOOD TIMES Ray Price, Columbia C 30105	97
10	14	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	5
11	13	GEORGE JONES Epic KE 31321 (CBS)	7
12	9	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	14
13	22	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	5
14	15	ANNIE Anne Murray, Capitol ST 11024	9
15	23	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca DL 75344 (MCA)	5
16	18	DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	9
17	19	SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE Sammi Smith, Mega M31-1011	8
18	24	HANK WILLIAMS, JR.'S. GREATEST HITS VOL. 2 MGM SE 4822	6
19	20	ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury SR 61365	5
20	26	BEST OF JERRY REED RCA LSP-4729	2
21	31	BLESS YOUR HEART Freddie Hart, Capitol ST 11073	2
22	11	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	14
23	17	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	15
24	32	ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4707	9
25	28	AIN'T WE HAVIN' US A GOOD TIME Connie Smith, RCA LSP 4694	9
26	27	WHAT AM I GONNA DO Bobby Bare, Mercury SR 61363	5
27	34	TO GET TO YOU Jerry Wallace, Decca DL7 5349 (MCA)	2
28	12	INNERVIEW Statler Brothers, Mercury SR 61358	17
29	16	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	12
30	39	MY HEART HAS A MIND OF ITS OWN Susan Raye, Capitol ST 11055	4
31	21	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca DL 75335 (MCA)	15
32	25	BORDER LORD Kris Kristofferson, Monument KZ 31302 (CBS)	16
33	29	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	22
34	36	SAY SOMETHING NICE TO SARAH Ernest Tubb, Decca DL7-5345 (MCA)	2
35	40	GOD BLESS AMERICA Loretta Lynn, Decca DL 7-5351 (MCA)	2
36	33	SINGS HEART SONGS Charley Pride, RCA LSP 4617	33
37	37	ASHES OF LOVE Dickie Lee, RCA LSP 4715	3
38	—	BALLADS OF LOVE Porter Wagoner, RCA LSP 4734	1
39	35	IN THE BLUE CANADIAN ROCKIES Moms & Dads, GNP Crescendo GNPS 2063	13
40	—	LIVE IN PERSON Danny Davis & The Nashville Brass, RCA LSP 4720	1
41	43	JUST PLAIN LONELY Ferlin Huskey, Capitol ST 11069	3
42	—	THE KEY'S IN THE MAILBOX Tony Booth, Capitol ST 11076	1
43	—	GREATEST HITS VOL. 1 Conway Twitty, Decca DL7-5352 (MCA)	1
44	44	ELEMENTARY DR. WATSON Doc Watson, Poppy 5703 (United Artists)	3
45	38	LONELY PEOPLE Eddy Arnold, RCA LSP 4718	6

Country Music

51-YEAR VETS CUT 1st ALBUM

NASHVILLE—After 51 years of performing together, Sam and Kirk McGee have cut their first album.

Recorded at MBA studios, Franklin, Tenn., the instrumental LP will be on the MBA label, produced by Fuller Arnold.

Sam, who is 78, and Kirk, who is 69, have been regular performers on the "Grand Ole Opry" since its inception in 1925. During these years, Sam has missed only three performances.

Playing with them on the album are Elmer Boswell and Clifton McGee, Sam's son.

The album is scheduled for release Aug. 1.

Gloria Jean to Record Country

NASHVILLE—One time child singer/actress Gloria Jean met with officials of Partheme Music here last week to finalize a production contract as a country music singer.

The former operatic contralto, who appeared in many movies, will be produced by Tom Anthony, president of Partheme.

"I have never sung country music but I have always liked it, and feel confident I can handle it," she said at a news conference. She said she would sing both standards, which she has learned, and new material which she will memorize in California before returning here to record.

With more than 50 movies behind her, Gloria Jean also has a string of television credits. She has been in semi-retirement for the past few years.

Name Mix-up In Writers' Suit

NASHVILLE—Songwriter-singer Sue Richards said she has been "erroneously linked" with the \$300 million antitrust suit filed by songwriters and publishers here against the nation's major recording companies (Billboard, June 24).

Her name was listed, although the actual plaintiff is R.F. Richards.

The Epic artist had written to attorney Grant W. Smith seeking to have her name removed. He replied in a letter to Billy Smith, president of One Neters, that "we shall take the necessary steps to distinguish the identity of the two persons hereafter by identifying our plaintiff as 'R.F. Richards.'"

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CONTENTION MUSIC

Jukebox programming

Programmers Buying Conservatively; Having Trouble with Fill-in Orders

By ANNE DUSTON

CHICAGO — Conservative buying, with repeat orders, continues to be the general purchasing policy of jukebox programmers, as indicated by a spot survey. However, programmers are complaining of increased difficulty in obtaining fill-in quantities.

Buying enough records to "cover" most locations in the first order is done mainly if the song or artist is considered strong, programmers said.

The complaint of distributors and one-stops not having records available for repeat orders was voiced by Henry Holzenthal of TAC Amusement Co., New Orleans. "Distributors wait until a record becomes strong. They don't project its popularity." Although they are rocketing on the chart, he was unable to get fill-ins on "Outa-Space" by Billy Preston on A&M, and "Brandy" by Looking Glass on Epic.

Chart Dichotomy

The two records Holzenthal had difficulty obtaining are examples of the curious dichotomy reflected on the charts now. "Outa-Space," while moving towards the top spot, has been on the Billboard "Hot 100" 10 weeks; "Brandy," however, jumped to No. 45 after only two weeks. Thus, one-stops must be patient with some records moving slowly and anticipate the faster movement of others, programmers agreed.

Barb Walter, programmer, C & N Sales, Mankato, Minn., said she had difficulty filling in on the No. 1 song "Candy Man" and "Daddy Don't You Walk So Fast."

"After a point, it seems as if the one-stop doesn't care about pushing some records," she said.

Ralph Ludi of Apollo-Stereo Music Co., Inc., Denver, will buy 25 to 50 copies of a release conservatively, or 350 to 400 on a cover. "Occasionally, we can't get a record on a repeat order," he complained. Recently, "We're Free" by Beverly Bremers on Scepter, and "Sealed With a Kiss" by Bobby Benton on Epic, both bullet records climbing on the Hot 100, were unavailable on fill-in. "If it takes two or three weeks to get it, we don't bother," he said, explaining that he works on a two-week cycle.

Fill-in orders are generated by increased local air play, or additional publicity, such as an artist appearing on television, said some programmers.

Therefore, another problem exists when stations have gone off a record that has had a long chart life at the time when jukebox programmers need the hit. This is aggravated greatly by the trend to album cut play by stations, said programmers. A station may program a cut from an album which is ultimately released as a single, but then stop airing it early in the life cycle of the single. This causes one-stops to slow up ordering it and diminishes radio support for jukeboxes when and if the record is available.

Pat Schwartz, programmer for Modern Specialty Co., Madison, Wis., checks the charts and "listens a lot" before placing a conservative order. The only problem with fill-ins is in the few soul loca-

tions they service. "Rather than have the one-stop buy 100 records, we have a man pick up the few records we need at a soul shop in Milwaukee," he said.

She keeps track of record popularity via jukebox meters, checking new records after two weeks on the box. Some records stay popular a long time in some locations, she found, citing "Raindrops Are Fallin' on My Head" as an example.

Others programmers found easy listening records more difficult to fill in.

An easy listening record that was getting some air time in Chattanooga, Tenn., "Step Out," by the

(Continued on page 43)



QUADRASONIC, or 4-channel jukebox installations will call for speakers such as this one now offered by Wurlitzer. Promoted now for normal stereo, the unit boasts patented sound polarization principle, easy transfer from one location spot to another and rigid construction.

HAPPY BIRTHDAY!

Tom, Bill, Jill, Harriet, William; Label Bows Personalized 45's

By EARL PAIGE

MINNEAPOLIS—Romar International Records here is recording personalized "Happy Birthday" records on 45 rpm and has versions with 80 different commonly used first names available. The idea, aimed at both retail stores and jukebox programmers, is part of a larger plan to produce specialty items, said Marvin D. Johnson, president.

If the birthday record goes over, Johnson is ready to record as many as 300 first names. Under one plan, consumers would order the disks through dealers and receive the personalized record via mail; jukebox location owners might place orders in the same manner, he said.

Johnson said he debated whether to record the records on 45 or 7-in. mini LP's. The records will sell for the normal price to operators but could be retailed for

\$1.25, hopefully. Lexie Johnson, his wife and a professional singer, performs on the record, which is backed with "A Very Special Day." "Happy Birthday" is 1:57 long; the flip is 1:48.

Romar has been a part-time activity of Johnson's for the past five years. Eventually, he wants to get into specialty items for anniversaries, Halloween and Christmas. Herb Pilhofer, prominent studio owner (Sound 80 here) is the a&r director for Romar.

One problem with jukebox programmers, according to a few spot checks, may be the mere logistics of handling multiple versions of the record and placing them in locations at the appropriate time. "We might be in trouble if one tavern is having a birthday party for 'Tom' and our 'Tom' version is on the box across the street," said Rolling Meadows, Ill. programmer Robert Hesch.

Requests Signal Hits for Philadelphia Programmers

By MAURIE ORODENKER

PHILADELPHIA — Elliot Rosen, David Rosen Music Company, here believes request records give the operator the opportunity to show the location owner that he really cares. By the same token, the requested record is also an excellent guide-line for the machine programmer as to what records might take off for all the machines on the route.

The Rosen key to request service is the collector. When he services the location on his weekly or bi-weekly rounds, the collector makes it a point to ask either the location

owner, the bartenders and/or the waitresses if there are any requests. Location personnel are encouraged to take all record requests, marking down both the title of the song and the artist. These requests are pinned to the collection slips handed in.

Miss Audrey Vincent, in charge of programming for the Rosen operations, follows thru in getting the request records from the one-stop and makes sure that the strip is provided. The collectors keep a recorded list of requested records, and when they pick up the new disks to be added they are able to check if the requests are filled for each location.

In the event the request record is not included, the collector will find out the reason for the delay. Sometimes the record is not available as a single or it may have been delayed in delivery. In any event, the collector will have a reasonable explanation to give the location owner.

Since requests generally come from good location patrons, giving special attention to requests ingratiates the operator to the location owner, Rosen said.

Barometers

In honoring requests, the operator's programmer is also able to get a reliable clue on musical tastes at each particular location as well as with changing musical tastes in kinds of music and artist. Rosen recalls that Dionne Warwick records were never programmed for white locations, but the artist continually showed up on request slips. This indicated that the black artist was finding favor with patrons at white locations, and today, Miss Warwick is programmed regularly in all locations.

(Continued on page 44)

PROGRAMMER'S POTPOURRI

Release 20 ABKCO Oldies—Chubby Checker, Bobby Rydell

ABKCO Oldies: Chubby Checker, "The Twist/Loddy Lo" 4001; "The Hucklebuck/Pony Time" 4002; "Limbo Rock/Let's Twist Again" 4003; "Hey Bobba Needle/Hooka Tooka" 4004; Bobby Rydell, "Sway/Volare" 4006; "Wildwood Days/The Cha Cha Cha" 4007; "Wild One/Swinging School" 4008; "Kissing Time/We Got Love" 4009; Bob Seeger, "East Side Story Pt. 1-2" 4015; "Persecution Smith/Chain Smokin'" 4016; "Heavy Music Pt. 1-2" 4017; ? & the Mysterians, "96 Tears/I Can't Get Enough of You" 4020; Rays, "Silhouettes/Daddy Cool" 4019; Dee Dee Sharp, "Mashed Potato Time/Ride" 4018; Orions, "South Street/Not Me" 4014; Charlie Gracie, "Butterfly/Fabulous" 4012; Tymes, "So Much in Love/Wonderful" 4013; Dowells, "The Bristol Stomp/You Can't Sit Down" 4011; Terry Knight, "I Who Have Nothing/Elizabeth Peach" 4005.

Jazz from Blue Note: Donald Byrd, "The Emperor Pt. 1-2," 1973; Bobbi Humphrey, "Ain't No Sunshine/Sad Bag" 1974. CTI jazz: Stanley Turrentine, "I Hold Jesus Pt. 1-2" 10.

Polka and specialty, IRM Records: Tiny & Polka Boys, "I Ate the Whole Thing/Polka/Beer Belly Obereke" 1014; Sound: Big Daddy Lackowski, "Mockin' Bird Hill/Rangers Waltz" 288; Green Bottle: Chesapeake Jukebox Band, "Until We Meet Again/This Time" 101.

Italian 45's from Peters International: Gianni Morandi, "Principessa/Stra Arrivando Francesca" PM 3652; Gianni Nazaro, "Quanto E' Bella Lei/Dopo

L'Amore" CGD 8016; Lucio Dalla, "Sulla Rotta Di Cristoforo Colombo/Un Oumo Come Me" PM 3651; Riccardo Del Turco, "Uno, Nessuno/La Domenica Ti Penso Di Piu'" CGD 8014; Sergio Endrigo, "Angiolina/La Prima Compagnia" SP 1741; Romina Power, "Nostalgia/Un Pensiero," C006 17820; I Pooh, "Noi Due Nel Mondo E Nell'Anima/Nascero Con Te" CBS 8054; Johnny Dorelli, "Per Chi/Bugiardo Amore Mio" CGD 7980; Adamo, "Bocca Ciliègia, Pelle Di Pesca/Per Un Anno D'Amore" C006 81150; Massimo Ranieri, "O Surdato 'Nnamurato/Lacreme Napulitane" CGD 8030; Caterina Caselli, "Come E' Buia La Citta'/Ci Sei Tu" CGD 7982; Premiata Forneria Marconi, "Impressioni Di Settembre/La Carrozza Di Hans" ZN 50126.

Set Mont. Jukebox Convention

WEST YELLOWSTONE, Mont. — National aspects of the jukebox operating business will be covered for members of the Montana Coin Machine Operators Association meeting here at the Stage Coach Inn July 21-22. Candidates for Montana governor and attorney general will speak too.

National subjects will be handled by Music Operators of Amer-

Coin Machine World

TEXAS HEARING

A hearing in Austin has been set for July 12 by the Texas Supreme Court at which time tavern owners in Dallas, El Paso and San Antonio will appeal the state law which will not let them own more than one jukebox. The law imposing a \$300 license fee for the single jukebox or game ma-

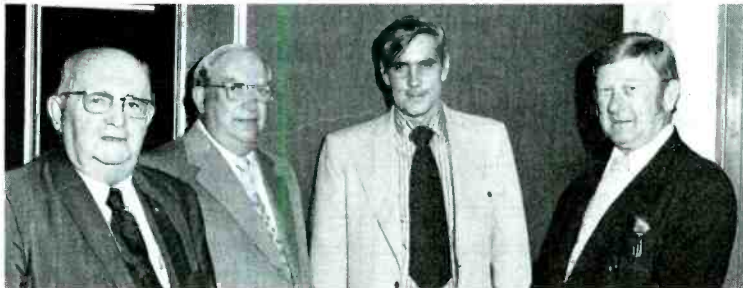
chine that a tavern can own has been upheld by both a trial court and the 3rd Court of Civil Appeals. The appeals court also upheld the law requiring the taverns to lease all but one of their machines from jukebox companies.

The appeals court said the fee was within the state's power to impose regulations on businesses. In 1969 a law was passed after a House investigating committee reported widespread control of tavern by companies that place jukeboxes and other coin operated amusement machines. Currently a new investigation committee is examining that law to see if it should be changed. The legislature last year created a "Texas Vending Commission" to regulate the industry, and Gov. Preston Smith appointed jukebox magnate Raymond Williams of Dallas as chairman.

BARRY CANDY

(Continued on page 44)

Illinois Meeting



JUKEBOX businessmen and women at the recent sparsely attended Illinois Coin Machine Operators Association meeting heard Music Operators of America (MOA) executive vice president Fred Granger (standing in left photo with Illinois association president Charles Marik) discuss national subjects. Others included Chicagoans Mr. and

Mrs. John McGowan; former MOA president Clint Pierce, Brodhead, Wis. (from left in foursome) Jim Stansfield, Wis. association president, La Crosse, Wis., Ben Rochett, Empire Dist., Chicago, Bob Parker, Worldwide Dist., Chicago; panel moderator Wayne Hesch, Rolling Meadows, Ill.; MOA president John Trucano.

Montana Juke Programmer Turns Samples Into Jukebox Winners

By EARL PAIGE

MALTA, Mont.—Label promotion men who believe sending samples to jukebox programmers is a waste of time and effort should talk to more people like Dorothy Christensen of Christy's Music here. She welcomes samples because they often turn into hits, much to the surprise of the four—yes four different—one-stops she buys from.

Mrs. Christensen, also secretary of the Montana jukebox operators organization, believes in receiving as much input as possible. Aside from the business magazines, she even gets the Star Title Strip Co. weekly list of available singles with a chart that Star publishes, showing what singles rack jobbers are buying.

Programming influences are varied here. The age of majority was only lowered to 19 a year ago and many new beer bars opened up (no one under 21 could even drink beer before). Radio is influential in some cases and not in others, she disclosed in a telephone interview.

She said the most listened to station at night by young high school age people is KOMA, Oklahoma City. "It comes in fine." The young people also listen to CKCK, Regina, on the Canadian side.

As an example of varied programming influences, she bought a substantial quantity of "Someday Never Comes" the same week the Creedence Clearwater Revival hit dropped from 25 to 41 on Billboard's "Hot 100." She bought more of "Diary," "I Need You" and "Immigration Man," all after careful testing and thought, she said.

Samples get a good listen by her and the staff here and also are tested on certain locations. Most dramatic example of a sample turning into a jukebox smash is the Terry Canady & Rudy Perez version of "Mama Bear."

After she received the sample from Metro Country Records, she found that one of her wholesale suppliers had never heard of it. She did receive support locally from KLTZ in Glasgow, Mont.

"I spotted 'Mama Bear' in a rowdy men's bar and it went right away." About the same time, Lieberman's one-stop, Omaha, mailed her 10 copies and she got rolling on the hit.

She also buys from Seattle Record One-Stop, Tosh Hori's one-stop in Seattle and Disk City, another Seattle one-stop.

Other samples that hit were "Street Fair" by Magic Organ on Ranwood, "Everybody's Reaching Out for Someone" by Pat Daisy on RCA, "Ashes of Love" by Dickie Lee also on RCA and "Try It, You'll Like It" by George Jones on Epic.

"Street Fair," without any radio support, clicked immediately in supper club type spots.

She also welcomes samples of oldies, having recently received "Crystal Chandeliers" by Charley Pride, native son here in Montana.

As a matter of fact, "Someday Never Comes" was another sample she got an early feel on.

'1-Side Samples'

There is one type of sample that is not welcome, however. These are the special station samples, one

side monaural the other stereo, but with one song only. "These drive me crazy," she said.

She recently received such a

sample from Mega, curiously enough a label hip to jukebox requirements. But instead of pitching it (such samples are redundant be-

cause of the one title and ridiculous because they would result in a comparison of mono and stereo on boxes) she kept it.

"It's a thing called 'Washing Harry Down the Drain' and we have a location owned by a man named Harry. I'll use this sample."

We're not afraid to stack our new TRAK-4 Background Music system against anything else available.

Let's look at it, feature by feature.

1. An improved tape drive mechanism based on the 702 design found in over 25,000 tape players in operation right now.
2. The new JET-PAK tape magazine, half the size of most others, holding over 400 musical selections from Tape-Athon's exclusive library. So compact and convenient, it can be changed in just 3 seconds.
3. A wood-grained housing with smoked plastic lid that fits beautifully into the office, restaurant, store — just anywhere.
4. Complete, simple control panel with microphone input and muting for paging system.
5. And best of all, our 3-year unconditional guarantee option that means we automatically replace your player if it fails for any reason.

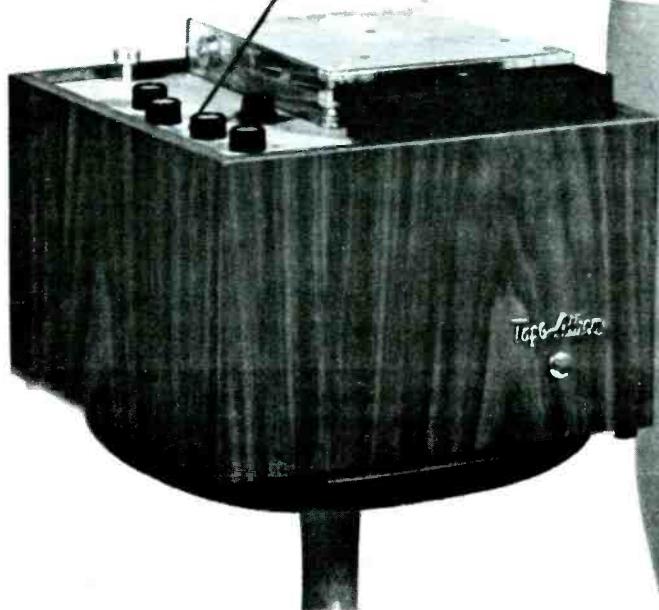
En garde, all you would-be challengers — Tape-Athon's new TRAK-4 is built to win.

(Miss Trak-Mate will be glad to send you a brochure on all the specifications).

Tape-Athon Corp.

502 S. Isis Ave.
Inglewood, California 90301
213/776-6933

TRAK-4 CHALLENGES THE INDUSTRY



Conservative Buys

• Continued from page 42

Mamas & the Papas, was unavailable through distributors, said Lloyd Smalley, programmer for Chattanooga Coin Machine Co.

Currently, Smalley is buying the new Charlie McCoy disk "I'm So Lonesome I Could Cry," on Monument, to cover his market, believing that it will appeal to the pop audience as well as country. If he has guessed right, he won't have to worry about fill-in orders so much, he said.

What's Playing?

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

Manhattan, Kan.; New Purchases

Judy Weidner,
Bird Music Co.

Campus: "In a Broken Dream," Python Lee Jackson (nee Rod Stewart), GNP 449;
"War Song," Neil Young & Graham Nash, Reprise 1099;
"Too Late to Turn Back Now," Cornelius Bros. & Sister Rose.
Country: "Alabama Wild Man," Jerry Reed, RCA 0718;
EL: "Sweet Inspiration," Barbra Streisand, Columbia 45626.

Washington, D.C.; Soul Purchases

Shelley Rosenberg,
D. C. Vending

"Soul Train," Charles Wright, Warner Bros. 7600;
"Honky Tonk," James Brown, Polydor 14129;
"Pop That Thang," Isley Bros., T-Neck 935.

Gallon, O.; Campus/Young Adult Locations



Larry Foust,
Hopkins Music & Vending

Spinning meters: "Troglodyte (Cave Man)," "Lean on Me," Bill Withers;
"Too Young," Donny Osmond;
Oldies: "Nice to be with You," Gallery;
"Song Sung Blue," Neil Diamond.

Milwaukee; Various Purchases

Mrs. Orville Carnitz,
Badger Novelty Co.

Pop: "Gone," Joey Heatherton, MGM 14387;
Soul: "After Midnight," J.J. Cale, Shelter 7321;
Country: "The Happiest Girl in the Whole U.S.A.," Donna Fargo;
Pop Pick: "Vanilla Olay," Jackie DeShannon, Atlantic 2871.

Madison, Wis.; Campus/Young Adult Locations

Pat Schwartz,
Modern Specialty Co.

Spinning meters: "Long Cool Woman," Hollies, Epic 10871;
"I Need You," America;
"We're On Our Way," Chris Hodge, Apple 1850.

Malta, Mont.; Various Locations



Dorothy Christensen,
Christy's Music

Pop Fill-ins: "Someday Never Comes," Creedence Clearwater Revival;
"Song Sung Blue," Neil Diamond.
Other new purchases: "Diary," Bread;
"I Need You," America;
"Immigration Man," Graham Nash & David Crosby, Atlantic 2873.

Rolling Meadows, Ill.; Various Locations



Robert Hesch,
A&H Entertainers

Spinning meters: "Candy Man," Sammy Davis Jr.;
"Nice to be with You," Gallery;
"Song Sung Blue," Neil Diamond.
New purchases: "Brandy," Looking Glass;
"Move Along," Grass Roots, Dunhill 4316;
"Ask Me What You Want," Millie Jackson, Spring 123;
Frank Sinatra, "One For My Baby," Capitol 6193 and "In the Wee Small Hours . . .," Capitol 6195;
Tommy Dorsey, "Once in a While/I'm Getting Sentimental," RCA 0910;
Elvis Presley, "It's Now or Never," RCA 0628.

Baltimore; Soul Purchases

Jerry J. Eanet,
Evans Sales & Service

"Sweet, Sweet Tootie," Lonnie Youngblood, Turbo 026;
"Look What They've Done to My Song, Ma," Ray Charles, ABC 13029;
"Zing Went the Strings of My Heart," Tramps, Buddah 306.

Sterling, Ill.; Country Picks



George Wooldridge,
Operator;

Glen Whitmer,
programmer,
Blackhawk Music Co.

"Love Is the Answer," Kitty Wells, Decca 32978;
"Bless Your Heart," Freddie Hart, Capitol 3353;
"I'm Gonna Knock on Your Door," Billy "Crash" Craddock, Cartwheel 216.

Roswell, N.M.; Easy Listening Locations



Charles Ely,
Ginsberg Music Co.

Spinning meters: "Living in a House Divided," Cher;
"Lean on Me," Bill Withers;
"Outa Space," Billy Preston.
Oldies: "Red Roses for a Blue Lady," Bert Kaempfert, Decca 31622;
"Fever," Peggy Lee, Capitol 3998;
"The Great Pretender," Platters, Mercury 70753.

Coin Machine World

• Continued from page 42

NEW YORK ASSN.

New officers of the Westchester Operators Guild, Inc.: **Carl Pavesi**, president; **Al Kress**, vice president; **Louis Tartaglia**, treasurer; **Seymour Pollak**, secretary; directors **Edward A. D'Amato**, **Edward Goldberg**, **William Feller**, **Frank Galle**; counsel **Malcolm Wein**.

'Q' JUKEBOXES?

Wurlitzer Co. isn't mentioning 4-channel jukeboxes but the firm is offering at low cost new rectangular and wedge shape remote speakers claimed to be of high reproductory quality utilizing 8-in. permanent magnet and cloth suspended whizzer cone (see photo).

8-Track Recorders

• Continued from page 28

in two lightweight sections. The unit has manual or automatic tape program selection, whip antennae, and can be adapted to car or boat. Two dynamic microphones are included with the 11x12x6-inch unit. List price is \$149.00.

Lloyd's basic 8-track recorder comes in either walnut cabinet or white wood cabinet. It features dual level meters, linear slide controls, automatic or manual program selector, fast forward, and two dynamic microphones. Model Y639 lists for \$99.95.

Also new for Lloyd's is Model V642, an 8-track player/recorder system with two speakers. It includes fast forward, automatic or manual program selector, automatic stop, and lists for \$129.95.

Juliette is showing an 8-track player/recorder deck, model 8TDR496 with lighted VU meters, fast forward, eject, automatic eject, and channel changer, listing for \$99.95. A more deluxe model includes AM/FM stereo radio with two air suspension speakers, and 200-watt output, with retail of \$229.95. The same unit with full size built-in phonograph, Model 8TRR 9800X, lists for \$299.95.

Audio/Visual Confab

• Continued from page 28

ment the various systems which will be displayed.

Blank video tape manufacturers will include, the 3M Co., TDK Electronics, Audiotronics Corp., BASF Systems, Inc., Memorex Corp., Viewlex, Inc., and the North American Philips Corp.

This year's convention revolves around the theme, "Audio-Visual . . . Bringing Life To Learning," and is expected to attract some 6,000 delegates. Emphasis is largely on the educational market, but both exhibitors and seminar panelists will probe the lucrative industrial and professional fields.

Lucasey Touts Car Cassette

• Continued from page 31

brave new thrust to a brand new influx of cassette innovations, and innovative trends in cassette marketing which puts the unit into the car via the home.

Looking at recent technological developments in the cassette industry which have enhanced the automotive cassette's appeal, Lucasey cited the development of Dolby noise reduction systems, sturdier cassette mechanism which made the car units as durable as their 8-track brothers, and new tape formulations that have created greater fidelity in sound reproductions.

Also playing an important role in the auto cassette's growing acceptance, is the manufacturers' switch from automotive cassette recorder/player units, to players with AM/FM radio combinations. Greater factory concentration on pull-out portable models for use in either the home or car, is also helping the cassette's thrust.

To ensure that the thrust of automotive cassette equipment continues to gain momentum, Lucasey and his staff are putting additional muscle behind Panasonic's big marketing and merchandising push launched towards the close of 1971.

Special displays, promotional aids and media advertisements are geared toward such lucrative mar-

kets as the mobile home and aftermarket buyer, both of whom are front-runners among Panasonic's prime consumers.

Panasonic's heavy marketing push on automotive cassettes has resulted to a sales spiral of more than 15,000 units during the past year, with returns amounting to less than one half of one percent.

"This," said Lucasey, has been achieved with just three units." He assured, however, that his company was in the process of broadening its automotive cassette line to cover all bases.

In addition to this, parts and service facilities are being beefed up, and particular emphasis is being placed on dealer training programs and incentives.

But even as the demand for automotive cassettes rises, 8-track automotive players continue to create an impact on the industry. "The 8-track's strength has in no way diminished," said Lucasey. "In fact, the advent of quadra-sonic sound has enhanced its appeal."

The Panasonic executive said that although factory-installed 8-track players were still creating a viable market, aftermarket sales were providing the volume end of the business. He cited specialty shops, car dealers and mobile home companies among the prime movers of this equipment.

CTI Demonstration in Japan

• Continued from page 33

ming agreement which allows CTI to distribute, in Cartrivision format, the complete McGraw-Hill Films and Contemporary Films library.

Under terms of the agreement, CTI will service the home market, while McGraw-Hill will distribute the product to schools and other institutional markets.

Initial programs will include McGraw-Hill's "Evolution" series, as well as such other educational titles as, "The Beginning and Development of Man," "The Religious Experience," and "Horses and Their Ancestors."

In other news from CTI, a number of service managers and sales pany's hardware licensees have completed the first in a series of a special training courses designed to create healthy consumer sales and service facilities.

The course is being offered in two versions. "A Train the Trainer" course is provided to service management personnel of manufacturing licensees, so that they can conduct their own courses for factory-authorized personnel.

Curriculum for the courses includes an introduction to videotape recording and concepts, and covers the Cartrivision system's mechanical transport unit, its electronics, the interface circuits between the videotape recorder and the television receiver, service procedure

techniques and basic trouble-shooting.

Under the service program, groups from Admiral, DuMont, Emerson, Teledyne Packard-Bell and Montgomery Ward attend the course at CTI facilities in Palo Alto, Calif.

Milwaukee Tape

• Continued from page 31

something can be done to trim the lose of cassettes that just 'walk out of the store.'

"We are converting our cassette displays to standup, vertical, open glass showcases. All of them are locked and the customer has to request a key from our sales clerk to check a tape. We wish we could keep them in open bins just as our records; but we've learned the hard way that tapes are too easily stolen. There's no other way to combat tape pilferage."

All cassettes and 8-track tapes here are sold with Downtown Radio Doctors own 30 day guarantee. A specially printed warranty form customers receive also includes a list of current best selling tape items.

The reason for establishing his own guarantee, said Glassman, is "There is no uniformity among manufacturer warrantees. We've had to establish our own system in order to cut down some of the confusion rampant in the tape business today."

Philadelphia Programmers Benefit by Filling Requests

• Continued from page 42

Also significant to note is that Tom Jones showed up in request slips at black locations where the emphasis was on rhythm and blues.

The requested record can also be an indication that a location's patronage may be changing. While the requests are generally the current hits or hit artists that fit into the general programming category for the location, the request slips tell something when "easy listening" records are requested in "Top 40" locations.

For the most part, the requests come from people who hear the record on radio. But not always so. Requests for "Candy Man" came in long before the song became a hit on radio. In addition, requests signal a potential hit. And if a particular record turns up on a number of request slips in any one week, it's a good indication that the record has good possibilities and Rosen will add it to all locations in that particular musical category.

Rosen is not alone among operators who find that servicing requests is one of the most vital serv-

ices an operator can provide for the location owner. Samuel Stern, veteran music operator, said that "requests are most important" in giving the operator the kind of service that "keeps you solid" at the location. Apart from the fact that the request record already has "built-in" play from patrons at the location, it proves to the location owner that the operator has a genuine interest in furthering the business potential and good will engendered by keeping his music machine on location.

Stern also finds that request records are also a good clue for hit potentials. He noted just this past week that a collector covering 10 locations came in with three requests for Ray Charles' "What Have They Done to My Song." With three out of 10 different locations coming up with the same title, Stern immediately covered all his locations with the record.

That's why both Rosen and Stern look with anticipation at the request slips brought in by their collectors who are the important information feeders for the program-

WHY IS THIS MAN SMILING?

He's part of Billboard's 13th Annual International Buyers Guide, coming September 16.

BG-01

Billboard Album Reviews

JULY 8, 1972



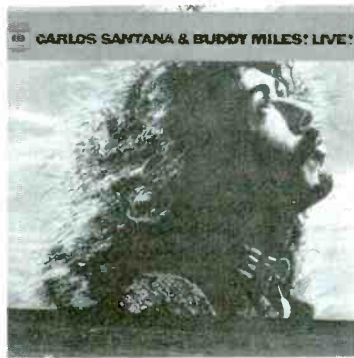
POP
ELVIS PRESLEY—
Elvis as Recorded Live at Madison Square Garden.
RCA LSP 4776

A sensational live LP from Elvis, recorded at his Madison Square Garden concert in early June. He does a few oldies ("Hound Dog," "Love Me Tender" and "Heartbreak Hotel"), some new ones ("Never Been to Spain," "American Trilogy"), and offers a super reading of "For the Good Times." As in the past Presley's professionalism and fine talent are spotlighted in package which will be one of his biggest sellers in years.



POP
JAMES BROWN—
There It Is.
Polydor PD 5028

Included here in this package are Brown's latest single hits "Talkin' Loud and Sayin' Nothing," "I'm a Greedy Man," "King Heroin" and "There It Is." Also includes a Brown original, "Never Can Say Goodbye" very well done. Another sure top seller.



POP
CARLOS SANTANA & BUDDY MILES LIVE!—
Columbia KC 31308

This album should get the nod as one of the best live rock albums of the year coupling the king of Latin-Rock music guitarist Carlos Santana and the rock-soul drummer Buddy Miles. The musicians from both Santana and Miles complement each other on every track and the crowd at Diamond Head Crater loved every minute of it. Highlight cuts are "Evil Ways" and "Them Changes." Listen to this winner.



POP
NEW SEEKERS—
Circles.
Elektra EKS 75034

As in their past LPs, this delightful five-some brings us some of the happiest and most tender music on the scene today. Includes their single "Beg, Steal or Borrow" and the title tune, their current disc. This LP, produced by David Mackay, also includes "Just an Old Fashioned Love Song," "A Perfect Love" and "Mystic Queen" (written by New Seeker Marty Christian).



POP
SPIRIT—
Family that Plays Together.
Epic KE 31461 (CBS)

This reissue of Spirit's first album is most welcome. Spirit during their first incarnation were one of the best yet sadly underrated bands of the late sixties. They added a new dimension and depth to the so-called "California Sound" (Randy not withholding). They possessed a total affinity with their roots and futures. The LP's highlights remain "Jewish," "Darlin' If" and the inclusion of the near-definitive rock single "I've Got a Line on You Baby."

Booker T. & Priscilla HOME GROWN



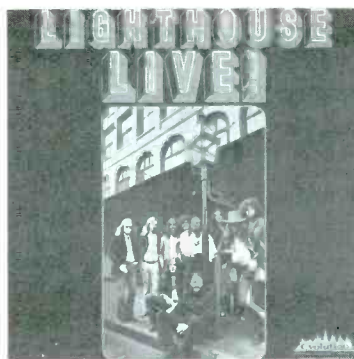
POP
BOOKER T. & PRISCILLA—
Home Grown.
A&M SP 4351

The sweethearts of rock music (husband and wife) are back with their second album effort and it could prove to be a real winner. Priscilla's soulful delivery of "Born Under a Bad Sign" gives a lot of indication she's made a visit to the old school baptist choir. Other interesting cuts are "Maggie's Farm," "Don't Think Twice, It's All Right" and "Who Killed Cock Robin?" Good entry.



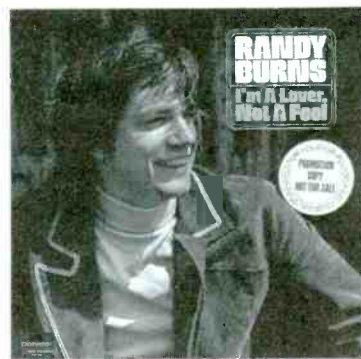
POP
DANNY DAVIS & THE NASHVILLE BRASS—
Live-In Person.
RCA LSP 4720

Danny Davis, king of the trumpet in Nashville, leads the Nashville Brass through a medley ranging from "Anytime" to "Tennessee Waltz," while the accent on the flapside is on tunes such as "Columbus Stockade Blues" and "Kaw-Liga." All that excitement of a live performance is packed into this LP. "I Saw the Light" is great. But "From Dixie with Love" is a Killer!



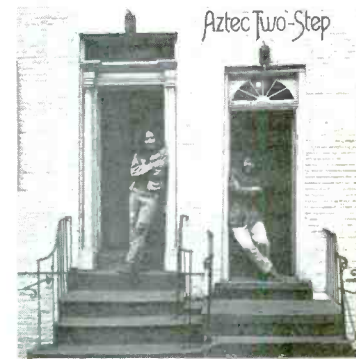
POP
LIGHTHOUSE LIVE—
Evolution 3014 (Stereo Dimension)

Very powerful 2 LP set from Canada's Lighthouse. Recorded live at Carnegie Hall the group does their hits "One Fine Morning," "Take It Slow" and "I Just Wanna Be Your Friend." Much fine musicianship here spotlighted on cuts like "You and Me" and "Eight Miles High." Will be warmly received by their many fans and is sure to garner much FM play.



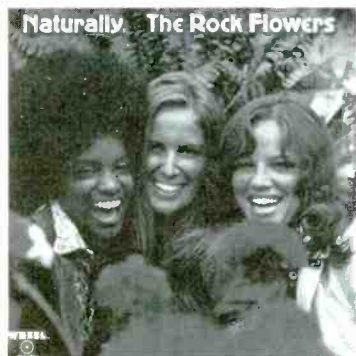
POP
RANDY BURNS—
I'm A Lover, Not A Fool.
Polydor PD 5030

This is a most satisfying, comprehensive work from a man who has put out two previous albums (both excellent) but has continued to remain under the dark cloud of obscurity. Randy Burns' voice is so lilting melodic and his singing is so intrinsically right that hearing him wraps the listener in a soft pool of contentment. Randy along with his ebullient Sky Dog Band entrance with "I'm A Lover, Not A Fool," "Sing Out" and "Lady Rain Again."



POP
AZTEC TWO-STEP—
Elektra EKS 75031

Aztec Two Step consisting of Rex Fowler and Neal Shulman on acoustic guitars and vocals with the aid of producer Jerry Yester have crafted an album that has a mellow and authentic tone. Their music climbs and weaves on gentle harmonies and melodies. Also on hand are John Sebastian, Bobby Torres, Doug Dillard and Spanky McFarland to lend instrumental and vocal support. Particularly tasty are "The Persecution and Restoration of Dean Moriarty," "Cockroach Cacophony" and "Baking."



POP
ROCK FLOWERS—
Naturally.
Wheel WLS 1002 (RCA)

This is a sweet album from a relatively new group. Each cut floats through several levels of musical awareness and creates a light mood for the listener. The Rock Flowers, currently on tour with Tom Jones, continue to latch on to fans and vice versa. In this, their second LP, they sing "Don't You Ever Give Up On Me Baby," "It Takes a Real Man" and "Stop Light."



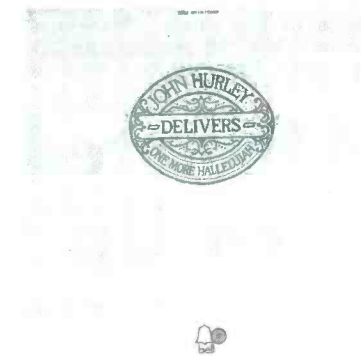
POP
MAMA LION—
Family Productions.
FPS 2702 (Famous)

Lynn Carey aka Mama Lion is valiantly striving to fill the void in rock felt since the demise of Janis Joplin. Her voice is strong and suitably dynamic but whereas Janis was all too real Miss Carey seems to be meticulously cultivated. Her band provides adequate backing and most of you out there (particularly the male element) should be able to get off on "Can't Find My Way Home," "Candy Man" and "Cry."



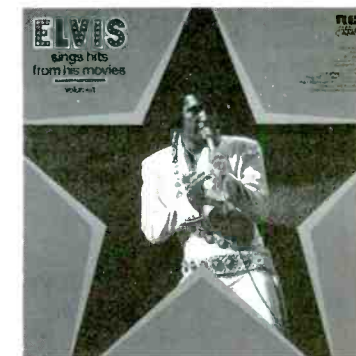
POP
ENGLAND DAN & JOHN FORD COLEY—
Fables.
A&M SP 4350

England Dan & John Ford Coley have crafted an album that is exquisitely warm and tender, a worthy tribute to their consummate artistry. Their plaintive vocals are deliciously ingratiating and their harmonies delicately precise. Especially noteworthy is "Free the People," the album's catchiest tune. Also recommended are "Candles of our Life" and "Simone."



POP
JOHN HURLEY—
Delivers one More Hallelujah.
Bell 6075

John Hurley's first album could be said to be a truly uplifting musical experience. He possesses a voice that in itself could be said to be inspirational and his songs are all joyous affirmations of his resounding devotion. Joined by the creme de la creme of the music world such as Mike Melvoin, James Burton and Jim Horn he creates mood and genuine emotion on such cuts as "Heavy Burdens Me Down," "Lullabies of Jesus" and "Salvation Lady (1-3-5)."



POP
ELVIS PRESLEY—
Elvis Sings Hits from his Movies, Vol. 1.
RCA Camden CAS 2567

Elvis' movies always do well at the box office and his songs therein are some of the reasons why. Numbers included on this Camden LP, "You Don't Know Me," "Old MacDonald," "Frankie & Johnny," and a super reading of "Down by the Riverside/When the Saints Go Marching In." As always this Elvis LP will be devoured by his millions of fans.



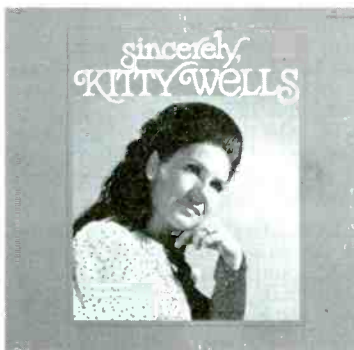
COUNTRY
DONNA FARGO—
The Happiest Girl in the Whole U.S.A.
Dot DOS 26000 (Famous)

Riding at the top of the country charts and heading up in the Hot 100, Ms. Fargo's warm style will be even further spotlighted with the acceptance of this super package. Performing most of her own material (including the title tune) the lovely former school teacher offers fine readings on "Daddy Doolin," "It Would Have Been Just Perfect," and "Society's Got Us." A spotlight cut is "Funny Face." Strong debut LP.



COUNTRY
SKEETER DAVIS—
Skeeter Sings Dolly.
RCA LSP 4732

Skeeter Davis devotes a full LP to the tunes of Dolly Parton . . . tunes such as "Joshua," "Gypsy, Joe and Me" and "Fuel to the Flame." But it's "Daddy Was an Old Time Preacher Man" that seems to be the best effort on the LP. Fans of both Davis and Parton will dig this LP.



COUNTRY
KITTY WELLS—
Sincerely.
Decca DL7-5350 (MCA)

When you're in love with Kitty Wells, as the entire country music fandom has been for lo! these many years, she can do no wrong. This LP, however, is Kitty at her best. "Rengo Airport-Nashville Plane" is the best cut, but excellent also is "Sincerely," "Just for What I Am" and "It's Four in the Morning." Another wonderful LP from the Queen.



COUNTRY
CHARLIE WALKER—
I Don't Mind Goin' Under (If It'll Get Me Over You).
RCA LSP 4737

On a new label now, Charlie Walker is honky tonking it up. All of these tunes have that flavor led by the title tune of "I Don't Mind Goin' Under (If It'll Get Me Over You)," but watch out for "Honky Tonk Heart"—it could be a winner. "She Burnt the Little Roadside Tavern Down" is cute and warrants airplay.



CLASSICAL
SCOTT JOPLIN—
Piano Rags Volume II.
Nonesuch H-71264 (Elektra)

Rifkin's performance of Joplin's Piano Rags, Volume One hit the classical chart with strong sales potency. Volume Two offers all of that potential and more. Among the highlights in performance are "Bethena," "Eugenia," "Elite Syncopations," and the "Paragon Rag."

International News Reports

British Ad Kicks Off Antipiracy Campaign

LONDON—An antipiracy advertisement has been prepared as the first in a series of moves instituted by British Phonographic Industry in a major crackdown on record and tape pirates. The advertisement warns manufacturers, distributors and retailers of illegal records and tapes that they are liable to prosecution under the 1956 Copyright Act and that legal proceedings will be started against any organization caught handling illicit material.

The advertisement also states that organizations can be prosecuted for selling pirate product irrespective of whether they have paid copyright royalties on the material.

BPI, armed now with the new Performers' Protection Act which greatly increases the penalty for bootlegging, has already drawn up a blacklist of dealers and distributors who are known to be handling unauthorized recordings and legal action is expected to be instituted against them within the next few weeks.

Writing in BPI's current newsletter, the association's director Geoffrey Bridge told members: "Recently we have been with the BPI solicitors to take counsel's opinion as to how we should proceed with the best chance of success and very soon now I hope you will see considerable action on this front."

Bridge continued, "May I please urge all of you to report immediately to this office (BPI) should

you come across pirate or bootleg recordings of your artists and catalogs on sale in the shops and you can be assured of the full support of the BPI in fighting this particular menace."

A similar appeal is also made in the advertisement to dealers who are asked to contact the BPI if they know of the whereabouts of stocks of illegal product.

Pirating and bootlegging on an international scale was also discussed at a recent meeting of the International Federation of the Phonographic Industry in Athens where a world-wide intelligence system to monitor the activities of bootleggers and pirates was set up.



FRENCH ARRANGER/conductor Paul Mauriat is presented with the first of three awards for best-selling recordings in Japan by Nippon Phonogram president Kokichi Matsuno. Two of the awards were the Golden Pearl record for more than 50,000 sales of the LP "Penelope" and the Silver Pearl record for more than 30,000 sales of the "Mamy Blue" album. The third award, the Golden Muse, was for more than 100,000 sales of the single, "Penelope" ("Eigekai No Shinju" in Japanese). Since 1968, 30 albums and 30 singles by Mauriat have been released in Japan, aggregating a total sale of four million.

Affiliated Music Is Seen Up for Sale

By PHILIP PALMER

LONDON—Affiliated Music, the parent company of the Francis Day and Hunter group, now owned by Metro Goldwyn Mayer, is expected to be put up for sale by tender in the next few months. However, Oscar Beuselink, a director of Affiliated, who was responsible for handling the negotiations for the acquisition of the remaining 50 percent share in the

are original hard rock titles by the group.

Vicor will concentrate on LP productions using original works, instrumentals as well as vocals in English, in which young Philippine musicians and composers are well versed.

All recordings will be done on 8-track and compatible stereo until Vicor acquires a 16-track. The company is now seriously considering to do recordings for 4-channel disks.

The Sunshine label rock bands are playing nightly: Moonstrucks at the Old West, Juan de la Cruz Band at Hilton's 1571, Balahibo Electronic Rock Band at Wells Fargo and Man's Temptation at Reno's. Batong Buhay is a seasonal concert group.

Vicor plans to present these groups at a rock festival before the year's end.

VIDEOGRAM'S CONTRACT

PARIS—Following a series of meetings involving the French industry association, SNICOP, the French performing right society, SACEM, and the mechanical right society SDRM, a standard contract covering the exploitation in France of videograms (videocassettes and videodisks) is being prepared.

The CIDD, information center of the SNICOP (which embraces 43 record companies), said that the object of the new contract was to facilitate the establishment of a mutually satisfactory understanding between the creators and users of software.

From The Music Capitals of the World

TOKYO

Neil Reid's "Mother of Mine" single has sold over 400,000 copies in Japan since its February release. The 13-year-old's Japanese-language version of the same song went over the 50,000 mark in less than a month, said King Records. The label expects that combined sales of the two will exceed 700,000. . . . Brenda Lee was due to record Kris Kristofferson's "Help Me Make It Through the Night" in both English and Japanese, also "Hi Asobi" (Playing With Fire), with music and lyrics by Takashi Miki and Kazuya Senke. She has recorded "Omoide no Bara (Rose of Remembrance)" (Makoto Kawaguchi-Rei Nakamishi). This will be released by MCA July 25, backed with "Everybody's Reaching Out for Someone." The background for the former was recorded in Nashville (Owen Bradley produced and Bill Walker arranged) and it was then overdubbed in Japan. . . . Erroll Garner gave only one performance in Japan due to time limitations to a wildly enthusiastic audience. He left for a tour of Australia and New Zealand before returning to Los Angeles in early July. . . . The World Popular Song Festival in Tokyo '72, the third of its kind, will be held at the Budokan in Tokyo Nov. 17-19. The emergence this year of a similar event, the Tokyo Music Festival, has apparently led to confusion abroad. The former was being referred to as the Tokyo Music Festival, and its organizers requested the use of a different name to avoid further confusion.

The Ventures are due to present 97 concerts in Japan from July 17 through Sept. 30, in addition to two telecasts. DONALD MANN

TORONTO

Richard Bibby, MCA's newly appointed national sales manager, now in Los Angeles for a series of meetings with MCA U.S. executives, including Mike Maitland, Lou Cook, Lee Armstrong, Rich Frio, Pat Pipolo and Vince Cosgrave. Bibby says the meetings are to become a regular event and will be held both here and in Los Angeles. . . . The previous week before, Bibby undertook a tour of Western Canada, taking in Vancouver, Calgary and Winnipeg in three days for meetings with MCA distributors, rack jobbers, and radio stations. New MCA product includes albums by Elton John, the Moms and Dads, Neil Diamond and Andy Kim.

UA's David Wiffen held over for a week at the Riverboat, reports Bernie Fiedler. . . . First album on Strawberry, the new Canadian independent label, was released this week—Robert John Gallo's "Painted Poetry" LP. . . . Mike Ducker says a single, "Simple Song," is picking up strong secondary market action. . . . April Wine has revived Elton John's "Bad Side of the Moon" for their latest single. . . . Capitol has hired a team of independent promotion men to push Edward Bear's chart topper, "Masquerade" in the U.S. market.

Ken Cooper, recently signed to the Great Western Gramophone Co., is playing Winnipeg Ting Tea Room. His album "Winter Harvest/Golden Seeds" will be released soon. . . . MLS winner this week was "Riverboat Ladies" by Timothy, new RCA signing and former member of Marshmallow Soup Group. . . . The Robert Stigwood Organization has signed a five-year contract with Park Lane Music Ltd. of Edmonton. RSO will administer Park Lane's affairs in Canada and will have world-

wide publishing and management rights to all artists. The contract was negotiated by Park Lane's Wes Dakus and Steve Stevenson of RSO. Dakus recently sold out his interest in Spane International Booking Agency to concentrate on local production and publishing.

MONTREAL

Tickets for the Rolling Stones' Montreal show (18,000) were sold out in four hours this week. . . . Bob Nickford, former Kinney promotion director in Quebec, has launched his own label Kot'ai through London. The first release is a single by Mahogany Rush called "Buddy." Nickford's partner in Kot'ai is singer-writer, Jesse Winchest. Albert Grossman was in Montreal this week. . . . The seventh annual Masters Festival of Music featuring Chet Atkins, Boots Randolph and Floyd Cramer at O'Keefe Centre this week. . . . A new Crowbar double-sided single was rushed out by Capitol this week. . . . it couples the Bruce Channel oldie, "Hey Baby" with a new Kelly Jay song, "The Beaver and the Eagle." . . . Quality's George Struth has announced the signing of a distribution agreement with Musicq Records in the U.S.—first release is the U.S. hit single, "Popcorn" by Hot Butter. It was set up by Struth and Musicor's Art Talmadge.

RITCHIE YORKE

(Continued on page 50)

Finnvox Opens 2 New Studios

HELSINKI—A shortage of Finnish studio facilities of high standard will soon be alleviated when Finnvox opens two more studios in addition to its existing two. The company has acquired a site near its current location and the new studios will reduce the waiting list of clients anxious for studio time but unable to obtain it without weeks of waiting.

Finnvox studio director Erkki Ertesuo said that the company is preparing for the latest developments in the entertainment industry as videocassettes and disks as well as 4-channel stereo. He believes that video disks stand a good chance of success in Finland because such disk with a 30 minute program will not cost more than the price of a conventional record album, while playing equipment will cost about \$250. Ertesuo thinks the 4-channel sound will take several years to gain a firm hold in the Finnish market because stereo has only just reached its popularity peak.

Radio CKGM Quits MLS

MONTREAL—Radio CKGM, the top-rated Montreal station is withdrawing from the Maple Leaf System.

The announcement, which came from John Mackey, music director, followed weeks of rumors that CKGM was about to quit the MLS. It's understood that the decision was made at least a month ago, but the station was dissuaded from withdrawing by co-chairman, Kevin Grant, during his visit to Montreal for the Maple Music Junket.

The MLS will still have a representative station in Montreal—CPOX, one of the founder members, which, however, no longer has a rock format.

CKGM's exiting was caused by the station's desire to program more Montreal oriented Canadian music. "We wish to contribute to the development of a truly healthy productive music industry," Mackey said.

Vicor Music Inks Electronic Bands for Rock Division

MANILA—Vicor Music Corp. has started signing up the best electric bands in the Philippines for its newly opened rock division. The new division, a first of its kind in the Philippines, is geared at pushing Philippine talents in the international market.

The division's first label is Sunshine, its creative head is Chito Ilacad, brother of Vicor's president, Orly Ilacad.

Five groups have already signed up for Sunshine: Batong Buhay, Juan de la Cruz Band, Balahibo Electronic Rock Band, Moonstrucks and Man's Temptation.

Single debuts for the Moonstrucks and Batong Buhay are "I Gotcha" and "Into the Sun," respectively. The Juan de la Cruz Band is recording their first album this month "Up in Arms," which contains six cuts three of which

DISK OUTPUT ON INCREASE

OTTAWA—Canadian record production is climbing, indicating that 1972 may be the industry's biggest-grossing year so far.

Figures just released for April by Statistics Canada show a hefty increase over the same period last year. A total of 4,340,284 units were produced last April, as compared with 3,934,658 in 1971.

Tape production for the same month was almost double that of last year, units were produced against 364,853 in April last year.

*Aarons
& Ackley*
you & i.

Singing their own songs.
Making their own music.
Their second Canadian album is
pure Aarons and Ackley.



Produced by Dennis Murphy.
Distributed by
Capitol Records (Canada) Ltd.



Capitol

ST6379

Album Reviews

SPECIAL MERIT PICKS

★★★★
4 STAR
★★★★

POP

MARC JONSON—Years. Vanguard VSD 6577
Marc Jonson is a singer of songs almost too achingly romantic and beautiful. His melodies are delicate wisps of afterthoughts resting on lyrics deeply introspective and touching. His strongly assured voice carries you along to a world of simultaneous hope and unrequited love. Wistfully flow along with a "Long Song," "Mary" and "Fly."

CLASSICAL

GREAT ROMANTIC FAVORITES—Horowitz. RCA VICS 1649 (e)
Vladimir Horowitz, one of the great 20th Century romantic pianists, is showcased in a prepackaging that breathes new life into some of the repertoire's most familiar warhorses.

MOZART: REQUIEM—Barenboim. Angel S 36842
A welcome new production of one of Mozart's less-heard major works. The "Requiem" was his last piece and in some ways sums up his entire career.

BRAHMS: PIANO CONCERTO NO. 1—Arrau/Haitink. Philips 6500 018
Superb album of Brahms piano music featuring Claudio Arrau's fine interpretations. Very well done, sure to be a favorite with fans of both Brahms and Arrau.

VAUGHAN WILLIAMS: SYMPHONY NO. 9/THREE PORTRAITS FROM "THE ENGLAND OF ELIZABETH"—Andre Previn with the London Symphony. RCA LSC 3280
Previn's complete series of Vaughan Williams symphonies reaches its climax with the stellar masterpiece of the "Ninth" with its distinctive use of sax and flugelhorn.

DVORAK: SYMPHONY NO. 1—London Symphony Orch. (Rowicki). Philips 6500 122
Here is one of Dvorak's earliest works done beautifully by the London Symphony Orchestra under Rowicki. It is a stunning work, one which was lost for many years, but with this recording and other attention being showered on it, the Symphony will take its place with the other successful work of Dvorak.

SHOSTAKOVICH: MUSIC FOR FILMS, ALBUM 2—Maksim Shostakovich. Melodiya/Angel SR 40181
Fascinating idea of Maksim Shostakovich conducting his father's great soundtrack work. Under his direction, the Moscow Radio Symphony Orchestra and Chorus perform Dmitri Shostakovich's music from "Michurin" and "A Year Is Worth a Lifetime." With very much a contemporary sound this LP should fare well with fans of classical, soundtracks and Shostakovich.

SLAUGHTERHOUSE FIVE/THEMES FROM THE FILM—Angel S 36876
Angel goes up against the Glenn Gould original soundtrack for "Slaughterhouse Five" with its own harpsichord and organ performances of the liquid Bach excerpts. In addition, Douglas Leedy provides a pair of synthesizer outer-space themes.

GRIEG: CONCERTO & POETIC TONE PICTURES—Viktor Yeresko. Melodiya Angel SR 40193
A young Russian pianist's muscular and well-organized approach to Grieg's familiar lyrical concerto.

MOZART: SUITES FROM THE GREAT OPERAS—London Symphonic Band (Snashall). Columbia M 31310
Delightful wind-consort arrangements of familiar Mozart opera themes, organized into two remarkably effective suites. An unusual treat.

MOZART: HORN CONCERTOS—Tuckwell & Marriner. Angel S 36840 (Capitol)
The great man's four French horn concertos and some intriguing wind instrument fragments portrayed with great suavity by some of England's best musicians.

JAZZ

ORNETTE COLEMAN—Crisis. Impulse AS 9187 (ABC)
This LP was recorded a few years back at New York University where the group included Don Cherry, Charlie Haden, Dewey Redman and Coleman. It is a very strong performance showcasing the truly professional musicianship of such greats of jazz. "Song for One" is great and "Come II Faut" written by Coleman is a super cut. Will greatly please their many fans.

FOLK

BEST OF THE GREENBRIAR BOYS AND JOHN HERALD—Vanguard VSD 79317
The now defunct Greenbriar Boys were responsible for some of the most inspired folk-country rooted music of the early and mid-sixties. Lead singer John Herald's impeccable vocals are an unmitigated delight as are Bob Yellin's exquisite banjo licks and the incredible virtuosity of Ralph Rinzler's mandolin work. Find untold pleasures in their interpretations of "Alligator Man," "We Need a Lot More Jesus" and "The Blues Ny Naughtie Sweetie Gives Me."

COUNTRY

THE OSBORNE BROS./BOBBY & SONNY—Decca DL7-5356 (MCA)
Another fine LP from the singing brothers. They offer here super readings of "Today I Started Loving You Again," "Arkansas," "Love's Gonna Live Here" and "Windy City." A standout cut is "Stand Behind Me, Behind Me." Very strong package sure to be a chart item.

SOUL

JB'S—Food for Thought. People PE 5601 (Polydor)
The JB's who are the back up band to the No. 1 soul man James Brown (and that alone says a lot) are presented here in their first album. Both of their earlier single releases "Gimme Some More" and "Pass the Peas" which scored well on the soul single chart are included here, as well as their latest single disc "Hot Pants Roads." A sound for the charts.

THE LAST POETS—Chastisement. Blue Thumb BTS 39 (Famous)
Very interesting LP from the Last Poets. It is really a "Chastisement" with comments on their war, the ghettos, stealing and other casualties of modern life. The subjects are well handled on a musical level with the fine talent of the trio. Highlight cuts include "Black Soldier," "Hands Off," and "E Pluribus Unum." Much social comment here with musical interpretation.

POPULAR ★★★★★

SUPA—Homespun. Paramount PAS 6027
ARTHUR GREENSLADE—Main Title. Stanyan 10045

NINA SIMONE—Live in Europe. Trip TLP 8020
HEAVY CRUISER—Family FPS 2706 (Famous)

CLASSICAL ★★★★★

MARCHES BY JOHN PHILIP SOUSA—Czechoslovak Brass Orchestra (Urbanec). Nonesuch H 71266 (Elektra)

BACH CANTATAS—Elly Amerling/Hermann Prey. Philips 6500 080

FOERSTER: SYMPHONY NO. 4 ("Easter")—Prague Symphony Orchestra (Smetacek). Nonesuch H 71267 (Elektra)

RELIGIOUS ★★★★★

J.D. SUMNER—The Way It Sounds Down Low. Heart Warming R 3149

From the Music Capitals Of the World

• Continued from page 17

Feliciano. . . . **Vickie Britton** has been working at Sounds of Memphis. . . . At the same studio, **Dan Greer** is working on a single; the **Minits** are still recording an album, and a group called **Passions** is in the studio. . . . **Cargo** is on tour, to Los Angeles, San Francisco and San Antonio. . . . At Hi, **Willie Mitchell** is working with **Teacher Edition**, a five man group from Chicago. **JAMES CORTESE**

CINCINNATI

Lee Nolan, who mans the turntables at **Irv Schwartz's** country music station **WCLU**, is due back on the job this week after a spell in the hospital mending from injuries sustained when the motorcycle he was riding tangled with an auto. . . . **Julius Rudel**, music director of the Cincinnati May Festival the last two years, has resigned that post due to increased duties as music director of Washington's Kennedy Center and the expanding seasons of the New York City Opera of which he is director. . . . **Al Vontz**, new owner of **WNOP Radio**, is building a studio-office complex on the Ohio River adjacent to Newport, Ky., at a cost of \$100,000.

The **Jackson 5** show their wares at Cincinnati Gardens in a single performance July 14. Other July bookings for the Gardens include **Chicago**, July 8, and **Three Dog Night**, July 22, both set by Belkin Productions. . . . Promoter **Bob Bageris** has **Black Sabbath**, with the **Groundhogs** as added attraction, going into Hara Arena, Dayton, Ohio, July 15. . . . Former **Steppenwolf** lead singer **John Kay**, now out on his own, was at the Rubber Bowl, Akron, June 24.

Flash, new English group which has several former **Yes** members as a nucleus, set for the **Agora Club**, Cleveland, July 24; **Agora Club**, Toledo, 25; the **Reflections** here, 26, and the **Agora Club**, Columbus, 27. . . . General American Productions, subsidiary of General American Records here, premiered "Soul Street," new hour-long soul music show, at the **WKRC-TV** studio here June 27. The seg, spotting a name host each week, is being offered for syndication.

Country artists **Lynn Anderson**, **Ray Price** and **Danny Davis' Nashville Brass** set for two performances at **Expohio 72**, 119th annual Ohio State Fair in Columbus Aug. 30. Fair runs Aug. 24 through Sept. 4. Previously announced fair features include **Glen Campbell**, Aug. 24-25; **Kenny Roger** and the **First Edition**, 26; the **Goldiggers**, 26-27; **Floyd Cramer**, **Chet Atkins** and **Boots Randolph**, 27; the **Osmond Brothers**, 28-29; **Ike and Tina Turner**, 31; **Bobby Vinton** and **Mac Davis**, Sept. 1; **Bob Hope** and **Jody Miller**, 2-3; and **David Cassidy**, 4. All performers do two free grandstand shows on the days booked. **BILL SACHS**

ACTION Records

NATIONAL BREAKOUTS

SINGLES

I'M STILL IN LOVE WITH YOU . . . Al Green, Hi 2216 (London) (Jec, BMI)

ALBUMS

CARPENTERS . . . A Song For You, A&M SP 3511
ELVIS PRESLEY . . . Elvis Live at Madison Square Garden, RCA LSP 4776

REGIONAL BREAKOUTS

SINGLES

There Are No Regional Breakouts This Week.

ALBUMS

There Are No Regional Breakouts This Week.

Bubbling Under The HOT 100

101. **ROCK & ROLL CRAZIES** . . . Stephen Stills & Manassas, Atlantic 2888
102. **HUSHABYE** . . . Robert John, Atlantic 2884
103. **DOWN ON ME** . . . Janis Joplin, Columbia 4-45630
104. **HOT FUN IN THE SUMMERTIME** . . . David T. Walker, Ode 66025 (A&M)
105. **BREAKING UP IS HARD TO DO** . . . Heaven Bound w/Tony Scotti, MGM 14412
106. **BAD SIDE OF THE MOON** . . . April Wine, Big Tree 142 (Bell)
107. **CAFE** . . . Malo, Warner Bros. 7605
108. **SEE YOU IN SEPTEMBER** . . . Mike Curb Congregation, MGM 14391
109. **PUT IT WHERE YOU WANT IT** . . . Crusaders, Blue Thumb 208 (Famous)
110. **CIRCUS** . . . Mike Quatro, Evolution 1062 (Stereo Dimension)
111. **ONE A.M.** . . . Dillards, Anthem 51010 (United Artists)
112. **EVERYBODY PLAYS THE FOOL** . . . Main Ingredient, RCA 74-0731
113. **YOU'RE STILL A YOUNG MAN** . . . Tower of Power, Warner Bros. 7612
114. **SAY WHAT I FEEL** . . . B. W. Stevenson, RCA 74-0728

Bubbling Under The TOP LP'S

201. **HIGHLIGHTS FROM THE METROPOLITAN OPERA HONORING SIR RUDOLF BING, VOL. 1** . . . Various Artists, DGG 2530 260 (Polydor)
202. **STRAWBS** . . . Grave New World, A&M SP 4344
203. **JACKIE DeSHANNON** . . . Jackie, Atlantic SD 7231
204. **EDDIE SENAY** . . . Hot Thang, Sussex SXBS 7013 (Buddah)
205. **WEATHER REPORT** . . . I Sing the Body Electric, Columbia KC 31352
206. **SERGIO MENDES** . . . Primal Roots, A&M SP 4353
207. **EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT THE GODFATHER—BUT DON'T ASK** . . . Various Artists, Columbia KC 31608
208. **CHUCK MANGIONE QUARTET** . . . Mercury SRM 1631
209. **BOB SEGER WITH TEEGARDEN & VAN WINKLE** . . . Smokin' O. P.'s, Palladium P 1006
210. **DONNA FARGO** . . . Happiest Girl in the Whole U.S.A., Dot DOS 26000 (Famous)

JULY 8, 1972, BILLBOARD

find

Dear FIND Participants:

I wish this column could convey some of the excitement happening here this week! FIND is finally gaining acceptance nationally!

Those of you who have started your own businesses and have experienced FIND is making every effort to improve its service to you; we are constantly signing new labels to participate in FIND. Their product (together with all new release product) will be listed in Billboard monthly as an update to the FIND Catalog. The first section will be in Billboard issue of 8/5.

FIND paper work and procedures are being greatly simplified. You will be advised of this very shortly.

Thanks again for your support. We guarantee to increase your special order volume; and to expose all manufacturers product.

Bice Warrlaw

FIND Service International
P.O. Box 775
Terre Haute, Indiana 47808
and

FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
Candy Tusken

news



FIND Dealers Play in Traffic! And They Love It.

Just Look at What Active FIND Dealers are Saying About Us.

"Special order store traffic, as a result of exposing FIND, has increased regular product sales..."

B. PERRY
*Kittyhawk Records Store
Frankfort, Kentucky*

"FIND has increased our business 10%... Our customers are getting to know us as a good special order house thanks to FIND... Am getting product through FIND which is not available through regular distribution."

A. JENKINS
*Mace Electronics
Erie, Pennsylvania*

"As my customers find out about FIND, special orders increase and also this added traffic has increased sales of regular merchandise."

G. GILLESPIE
*Soul Shack
Washington, D.C.*

"FIND has brought more people into our store; has increased our regular volume."

*Lindy's Record Bar
Selma, North Carolina*

"FIND has increased our regular product sales by bringing in more store traffic."

MILDRED BRASWELL
*Henderson Music Co.
Henderson, North Carolina*

**Try us!
Send us your next 6
hard to find
special orders!
For this one time only,
there will be no
service charge or postage.
We will ship C.O.D.
at our
regular dealer price.**

Please send me the following hard to FIND special orders. I understand that this coupon puts me under no obligations whatsoever.

Dealer Name _____

Address _____ State _____ Zip _____

1. Record Label _____

Record Label No. _____ Quantity _____

2. Record Label _____

Record Label No. _____ Quantity _____

3. Record Label _____

Record Label No. _____ Quantity _____

4. Record Label _____

Record Label No. _____ Quantity _____

5. Record Label _____

Record Label No. _____ Quantity _____

6. Record Label _____

Record Label No. _____ Quantity _____

Send to:
FIND/P.O. Box 775 / Terre Haute, Indiana 47808/Phone (812) 466-1282

BB 7172

Hot Chart Action

Director—DON OVENS

NUMBER OF SINGLES REVIEWED
THIS WEEK
84
LAST WEEK
110

Brandy (You're A Fine Girl)—Looking Glass (*12 from 27) . . . one of the fastest chart movers of the week, it jumped into the teens with the addition of top 40 in Chicago, St. Louis, Oklahoma City, Providence, Indianapolis, Cincy, Charlotte making the total of radio complete in all 40 markets checked with the exception of the missing ABC in New York. Top 15 sales reports added in New York, Los Angeles bringing the total to 17 markets of the 21 checked reporting top 15 sales action. Total smash in Washington (#1) and heavy in San Francisco.

School's Out—Alice Cooper (*16 from 23) . . . another fast chart climber in the teens . . . added at KHJ in L.A. as well as Cincy, Charlotte, Louisville, bringing the total to 27 of the 40 markets polled. New York and San Francisco among those still missing. Dealer sales reports heavy in top 15 from 13 of the 21 markets checked . . . already top 10 in Detroit.

Alone Again (Naturally)—Gilbert O'Sullivan (*20 from 34) . . . disc short only seven markets of the top 40 radio areas checked. Top 10 in Philly with heavy top 15 dealer reports. Sales reports strong in all markets with the exception of St. Louis.

Breaking

I'm Still in Love With You—Al Green (*57 new) . . . a national breakout with strong dealers sales reports coming from San Francisco, St. Louis, Memphis/Nashville, Cleveland, Detroit, Baltimore, Miami and Washington among others. Top 40 radio play picked up New Orleans, Seattle and Atlanta.

Hold Her Tight—Osmonds (*39 from 76) . . . moved right across the Hot 100 this week with top 15 dealer reports coming from Detroit, Philly and heavy sales reports from areas such as New York, Houston, Chicago, Minneapolis and New Orleans. Doubled itself in top 40 radio action picking up Cleveland, St. Louis, Dallas/Ft. Worth, Milwaukee, Seattle, Phoenix, Denver, Buffalo, Birmingham and Louisville for a total report of 21 markets of the 40 checked.

We've Come Too Far to End It Now—Smokey Robinson & the Miracles (*59 from 71) . . . here's a case much like James Brown's records that is making it across the chart on potent sales reports and lacking top 40 listings. Top 15 sales from Baltimore, Chicago, St. Louis and Memphis/Nashville. Dealer reports coming from 19 of the 21 markets checked.

Pop

ROLLING STONES—HAPPY (3:04)

(prod: Jimmy Miller) (writers: Jagger-Richard) (Promo, ASCAP) Flip: "All Down the Line" (3:55) (Abkco, BMI) **ROLLING STONES** 19104 (Atlantic)
RADIO ACTION: KOL (Seattle); KIMN (Denver); WSAI (Cincy); WKWB (Buffalo); KQWB (Fargo)

JACKSON 5—LOOKING THROUGH THE WINDOWS (3:33)

(prod: Hal Davis) (writer: Davis) (Jobete, ASCAP) Flip: "Love Song" (3:15) (Jobete, ASCAP) **MOTOWN** 1205

CHI-LITES—THE COLDEST DAYS OF MY LIFE (Part 1) (4:27)

(prod: Eugene Record) (Julio-Brian, BMI) Flip: Part 2 (4:15) (Julio-Brian, BMI) **BRUNSWICK** 55478
RADIO ACTION: KNOK (Dallas); KGFJ (L.A.); WLOU (Louisville); WWIN (Baltimore)

WHO—JOIN TOGETHER (4:22)

(prod: Who/Glyn Johns) (writer: Townshend) (Track, BMI) Flip: "Baby Don't You Do It" (6:17) (Stone Agate, BMI) **DECCA** 32983 (MCA)

TODD RUNDGREN—COULDN'T I JUST TELL YOU (3:15)

(prod: Todd Rundgren) (writer: Rundgren) (Earmark/Screen Gems-Columbia, BMI) Flip: No info available. **BEARVILLE** 007 (Warner Bros.)

Also Recommended

CANNED HEAT—Cherokee Dance (2:25) (prod: Skip & Jim Taylor) (writer: Landers) (Venice, BMI) **UNITED ARTISTS** 50927

BANG—Keep On (2:58) (prod: Jeffery Cheen & John Palladino) (writers: D'Iorio-Gilcken-Ferrara) (C.A.M.-U.S.A., BMI) **CAPITOL** 3386

BLINKY—Money (That's What I Want) (2:59) (prod: Gil Askey) (writers: Bradford-Gordy) (Jobete, ASCAP/Stone Agate, BMI) **MOWEST** 5019 (Motown)

BOBBY WHITLOCK—Ease Your Pain (3:04) (prod: Jimmy Miller & Joe Zagarino) (writer: Awton) (Lady Jane, BMI) **DUNHILL** 4318

MIKE QUATRO JAM BAND—Circus (3:43) (prod: Mike Quatro) (writers: Quatro-Quatro) (Lobek, ASCAP) **EVOLUTION** 1062 (Stereo Dimension)
RADIO ACTION: KQWB (Fargo); KDWB (Minneapolis/St. Paul); WDGY (Minneapolis/St. Paul); KJR (Seattle); KIIT (Houston)

HONEY CONE—SITTIN' ON A TIME BOMB (WAITING FOR THE HURT TO COME) (3:28)

(prod: Greg Perry) (writers: Johnson-Perry) (Gold Forever, BMI) Flip: "It's Better To Have Loved and Lost" (2:42) (Gold Forever, BMI) **HOT WAX** 7205 (Buddah)
RADIO ACTION: KGET (Los Angeles)

JR. WALKER & THE ALL STARS—GROOVE THANG (3:38)

(prod: Johnny Bristol) (writer: Bristol) (Jobete, ASCAP) Flip: No info available. **SOUL** 35097 (Metown)

JOHN KAY—SOMEBODY (3:21)

(prod: Richard Podolor) (writer: Kay) (Black Leather, BMI) Flip: No info available. **DUNHILL** 4319

COMMANDER CODY AND HIS LOST PLANET AIRMEN—BEAT ME DADDY EIGHT TO THE BAR (3:44)

(prod: Dale Lear & Larry Black) (writers: Raye-Prince-Sheeb) (MCA, ASCAP) Flip: "Daddy's Gonna Treat You Right" (3:00) (Ozone, BMI) **PARAMOUNT** 0169

JERRY BUTLER featuring BRENDA LEE EAGER—(THEY LONG TO BE) CLOSE TO YOU (3:39)

(prod: Samuel F. Brown III) (writers: Bacharach-David) (U.S. Songs/Blue Seas/Jac, ASCAP) Flip: No info available. **MERCURY** 73301

MANFRED MANN'S EARTH BAND—I'M UP AND I'M LEAVING (3:07)

(prod: Manfred Mann & D. Hadfield) (writers: Mann-Sadler) (Belinda/Unichappell, BMI) Flip: No info available. **POLYDOR** 14130

BLACK IVORY—I'll Find Away (Loneliest Man In Town) (2:45) (prod: Patrick P. Adams) (writers: Adams-Burgess) (Bradley, BMI) **TODAY** 1511 (Perception)

ALBERT HAMMOND—Down By the River (2:38) (prod: Don Atfield and Albert Hammond) (writers: Hammond-Hazlewood) (Landers-Roberts, ASCAP) **MUMS** 6009 (CBS)

RADIO ACTION: KDWB (Minneapolis-St. Paul); WOKY (Milwaukee); KCPX (Salt Lake City)

BRIAN AUGER'S OBLIVION EXPRESS—Freedom Jazz Dance (3:14) (prod: Brian Auger) (writers: Harris-Auger-Ligerwood) (Cotillion, BMI) **RCA** 74-0735

JIM NABORS—(At) The End (Of A Rainbow) (2:31) (prod: Snuff Garrett) (writers: Jacobson-Krondes) (Criterion, ASCAP) **COLUMBIA** 4-45636

RICK NELSON & THE STONE CANYON BAND—GARDEN PARTY (3:45)

(prod: Rick Nelson) (writer: Nelson) (Matragun, BMI) Flip: No info available. **DECCA** 32980 (MCA)

LENNY WELCH—A SUNDAY KIND OF LOVE (2:51)

(prod: Hank Medress & Dave Appell & the Tokens) (writers: Belle-Prima-Leonard-Rhodes) (Leeds, ASCAP) Flip: No info available. **ATCO** 6894

ERIC ANDERSEN—IS IT REALLY LOVE AT ALL (3:59)

(prod: Norbert Putnam) (writer: Andersen) (Wind and Sand, ASCAP) Flip: No info available. **COLUMBIA** 4-45637

SAM NEELY—LOVING YOU JUST CROSSED MY MIND (3:15)

(prod: Rudy Durand) (Seven Iron, BMI) (writer: Neely) Flip: No info available. **CAPITOL** 3381

PAUL DAVIS—SIMITE MAN (2:18)

(prod: Chips Moman) (writer: Nash) (Giving Room, BMI) Flip: "What Would We Do Without Music" (2:30) (Web TV/Baby Chick, BMI) **BANG** 597

TONY CHRISTIE—DON'T GO DOWN TO RENO (3:20)

(prod: Mitch Murray & Peter Callander) (writers: Murray-Callander) (Murray-Callander, ASCAP) Flip: "Sunday Morning" (2:34) (Intune, BMI) **KAPP** 2174 (MCA)

PETER COFIELD—WHAT EXACTLY IS A FRIEND (2:58)

(prod: King James) (writer: Cofield) (Smeads, BMI) Flip: No info available. **METROMEDIA** 248

HAVENSTOCK RIVER BAND—Feet Creek (3:55) (prod: James Lowe-Alex Hassilev) (writer: Johnson) (Im'press, ASCAP) **IM'PRESS** 718

ROBIN GREAN—The Way He Plays (2:50) (prod: Charles Randolph Grean) (writers: Evans-Grean) (September, ASCAP) **RANWOOD** 924

SMILE—One Night Stand (2:39) (prod: Nat Kipner & Gerry Shury) (writers: Rae-Wright-Grounds) (Gil, BMI) **Uni** 55336 (MCA)

CARGOE—Feel Alright (2:33) (prod: Terry Manning & Cargoe) (writer: Richard) (Joala/Bridges, ASCAP) **ARDENT** 2901 (Stax/Volt)

PERRY BOTKIN, JR. AND HIS ORCHESTRA—Journey To Moscow (2:40) (prod: Perry Botkin, Jr. & Michael Viner) (writer: Botkin, Jr.) (Hastings, BMI) **PRIDE** 1005 (MGM)

EILEEN FULTON—I Wonder Who My Daddy Is (2:06) (prod: Danny Fortunato) (writer: Shelley) (Spiral, ASCAP) **NECTAR** 1251

Country

SONNY JAMES—WHEN THE SNOW IS ON THE ROSES (2:41)

(prod: George Richey) (writers: Cusik-Snyder-Batel-Last) (Miller/AMRA, ASCAP) Flip: No info available. **COLUMBIA** 4-45644
RADIO ACTION: KOYN (Billings); WBAB (Ft. Worth); KOOD (Omaha); WPNX (Columbus)

JERRY LEE LEWIS & LINDA GAIL LEWIS—ME AND JESUS (2:38)

(prod: Roy Dea) (writer: Hall) (Hallnote, BMI) Flip: "Handwriting On the Wall" (2:12) (Coby, BMI) **MERCURY** 73303
RADIO ACTION: WPNX (Columbus)

DAVE DUDLEY—YOU'VE GOTTA CRY GIRL (2:50)

(prod: Jerry Kennedy) (writers: Dudley-Parish) (Six Days, BMI) Flip: "The Arms of A Satisfied Woman" (2:29) (Newkeys, BMI) **MERCURY** 73309
RADIO ACTION: KCKN (Kansas City); WPNX (Columbus)

DAVID ROGERS—GOODBYE (3:00)

(prod: Pete Drake) (writer: Russell) (Pix Russ, ASCAP) Flip: No info available. **COLUMBIA** 4-45642
RADIO ACTION: WPNX (Columbus)

WANDA JACKSON—I Wouldn't Want It Any Other Way (2:48) (prod: Bill Walker) (writer: Eriff) (Blue Echo, ASCAP) **CAPITOL** 3385

DON BOWMAN—Homecoming (3:37) (prod: Bobby Bare) (writer: Hall) (Newkeys, BMI) **MEGA** 615-0083

WARNER MACK—YOU'RE BURNIN' MY HOUSE DOWN (2:40)

(writer: McPherson) (Page Boy, SESAC) Flip: "Your Warm Love" (2:35) (Forrest Hills, BMI) **DECCA** 32982 (MCA)
RADIO ACTION: WBAP (Ft. Worth); WEXT (Hartford); KCKN (Kansas City)

BONNIE GUITAR—HAPPY EVERYTHING (2:30)

(prod: George Richey) (writer: Cornelius) (Duchess, BMI) Flip: No info available. **COLUMBIA** 4-45643

JUNE STEARNS—MAN (Sensuous Man) (2:56)

(writer: Paxton) (Acoustic, BMI) Flip: No info available. **DECCA** 32986 (MCA)

SUSAN TAYLOR—When the Baby in My Lady Gets the Blues (3:54) (prod: Allen Reynolds) (writer: Newbury) (Acuff-Rose, BMI) **JMI** 5

BOB YARBROUGH—Rose, You've Left a Thorn In My Heart (2:49) (prod: Jim Hurley) (writer: Hurley) (Candle, ASCAP) **SUGAR HILL** 021

Soul

CHI-LITES—COLDEST DAYS OF MY LIFE (See Pop Pick)

JACKSON 5—LOOKIN' THROUGH THE WINDOWS (See Pop Pick)

JR. WALKER & THE ALL STARS—GROOVE THANG (See Pop Pick)

HONEY CONE—SITTIN' ON A TIME BOMB (WAITING FOR THE HURT TO COME) (See Pop Pick)

JERRY BUTLER featuring BRENDA LEE EAGER—(THEY LONG TO BE) CLOSE TO YOU (See Pop Pick)

BARBARA BROWN—IF IT'S GOOD TO YOU (2:13)

(prod: Dan Greer) (writers: Greer-Carter) (Sounds of Memphis, BMI) Flip: "Pity A Fool" (2:52) (Sounds of Memphis, BMI) **SOUNDS OF MEMPHIS** 709 (MGM)

BLACK IVORY—I'll Find Away (Loneliest Man in Town) (See Pop Pick)

BLINKY—Money (That's What I Want) (See Pop Pick)

LINDA JONES & WHATNAUTS—I'm So Glad I Found You (3:10) (prod: George Kerr) (writers: Kerr-Kerr-Roberts) (Gambi, BMI) **STANG** 5039 (All Platinum)

EDDIE HOLMAN—My Mind Keeps Telling Me (That I Really Love You Girl) (3:45) (prod: Eddie Holman Prod) (writers: Harris-Baker-Felder) (Namloh, BMI) **GSF** 6873

ENDEAVORS—Sexy Woman (3:20) (prod: Allen Orange & John Ragsdale) (writer: Freeman) (Black Queen, ASCAP) **GAMBIT** 006
RADIO ACTION: WLOU (Louisville); WWIN (Baltimore); WGRT (Chicago)

Also Recommended



RUESE SETO. Spent three years in India and learned English there. Also a love of Indian culture. Plays guitar. Main interest is in Japanese music. Wishes to create and tell the stories of ancient Japanese heroes. Born July 24, 1946.



GEN MORITA. Main instrument/guitar. Mastered Japanese flute, shakuhachi and koto in three days. Has the uncanny ability to master any musical instrument. Was studying chemistry, but found more importance in music. Born January 26, 1947.



TED YOSHIKAWA. Guitar, Japanese flute, harmonica, biwa, taisho-goto, balalaika, percussions. Born March 27, 1947. Determined since childhood to be a successful singer and guitarist. A whiz at impersonations. Real name: Tadahide.



FUMIO ADACHI. Got involved in music after hearing the Kingston Trio sing "Tom Dooley." Interested in modern jazz and rock music. Studied harmony. Plays drums, organ, piano, percussions. Also loves spirituals. Born January 4, 1946.



NOBORU ASAHI. Bass guitar. In university, formed folk group called "Black Lilly Singers." Interested in creating a feeling of Zen in his music, something that remains inside you ... alone in the blind wall ... Born May 6, 1949.

EAST
 ... not just a name ... more a signpost, a direction, a path ...
EAST
 ... a spirit ... a reconciliation of the electric sounds of rock and the instruments of traditional Japanese music ... performed in English but with the tranquil spirit of Zen ...
EAST
 ... five musicians ... with one sound, one soul ...
EAST
 ... like a single poem ... asking you to listen to the sounds and soul of the whole earth ...
EAST ... a group and an album, on Capitol Records. ST-11083

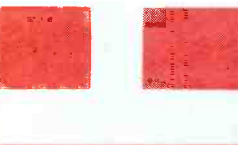
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EAST

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending July 8, 1972



THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	4	LEAN ON ME •	12 Bill Withers (Bill Withers), Sussex 235 (Buddah)
2	3	OUTA SPACE •	12 Billy Preston (Billy Preston), A&M 1320
3	1	SONG SUNG BLUE	10 Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA)
4	5	TOO LATE TO TURN BACK NOW	7 Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910
5	2	CANDY MAN	18 Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320
6	6	TROGLODYTE (Cave Man)	9 Jimmy Castor Bunch (Castor-Pruitt Prods), RCA 48-1029
7	8	ROCKET MAN	10 Elton John (Gus Dudgeon), Uni 55328 (MCA)
8	10	DADDY, DONT YOU WALK SO FAST	12 Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)
9	9	I NEED YOU	8 America (Ian Samwell with Jeff Dexter and America), Warner Bros. 7580
10	4	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT	6 Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)
11	7	NICE TO BE WITH YOU •	20 Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)
12	27	BRANDY (You're A Fine Girl)	4 Looking Glass (Mike Gershman-Bob Lipton-Looking Glass), Epic 5-10874 (CBS)
13	19	HOW DO YOU DO	11 Mouth & MacNeal (Hans Van Hemert), Philips 40715 (Mercury)
14	18	TOO YOUNG	5 Donny Osmond (Mike Curb & Don Costa), MGM 14407
15	16	LAYLA	19 Derek & the Dominos (Tom Dowd and the Dominos), Atco 6809
16	23	SCHOOL'S OUT	6 Alice Cooper (Bob Ezrin), Warner Bros. 7596
17	20	TAKE IT EASY	6 Eagles (Glyn Johns), Asylum 11005 (Atlantic)
18	21	I WANNA BE WHERE YOU ARE	7 Michael Jackson (Hal Davis), Motown 1202
19	26	WHERE IS THE LOVE	5 Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2879
20	34	ALONE AGAIN (NATURALLY)	4 Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)
21	11	AMAZING GRACE	7 Pipes and Drums and the Military Band of the Royal Scot Dragoon Guards (Pete Kerr), RCA 74-0709
22	30	CONQUISTADOR	7 Procol Harum (Chris Thomas), A&M 1347
23	13	(Last Night) I DIDN'T GET TO SLEEP AT ALL	15 5th Dimension (Bones Howe), Bell 45-195
24	15	OH GIRL •	14 Chi-Lites (Eugene Record), Brunswick 55471
25	12	I'LL TAKE YOU THERE	14 Staple Singers (Al Bell), Stax 0125
26	29	ALL THE KING'S HORSES	6 Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2883
27	28	I'VE BEEN LONELY FOR SO LONG	12 Frederick Knight (E. Walker), Stax 0117
28	32	DAY BY DAY	8 Godspell (Steven Schwartz), Bell 45-210
29	17	SYLVIA'S MOTHER	15 Dr. Hook and the Medicine Show (Ron Haffkine), Columbia 4-45562
30	22	LIVING IN A HOUSE DIVIDED	8 Cher (Snuff Garrett), Kapp 2171 (MCA)
31	39	PEOPLE MAKE THE WORLD GO ROUND	6 Stylistics (Tom Bell), Avco 4595
32	25	HOW CAN I BE SURE	8 David Cassidy (Wes Farrell), Bell 45-220

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
33	50	LONG COOL WOMAN	3 Hollies (Ron Richard & the Hollies) Epic 5-10871 (CBS)
34	44	COCONUT	5 Nilsson (Richard Perry), RCA 74-0718
35	46	THE HAPPIEST GIRL IN THE WHOLE U.S.A.	7 Donna Fargo (Stan Silver), Dot 17409 (Famous)
36	49	SEALED WITH A KISS	5 Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS)
37	38	SUPERWOMAN (Where Were You When I Needed You)	8 Stevie Wonder (Stevie Wonder), Tamla 54216 (Motown)
38	43	MARY HAD A LITTLE LAMB/LITTLE WOMAN LOVE	4 Wings (the McCartneys), Apple 1851
39	76	HOLD HER TIGHT	2 Osmonds (Alan Osmond & Michael Lloyd) MGM 14405
40	56	HOLD YOUR HEAD UP	4 Argent (Rod Argent & Chris White), Epic 5-10852 (CBS)
41	42	YOU SAID A BAD WORD	8 Joe Tex (Buddy Killen), Dial 1012 (Mercury)
42	45	AFTER MIDNIGHT	8 J.J. Cale (Audie Ashworth), Shelter 7321 (Capitol)
43	48	WE'RE FREE	11 Beverly Bremers (Levine/Brown/Eichner/Metz/Lipton), Scepter 12348
44	47	WE'RE ON OUR WAY	6 Chris Hodge (Tony Cox), Apple 1850
45	53	THE RUNWAY	4 Grass Roots (Steve Barri with Rob Grill & Warren Entner), Dunhill 4316
46	51	GONE	7 Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387
47	67	MOTORCYCLE MAMA	5 Sailcat (Pete Carr), Elektra 45782
48	61	BROWN EYED GIRL	4 El Chicano (Don Buday), Kapp 2173 (MCA)
49	57	BABY LET ME TAKE YOU (IN MY ARMS)	6 Detroit Emeralds (A. Katouzian Prod.), Westbound 203 (Chess/Janus)
50	60	YOU DON'T MESS AROUND WITH JIM	2 Jim Croce (Terry Cashman & Tommy West), ABC 11328
51	58	HONKY TONK, Part 1	3 James Brown (James Brown) Polydor 14129
52	55	LIFE & BREATH	10 Climax (Larry Cox), Rocky Road 30061 (Bell)
53	37	I SAW THE LIGHT	14 Todd Rundgren (Todd Rundgren), Bearsville 0003 (Warner Bros)
54	54	POWDER BLUE MERCEDES QUEEN	8 Raiders (M. Lindsay), Columbia 4-45601
55	62	I'M COMING HOME	4 Staries (Stories), Kama Sutra 545 (Buddah)
56	75	SWEET INSPIRATION/WHERE YOU LEAD	3 Barbra Streisand (Richard Perry), Columbia 4-45626
57	—	I'M STILL IN LOVE WITH YOU	1 Al Green (Willie Mitchell) Hi 2216 (London)
58	59	FUNK FACTORY	7 Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2878
59	71	WE'VE COME TOO FAR TO END IT NOW	3 Smokey Robinson & The Miracles (Johnny Bristol), Tamla 54220 (Motown)
60	66	IN A BROKEN DREAM	7 Python Lee Jackson (Miki Dallon), GNP Crescendo 449
61	73	IN THE GHETTO	3 Candi Staton (Rick Hall) Fame 91000 (United Artists)
62	68	BEAUTIFUL	7 Gordon Lightfoot (Lenny Waronker), Reprise 1088
63	69	VICTIM OF A FOOLISH HEART	7 Bettye Swann (Mickey Buckins & Rick Hall), Atlantic 2869
64	79	SMALL BEGINNINGS	3 Flash (Derek Lawrence) Capitol 3345
65	64	IT DOESN'T MATTER	7 Stephen Stills (Stephen Stills, Chris Hillman & Dallas Taylor), Atlantic 2876
66	72	MEN OF LEARNING	4 Vigrass & Osborne (Jeff Wayne), Uni 55330 (MCA)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
67	83	BEAUTIFUL SUNDAY	6 Daniel Boone (Larry Page), Mercury 73281
68	63	PAPA WAS A ROLLING STONE	5 Undisputed Truth (Norman Whitfield), Gordy 7117 (Motown)
69	70	FRANCENE	8 Z.Z. Top (Bill Ham), London 179
70	74	BED AND BOARD	5 Barbara Mason (Jim Bishop), Buddah 296
71	80	I MISS YOU	2 Harold Melvin & the Blue Notes (Gamble & Huff Prod.), Philadelphia International 3516 (CBS)
72	81	WAR SONG	2 Neil Young & Graham Nash (Mazer, Mulligan Johnson and Young) Reprise 1099
73	77	BABY DON'T GET HOOKED ON ME	2 Mac Davis (Rick Hall) Columbia 4-45618
74	—	DUNCAN	1 Paul Simon (Roy Halee & Paul Simon), Columbia 4-456381
75	78	RIP OFF	5 Laura Lee (William Weatherspoon/Stagedoach Productions), Hot Wax 7204 (Buddah)
76	87	POP THAT THANG	2 Isley Brothers (Isleys), T-Neck 935 (Buddah)
77	84	EDDIE'S LOVE	4 Eddie Kendricks (Frank Wilson), Tamla 54218 (Motown)
78	82	BUTTERFLY	5 Danyel Gerard (Danyel Gerard & Don Costa), Verve 10670 (MGM)
79	—	LOOK WHAT THEY'VE DONE TO MY SONG, MA	1 Ray Charles (Ray Charles) ABC/TRC 11329
80	85	VANILLA OLAY	6 Jackie DeShannon (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2871
81	86	I DON'T NEED NO DOCTOR	5 New Riders of the Purple Sage (Steve Barneard & the New Riders), Columbia 4-45607
82	95	BREAKING UP IS HARD TO DO	2 Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-235
83	—	STARTING ALL OVER AGAIN	1 Mel and Tim (Barry Beckett & Roger Hawkins), Stax 0127
84	88	GO ALL THE WAY	2 Raspberries (Jimmy Ienner) Capitol 3348
85	89	MY GUY	5 Petula Clark (Mike Curb & Don Costa), MGM 14392
86	91	TELL ME THIS IS A DREAM	3 Delfonics (Stan Watson), Philly Groove 172 (Bell)
87	94	IF I WERE A CARPENTER	2 Bob Seger (Punch & Cass), Palladium 1079
88	92	DELTA DAWN	2 Tanya Tucker (Billy Sherrill), Columbia 4-45588
89	—	POPCORN	1 Hot Butter (Bill & Steve Jerome) Musicor 01458
90	—	A SIMPLE MAN	1 Lobo (Phil Gernhard) Big Tree 141 (Bell)
91	90	CAT'S EYE IN THE WINDOW	4 Tommy James (Tommy James & Bob King), Roulette 7126
92	—	ZING WENT THE STRING OF MY HEART	1 Tramps (Baker-Harris-Young) Buddah 306
93	93	MOTHER NATURE	2 Temptations (Norman Whitfield), Gordy 7119 (Motown)
94	—	POWER OF LOVE	1 Joe Simon (Staff) Spring 128 (Polydor)
95	96	VAYA CON DIOS	3 Dawn featuring Tony Orlando (Henry Medress, Dave Appell and the Tokens) Bell 45-225
96	100	STARMAN	2 David Bowie (Ken Scott & David Bowie), RCA 74-0719
97	98	I AM WOMAN	3 Helen Reddy (Jay Senter), Capitol 3350
98	—	THAT'S THE WAY GOD PLANNED IT	1 Billy Preston (George Harrison), Apple 1808
99	—	WHEN YOU SAY LOVE	1 Sonny & Cher (Snuff Garrett) Kapp 2176 (MCA)
100	—	COUNTRY WOMAN	1 Magic Lantern (Steve Rowland) Charisma 100 (Buddah)

HOT 100 A-Z - (Publisher - Licensee)

After Midnight (Moss/Rose, BMI) 42	Brandy (You're A Fine Girl) (Evic Spruce Run/Chappell, ASCAP) 12	Duncan (Charing Cross, BMI) 74	I Am Woman (Bugglerugs, BMI) 97	I've Been Lonely For So Long (East/Memphis/Lowery, BMI) 27	Motorcycle Mama (Singing Wirs, BMI) 47	School's Out (Bizarre, BMI) 16	Troglydyte (Cave Man) (Jimpire, BMI) 9
All the King's Horses (Pundit, BMI) 26	Breaking Up Is Hard to Do (Screen Gems-Columbia, BMI) 82	Eddie's Love (Jobete, BMI) 77	I Don't Need No Doctor (Renleigh/Baby Monica, BMI) 81	It Doesn't Matter (Gold Hill, BMI) 65	My Guy (Jobete, ASCAP) 85	Sealed With a Kiss (Post, ASCAP) 36	Vanilla Olay (Plain & Simple, ASCAP) 80
Alone Again (Naturally) (MAM, ASCAP) 20	Brown Eyed Girl (Web 4, BMI) 48	Francene (Landers Roberts/India, ASCAP) 69	I Miss You (Assorted, BMI) 71	(Last Night) I Didn't Get To Sleep At All (Almo, ASCAP) 23	Nice To Be With You (Interior, BMI) 11	Small Beginnings (Colgems/ASCAP) 90	Vaya Con Dios (Mofey, ASCAP) 95
Amazing Grace (Sunbury, ASCAP) 21	Butterfly (Pending, ASCAP) 78	Funk Factory (Erva, BMI) 68	If I Were a Carpenter (Faithful/Virtue, BMI) 87	Oh Girl (Julio-Brian, BMI) 24	Pappa Was a Rolling Stone (Blacklaw, BMI) 68	Victim of a Foolish Heart (Fame, BMI) 63	War Song (Silver Fiddle, BMI) 72
Baby Don't Get Hooked On Me (Screen Gems-Columbia, BMI) 73	Candy Man (Taradem, BMI) 5	Go All the Way (C.A.M.-U.S.A., BMI) 84	I Wanna Be Where You Are (Stein & Van Stock, ASCAP) 18	Oh Space (Irving/Wep, BMI) 2	People Make the World Go Round (Blacklaw, ASCAP) 64	We're Free (Peckefful of Tunes, BMI) 86	Where Is the Love (Anistia, ASCAP) 99
Baby Let Me Take You (in My Arms) (Bridgeport, BMI) 49	Cat's Eye in the Window (Mendan, BMI) 91	Hold Her Tight (Kolob, BMI) 35	Living in a House Divided (Peco, BMI) 30	Popcorn (Bourne, ASCAP) 89	Starman (Tantric, BMI) 96	When You Say Love (Jack & Bill, ASCAP) 98	You Don't Mess Around With Jim (Blendswell/Wingate, ASCAP) 50
Beautiful (Moose, CAPAC) 68	Conquistador (TRO-Excess, ASCAP) 34	Happiest Girl in the Whole U.S.A. (Prima Donna/Algee, BMI) 46	Long Cool Woman (MCP5) 10	Pop That Thang (Triple Three/Eden, BMI) 33	Starting All Over Again (Muscle Shoals Sound, BMI) 93	You Said a Bad Word (Tree, BMI) 86	Zing Went the Strings of My Heart (Warner Brothers, ASCAP) 82
Beautiful Sunday (Page Full of Hips, ASCAP) 67	Country Woman (Jobete/Brewer, BMI) 32	I'll Take You There (East/Memphis, BMI) 35	Look What They've Done to My Song, Ma (Kama Rippa/Amelanie, ASCAP) 79	Powder Blue Mercedes Queen (Boom, BMI) 54	Sweet Inspiration/Where You Lead (Press/Screen Gems, Columbia, BMI) 56	You Said a Bad Word (Tree, BMI) 86	
Bed and Board (Kama Sutra, BMI) 70	Daddy Don't You Walk So Fast (Jewel, ASCAP) 100	I'm Coming Home (Buddah/Minut, ASCAP) 39	Mary Had a Little Lamb (MacLen/McCartney, BMI) 38	Take It Easy (Benchmark, ASCAP) 94	Too Late to Turn Back Now (Unart/Stagedoor, BMI) 4		

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

TOGETHER
JOIN
TOGETHER

B/W BABY DON'T YOU DO IT DECCA 32983

NEW
FROM
THE WHO





Norma Deloris Egstrom
From Jamestown, North Dakota
Has Recorded
Her Greatest Album

ST-11077



TOP LP's & TAPE

POSITION
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
			ARTIST Title, Label, Number (Dist. Label)			
108	98	14	TEN YEARS AFTER Alvin Lee & Co. Deram DES 18064 (London)			NA
109	114	9	MEET THE BRADY BUNCH Paramount PAS 6032 (Famous)			NA
110	102	21	MICHAEL JACKSON Got to Be There Motown M 747 L			NA
111	108	17	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044			NA
112	112	9	DR. JOHN Gumbo Atco SD 7006			NA
113	116	3	RAMSEY LEWIS TRIO Upendo Mi Pamoja Columbia KC 31096			NA
114	101	16	LILY TOMLIN And That's The Truth Polydor PD 5023			NA
115	115	23	MAHAVISHNU ORCH./JOHN McLAUGHLIN The Inner-Mounting Flame Columbia KC 31067			NA
116	121	4	TOWER OF POWER Bump City Warner Bros. BS 2616			NA
117	119	6	RAY CONNIFF Love Theme From "The Godfather" Columbia KC 31473			NA
118	127	3	BOBBY WOMACK Understanding United Artists UAS 5577			NA
119	125	5	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060			NA
120	105	29	BADFINGER Straight Up Apple ST 3387			NA
121	117	28	JACKSON 5 Greatest Hits Motown M 741 L			NA
122	118	16	GORDON LIGHTFOOT Don Quixote Reprise MS 2056			NA
123	126	4	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA
124	129	22	J.J. CALE Naturally Shelter SW 8098 (Capitol)			NA
125	128	4	FUNKADELIC America Eats Its Young Westbound 2020 (Chess/Janus)			NA
126	104	15	CREAM Live, Vol. 2 Atco SD 7005			NA
127	130	4	CARROLL O'CONNOR Remembering You A&M SP 4340			NA
128	113	42	CHER Kapp KS 3649 (MCA)			NA
129	124	31	ISAAC HAYES Black Moses Enterprise ENS 2-5003 (Stax/Volt)			NA
130	138	3	DELPHONICS Tell Me This Is a Dream Philly Groove 1154 (Bell)			NA
131	131	6	EDDIE KENDRICKS People Hold On Tamlam T 315 L (Motown)			NA
132	149	2	MOUTH & MAC NEAL How Do You Do Philips PHS 700-000 (Mercury)			NA
133	133	5	BILLY PRESTON That's the Way God Planned It Apple 3359			NA
134	111	10	Z.Z. TOP Rio Grande Mud London XPS 612			NA
135	150	4	DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			NA
136	109	19	CRUSADERS 1 Blue Thumb BTS 6001 (Famous)			NA
137	106	17	JAMES GANG Straight Shooter ABC ABCX 741			NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA Indicates not available

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
138	140	6	AL MARTINO Love Theme From "The Godfather" Capitol ST 11071			NA
139	135	86	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)			NA
140	136	24	OSMONDS Phase III MGM SE 4796			NA
141	123	33	COMMANDER CODY & HIS LOST PLANET ARMEN Lost in the Ozone Paramount PAS 6017 (Famous)			NA
142	139	42	CHEECH & CHONG Ode SP 77010 (A&M)			NA
143	122	16	PARTRIDGE FAMILY Shopping Bag Bell 6072			NA
144	132	22	DAVID CASSIDY Cherish Bell 6070			NA
145	145	4	HERB ALPERT & THE TIJUANA BRASS Solid Brass A&M SP 4341			NA
146	151	2	FREDDIE HART Bless Your Heart Capitol ST 11073			NA
147	147	7	FOUR TOPS Nature Planned It Motown M 748 L			NA
148	137	11	JOHN KAY Forgotten Songs & Unsung Heroes Dunhill DSX 50120			NA
149	120	13	KINKS Kink Kronikles Warner Bros. 2XS 6454			NA
150	166	2	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			NA
151	152	11	LOVE UNLIMITED Uni 73131 (MCA)			NA
152	143	58	CARPENTERS A&M SP 3502			NA
153	134	10	QUICKSILVER Comin' Through Capitol SMAS 11002			NA
154	148	14	BOBBY VINTON Every Day of My Life Epic KE 31286 (CBS)			NA
155	—	1	JAMES BROWN There It Is Polydor PD 5028			NA
156	153	12	JERRY LEE LEWIS The "Killer" Rocks On Mercury SRM 1-637			NA
157	159	7	MANTOVANI Annunzio Paolo Mantovani London XPS 610			NA
158	160	4	JIM NABORS Way of Love Columbia KC 31336			NA
159	165	3	JOHNNY MATHIS All Time Greatest Hits Columbia MG 31345			NA
160	154	31	BOB DYLAN'S GREATEST HITS, Vol. 2 Columbia KG 31120			NA
161	—	1	ELVIS PRESLEY Sings Hits From His Movies RCA Camden CAS 25e7			NA
162	156	8	ANNE MURRAY Annie Capitol ST 11024			NA
163	141	19	JIMI HENDRIX In the West Reprise MS 2049			NA
164	155	75	CAT STEVENS Tea for the Tillerman A&M SP 4280			NA
165	163	8	B.J. THOMAS Billy Joe Scepter SPS 5101			NA
166	—	1	WALTER CARLOS Clockwork Orange Columbia KC 31480			NA
167	168	6	GOOSE CREEK SYMPHONY Words of Earnest Capitol ST 11044			NA
168	173	3	DELLS Sing Dionne Warwick's Greatest Hits Cadet CA 50017 (Chess/Janus)			NA
169	169	8	RASPBERRIES Capitol SK 11036			NA

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by red bullet).

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL
170	170	6	BRIAN AUGER'S OBLIVION EXPRESS Second Wind RCA LSP 4703			NA
171	—	1	RAIDERS All Time Greatest Hits Columbia KG 31464			NA
172	178	3	ARETHA FRANKLIN In the Beginning/The World of (1960-1967) Columbia KG 31355			NA
173	176	3	VIKKI CARR First Time Ever (I Saw Your Face) Columbia KC 31453			NA
174	174	5	JOY OF COOKING Castles Capitol ST 11050			NA
175	175	4	RANDY NEWMAN Sail Away Reprise MS 2064			NA
176	—	1	WALTER CARLOS Sonic Seasons Columbia KG 31234			NA
177	171	6	FLYING BURRITO BROTHERS Last of the Red Hot Burritos A&M SP 4343			NA
178	179	3	WISHBONE ASH Argus Decca DL7-5437 (MCA)			NA
179	185	3	AUDIENCE Lunch Elektra EKS 75026			NA
180	188	2	ISLEYS Brother, Brother, Brother T Neck TNS 3009 (Buddah)			NA
181	186	9	EL CHICANO Celebration Kapp KS 3663 (MCA)			NA
182	182	5	HOLST: THE PLANETS Zubin Mehta & the Los Angeles Philharmonic Orch. London CS 6734			NA
183	177	39	SANTANA Columbia KC 30595			NA
184	184	3	CLIMAX FEATURING SONNY GERCI Rocky Road RR 3506 (Bell)			NA
185	187	3	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
186	191	2	LOOKING GLASS Epic KE 31320 (CBS)			NA
187	180	6	TOM FOGERTY Fantasy 9407			NA
188	192	2	SHA NA NA Night Is Still Young Kama Sutra KSBS 2050 (Buddah)			NA
189	196	2	TONY BENNETT With Love Columbia KC 31406			NA
190	199	2	NAT ADDERLEY SEXTET Cannonball Adderley Presents Capitol SVBB 11025			NA
191	194	2	STAN KENTON TODAY London Phase 4 B 44179-80			NA
192	193	2	TYRONE DAVIS I Had It All the Time Dakar DK 76901 (Brunswick)			NA
193	195	2	COUNTS It's What Up Front That Counts Westbound 2011 (Chess/Janus)			NA
194	172	8	BLUE OYSTER CULT Columbia C 31063			NA
195	198	2	JOHN McLAUGHLIN My Goals Beyond Douglas Z 30766 (CBS)			NA
196	197	2	STORIES Kama Sutra KSBS 2051 (Buddah)			NA
197	—	1	PETER NERO First Time Ever (I Saw Your Face) Columbia KC 31335			NA
198	200	2	SARAH VAUGHAN/MICHAEL LeGRAND Mainstream M 361			NA
199	—	1	BLACK OAK ARKANSAS If An Angel Came to See You, Would You Make Her Feel at Home Atco SD 7008			NA
200	—	1	CARLOS SANTANA & BUDDY MILES Live Columbia KC 31308			NA

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Nat Adderley	190
Allman Brothers Band	20
Herb Alpert	145
America	29
Argent	93
Audience	179
Brian Auger	170
Badfinger	120
Joan Baez	48
Beach Boys	53
Jeff Beck Group	19
Tony Bennett	189
Chuck Berry	65
Black Oak Arkansas	199
Bloodrock	83
Blood, Sweat & Tears	106
Blue Oyster Cult	194
David Bowie	135
	109
	100
	89, 155
	12
Jimmy Castor Bunch	28
Harry Chapin	66
Ray Charles	52
Cheech & Chong	49, 142
Cher	128
Chi-Lites	10
Eric Clapton	6
Climax	184
Commander Cody	141
Judy Collins	37
Ray Conniff	117
Alice Cooper	46, 57
Counts	193
Cream	126
Creedence Clearwater Revival	27
Jim Croce	150
Crusaders	136
Sammy Davis Jr.	13
Tyrone Davis	192
Deep Purple	168
Delfonics	130
Derek & The Dominos	25
DelLS	168
Dillards	84
Dr. Hook & The Medicine Show	45
Doctor John	112
Bob Dylan	160
Eagles	60
El Chicano	181
Fifth Dimension	61
Roberta Flack	9, 94
Roberta Flack & Donny Hathaway	4
Flash	76

Fleetwood Mac	98
Flying Burrito Brothers	177
Four Tops	147
Tom Fogerty	187
Aretha Franklin	16, 71, 172
Free	69
Funkadelic	125
Goose Creek Symphony	167
Grand Funk Railroad	30
Grass Roots	107
Al Green	35
Arlo Guthrie	119
George Harrison & Friends	58
Freddie Hart	146
Donny Hathaway	18
Isaac Hayes	129
Jimi Hendrix	163
Hot Tuna	104
Humble Pie	42
Isley Brothers	180
Michael Jackson	110
Jackson 5	11, 121
James Gang	137
Jesus Christ, Superstar	139
Jethro Tull	2
Jo Jo Gunne	97
John & Yoko	90
Elton John	3, 75
Tom Jones	79
Joy of Cooking	174
Janis Joplin	5
John Kay	148
Eddie Kendricks	131
Kinks	149
Stan Kenton	191
Carole King	17, 95
Led Zeppelin	101
Jerry Lee Lewis	156
Ramsey Lewis	113
Gordon Lightfoot	122
Kenny Loggins w/Jim Messina	111
Looking Glass	186
Love Unlimited	151
Charlie McCoy	105
Don McLean	87
John McLaughlin	195
Mahavishnu Orch. w/John McLaughlin	115
Main Ingredient	185
Malo	90
Heary Mancini & Doc Severinsen	74
Mandrill	56
Mantovani	157
Al Martino	138
Johnny Mathis	77, 159
John Mayall	72
Zubin Mehta	182
Mountain	64
Mouth & Mac Neal	132
Anne Murray	162
Jim Nabors	158
Graham Nash & David Crosby	24
Peter Nero	191
Randy Newman	175

New Riders of the Purple Sage	38
Wayne Newton	78
Nilsdon	81
Carroll O'Connor	127
Original Cast	40
Godspell	40
Donny Osmond	7
Osmonds	23, 140
Partridge Family	143
Pink Floyd	85
Elvis Presley	96, 161
Billy Preston	34, 133
Procol Harum	8
Quicksilver	153
Raiders	171
Raspberries	169
Rolling Stones	1, 44
Royal Scots Dragoon Guards	62
Todd Rundgren	50
Carlos Santana & Buddy Miles	200
Santana	183
Sha Na Na	188
Savoy Brown	103
Paul Simon	73
Simon & Garfunkel	33
Frank Sinatra	98
Sonny & Cher	59
Soundtracks	99
Cabaret	99
A Clockwork Orange	102
Fiddler On The Roof	86
Godfather	21
Shaft	68
Staple Singers	41
Steppenwolf	61
Cat Stevens	57, 164
Stephen Stills	12
Stories	196
Stylistics	92
Supremes	54
Ten Years After	108
Joe Tex	26
B.J. Thomas	165
Lily Tomlin	114
Tower of Power	116
Uriah Heep	80
Sarah Vaughan & Michel Legrand	198
Bobby Vinton	154
War	32
Bob Weir	82
Andy Williams	39
Flip Wilson	67
Edgar Winter's White Trash	91
Wishbone Ash	178
Bill Withers	14
Bobby Womack	118
Stevie Wonder	22
Yes	55
Neil Young	15
Z.Z. Top	134

THE FIFTH ANNUAL

Billboard Radio Programming Forum

Aug. 17-19

Century Plaza Hotel, Los Angeles

The Forum is **the** annual meeting on radio programming. It is attended by program directors and general managers and radio station owners, as well as executives from the record industry. The objective is to take a concentrated look at what is happening in radio and foster progress in and between both aspects of what is mutually **an entertainment industry**. The Forum opens Thursday, August 17 at 12 noon and ends at 6:30 p.m. Friday's activities (18) begin at 9:30 a.m. and runs till all sessions are covered. Saturday (19) begins at 9:30 a.m. and runs up to 3 p.m. when at such time an awards luncheon will be held.

REGISTRATION FORM

Please register me for the **BILLBOARD RADIO PROGRAMMING FORUM**, August 17-19, Century Plaza Hotel, Los Angeles, Calif. (If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.)

Registration Fee: \$135.00 per person

Please enclose check and return registration form to:

**Radio Programming Forum
Suite 420 — 9000 Sunset Blvd., Los Angeles, Calif. 90069**

(Please Print)

NAME

TITLE

COMPANY

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STATE

ZIP

Complete refund will be made for cancellations received before August 10, 1972. After that date but prior to the opening of the Conference, a cancellation charge of \$50.00 will be made. After that, "no-shows" cannot be refunded.

Creditors Reorganize Natl. Tape Dist.

• Continued from page 10

examination of its physical assets, and an analysis of its relationship to James Talcott, Inc., a secured lender, and also to negotiate as quickly as possible a Plan of Arrangement that will be for the best interest of the creditors of this estate."

Petitioners designated Robert B. Chantz, of Chantz, Fleischman, Sugarman & Abrams, Chicago, and Bruce H. Bernstein, of Leibman,

Firm Established

• Continued from page 10

lass. Anthony said Jeffrey was signed three minutes after agreeing to a management pact.

He also is negotiating with Jim & Jesse to handle their syndicated television show, with Cutrer doing the narration.

Anthony said most of his writers are generally unknown to the industry, but have learned to specialize in this field of doing theme park work.

Arrangement for placing the albums in the parks was carried out through Anthony's past contacts. Working with him at Rim Rock was George Barnett, Jr.; at Daniel Boone, James Freeland; at Land of the Little People, Ed Cope; at Frontierland and Ghost Town, Austin Pendley; at Gold Rush, John Fox, and at Six Flags, Bryant Slaten. Several of these parks are owned by major conglomerates.

Williams, Bennett, Baird & Minnow, Chicago, to serve as co-counsel of the committee and Bernard Chaitman of Chicago-Midwest Credit Service Corp. to serve as secretary.

Original Chapter XI proceedings listed debtor as d/b/a National Tape & Record Sales, Inc. (Wis.); National Tape & Records of California; California Record Distributors; L. K. Enterprises, Inc.; National Tape & Record of Texas; B & K Distributing Company; Hitsville Inc.; National Tape & Record of Georgia; National Tape & Record of Wisconsin; Stereo South, Inc.; National Record & Tape of New Jersey; Galaxy of Sound Ind.

Indebtedness

Background of the move to reorganize under Chapter XI includes an application made May 2, 1972 to issue certificates of indebtedness. The application states NTD has approximately 1,500 stockholders. In addition to the cash available from retail sales, which the application states amounts to around \$15,000 a week, the debtor sought an additional \$40,000 immediately plus a series of certificates.

The application states further that on July 20, 1971, NTD entered into a final agreement with James Talcott, Inc. "A participation under said security agreement has been granted by Talcott to NMC Corp. The aggregate amount owing to Talcott and NMC under said security agreements aggregates approximately \$1,200,000."

The application further stated: "The value of the collateral in which Talcott and NMC assert a security interest of the aforesaid \$1,200,000 owing to them collectively, exceeds a book value of approximately \$7,000,000 and an estimated market value of not less than \$5,000,000."

In an order seeking leave to operate NTD May 15, 1972, the court authorized certain expenses including the salaries of four officers of NTD: Matthew Betley, as chief executive officer, \$950 per week plus car expenses; James Tiedjens, chairman of the board in charge of Galaxy of Sound, Inc. and retail activities, \$950 per week plus car expenses; Harold Komisar, vice president in charge of marketing \$580 per week plus car expenses; Dale Berman, financial consultant acting as chief financial officer \$1,000 per week not to exceed \$10,000 in aggregate including expenses. The schedule was stated to be in effect until further order of the court.

A summary of assets and liabilities as of Jan. 31, 1972, also part of the NTD file here, lists total assets at \$11,011,509 and total liabilities at \$11,011,509.

NARM Spearheads Drive To Help Flood Victims

• Continued from page 1

take into account the extent of damage and loss, whether the business was insured, whether the damaged premises would qualify for Federal aid.

In some instances, Malamud said, entire businesses have been wiped out. In other cases, album covers only have been damaged.

Retailers Listed

A sampling of Pennsylvania retailers who have sustained varying degrees of damage include such operations as: Fowler, Dick and Walker, Wilkes-Barre; The Book and Card Mart, Wilkes-Barre; Joe Nardone's, Kingston; Keystone Discount, Columbia; Frank Brothers, Millersburg; Ray Minium's Record Store, Lewisburg, and many more. Retailers in other states have been similarly affected.

Malamud made it clear that the plan will not involve any cash contributions; rather, it will involve replenishing of inventories and replacement of fixtures, easier credit arrangements, etc.

"Branch men will see to it that claims are bona fide," he said, adding, "Our own industry should

aid its own people. . . . In our talks with manufacturers we have thus far found complete agreement with this point of view." The members of the NARM manufacturers advisory committee who have been consulted include Bruce Lundvall, Columbia; Mort Hoffman, RCA; Bob Fead, A&M; Lou Simon, Mercury Joel Friedman, WEA; Herb Goldfarb, London; Rick Frio, MCA; Joe Fields, Bud-dah; Irv Biegel, Bell; Al Bell, Stax; Brown Meggs, Capitol; and Mike Lipton, UA.

Oldies Come Back

• Continued from page 14

Ciro's, with options up to five years and he is hoping to be able to operate during the full week instead of only Fridays and Saturdays. Among the oldies artists performing or due to perform at Laboe's are Rosie and the Originals ("Angel Baby"), Ron Holden ("Love You So"), the Olympics ("Hully Gully," "Western Movies"), Jackie Lee ("The Duck") and Jesse Hill ("Ooo-Poo-Pa-Do").

'Q' Adds To P Copyright Problems

• Continued from page 1

rights, of which 306 were single 45's; 223 were LP's; 64 cassettes (no cartridges as yet); 3 open-reel tapes, and 9 piano rolls.

There are some really worrisome, risky practices creeping in, although most have now familiarized themselves with that crucial Feb. 15 date. Some are still confused about whether they are trying to copyright the music (which requires a Form E) or the recording or both on the submitted Form N, which is for recordings only.

Some record companies are sending in promotional demo recordings for the required "best edition" copies to accompany the application. Some are putting the new copyright symbol (P) on both sides of a record, when only one side is being copyrighted. Some are leaving the Copyright Office in doubt about the identity of persons named in the form, when different names appear on the record label. Some send an advance single from an LP or movie soundtrack without clear identification. And finally, some who are updating older recordings with new material, are attaching extra sheets of paper to the form—which can't be accepted.

Demo Disks

About those demo records for deposit copies, Mrs. Keziah said the Examining Division will accept these and register the claim at a record company's insistence (and some have insisted). But there is a lurking danger, because the strict interpretation of the copyright law requires deposit copies to have no strings or limitations, and to represent the copies being made for sale and release to the public. Also, demo records are often not "best" copies required.

The deejay demo copies are marked "Not for sale," which runs

counter to the law's requirement of no restrictions on the use of a work released for publication under copyright. On Copyright Office advice, some companies have sent in new recordings, and revised applications to show date of release to distributors for sale, with no limiting notice. But others have insisted that the promotional copies constitute "proper publication." The Copyright Office has warned that court cases have sometimes gone against claim of publication when it was limited in any way.

The Copyright Office bends over backwards to accept registry and grant the copyright protection for the new records, and so a number of records with labels bearing the copyright (P) on both sides have been allowed, although only one side has the copyrighted recording. In some cases it has been a printer's error.

However, Copyright Office counsel Abraham Goldman warns against the tendency shown by some companies "to put the protective symbol on everything." A continuing or flagrant misuse of the symbol will get the company in trouble. (He noted that some English recordings may bear the same symbol, indicating membership in a convention to protect recordings from piracy—but the U.K. record does not own an American copyright in the recording.)

No Foreign Requests

Incidentally, no foreign works had applied for copyright protection as of this writing. Foreign works also would have to be mastered and released for public distribution on or after Feb. 15, 1972 and bear notice to that effect, to be eligible for copyright protection here, just like domestic recordings. When licensed to an American firm, an older foreign recording, like its American counterpart, would have to base a claim on new material or substantial revision, or an all-new version recorded here on or after Feb. 15.

Some major record manufacturers have not yet submitted any recording copyright applications, as yet, the Examining Division noted with some surprise, but no comment. Copyright Office counsel Goldman said some of the companies are a little slow in working out procedures—but if they wait too long, he added, they could be involved in costly suits to establish copyright.

Another new problem involves the multi-media kit for educational or commercial use. Most of these are customarily filed as a publication package under the old coverall Form A. But if there is any recording involved, such as narration on disk or tape, a Form N must be

filled out to cover the recording copyright, to bring the sound segment under protection.

Other Common Errors

A number of other errors made concern the lack of identification of some of the names given on the notice. The copyright "Claimant" who should be named on line one of the Form N, is sometimes not even mentioned. If this is left blank, the Copyright Office will assume that the name or entity on the record label is the owner, and register the claim. But they'd really like to know: it is safer to explain abbreviations or surnames that can grow vague with the years. "Relate the name on the notice to the name or names on the record label, to be safe," the Examining Division advises.

The line (4) on the form calling for "Author of this Sound Recording" should list all those claiming, by contract or other arrangement with the claimant, the authorship of the creative element. This would be the performing artist, the group, possibly the arranger and/or the mixer. The "author" of the sound recording (not to be confused with the author of the copyrighted music who would be named on Form E) may also own it, and be the "claimant."

Counsel Goldman sees a trend toward more ownership of record copyrights by performers, artists or group, just as many songwriters now own their own copyrights rather than giving ownership to a publisher. Also, some "authors" of recordings are contracting to let a record company own the copyright for the first 28 year term—and letting it revert to the performer for the second term.

About the "advance" singles, Examining Division chief Mrs. Keziah said they come in with no other notation than that they are from Album X or movie soundtrack Y, and the parent work has not yet been released. The Copyright Office cannot accept an "advance" date for registering an LP in this manner. The office has to have an application showing that distribution of the LP itself has taken place, to fulfill the requirement of registry and public release.

Finally, there is the natural tendency of applicants reporting new matter on recordings, or other revision to attach extra sheets to accommodate the information. The Copyright Office can't accept these—all of the information must be squeezed on the form (Line 6) for filing and binding reasons, and to avoid possible loss of information. Mrs. Keziah suggests using hand-lettering, very small, and she said they hope to provide more lines for this information on future forms.

Executive Turntable

• Continued from page 4

Fred Marks has become vice president of Fantasy International Ltd. He will be headquartered in London and will direct overseas activities of Fantasy/Galaxy/Prestige Records and Fantasy Films. Prior to his appointment to Fantasy, Marks was managing director of Philips Records, England. . . . **George Hocutt**, formerly general manager of California Record Distributors, has been named general manager of Rare Record Distributing Co., Glendale, Calif. . . . **Mike Davenport** has joined Concert Express, recently formed Los Angeles firm headed by **Bob Eubanks**. Davenport previously operated his own concert promotion company, Merlin Co. . . . **Tom Seaman** is resigning from his position as director of purchasing, sales and merchandising for Record Hunter Stores, effective at the end of August. He will announce his future plans shortly.

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Leon A. Wortman, former manager of corporate marketing services for Ampex Corp., has been appointed to the newly created position of manager of distribution planning and national accounts for the firm's audio-video systems division. He will be responsible for distributor sales planning and national accounts sales of Ampex closed circuit television and professional audio equipment. . . . **Don Bekemeier** has been named product manager for General Electric tape products, and **John W. Dineen** has been designated product manager for GE Youth Electronics and portable phonographs. Bekemeier was formerly product planner for tape recorders, portable phonographs and GE products. Dineen was manager of sales planning for GE and portable tape and phonographs. . . . **Bill Evans** has been elected vice president of Cartridge Control Corp., Atlanta, by the board of directors. He was formerly general manager of the firm.

★ ★ ★

Richard Davis has been appointed director of promotions for Mempro Inc., one of the South's largest music service companies. For seven years, Davis worked in public relations for Elvis Presley, and was his personal aide. He will now do record promotion and public relations projects. . . . **Dickson Ward**, head of the West Coast division of the Videotape Production Association, has been elected to the V.P.A. board of directors. Ward is president of Ward Tape Unlimited. . . . **Joe Dailey** has been named sales manager for records for Olympic Litho Corp. in Brooklyn, N.Y. . . . **Hugh Hole** has been appointed director of sales for Vidtronics Co. Inc. For the past four years, Hole has been executive assistant to company president **Joseph E. Bluth**, as manager of general services. . . . **Lewis Goldman** has joined Cassette Casting Inc. as director of graphic productions. He most recently completed a major layout of the new Fellini feature "Fellini Roma" for Show Magazine.

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George R. Jones, vice president of manufacturing and engineering of Capitol Records has resigned. Jones is currently

2 ACCESSORY CO.s IN DRIVE

NEW YORK—At press time it was learned that Bob Borchardt of Recoton and Gordon Freedman of Artkraft, key executives in the accessories and fixtures fields, entered the all-industry drive to aid flood-stricken retailers. Each has undertaken to contact others in the field, with a view towards replenishing dealers' stocks at cost. Earlier, NARM, which spearheaded the drive, had already secured agreement from members of the manufacturers' advisory committee (see separate story).

John Lennon/ Yoko Ono
Plastic Ono Band
With Elephant's Memory

"Some Time in New York City"



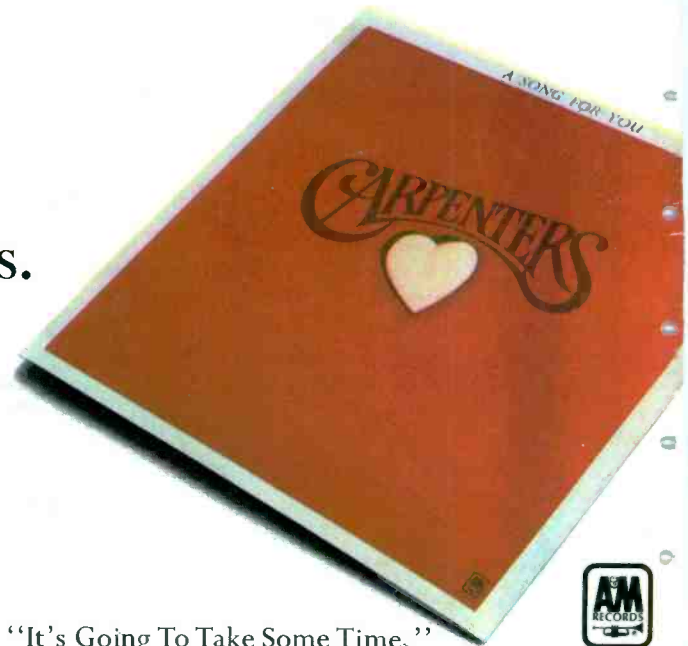

Apple Records

"The People's Album"
—Melody Maker





A SONG FOR YOU from us.



A new album. SP 3511. Produced by Jack Daugherty. Includes the hit singles, "Hurting Each Other" and "It's Going To Take Some Time."

