

# Billboard

## MCA Drops Vocalion, Decca, Kapp and Uni

By CLAUDE HALL

LOS ANGELES—Decca Records, one of the world's oldest and a major country music label; the Uni label, the Kapp label, and the budget line Vocalion are biting the dust. Mike Maitland, president of MCA Records, the parent firm, launched the MCA label a few weeks ago in the U.S. with product by Elton John and Neil Diamond, among others. The MCA label had already become an important factor elsewhere in the world.

As of March 1, all new product worldwide will be on MCA Records except for catalog and reissues. Coral Records, once a major price line with such artists as Teresa Brewer, will become the new budget label and feature both medium and low price material.

The major reason for consolidating the labels, Maitland said, was "because we don't own the names such as Decca around the world and we're definitely in a worldwide business." A new logo, focusing on a rainbow, has been designed for the MCA label. And an entirely new numbering system has also been installed for MCA product.

Another reason for the consolidation, Maitland said, was that "even within the record industry, the MCA concept was not understood. Record producers often thought that if they got turned down on a master by one of our labels, they could go to another one and get acceptance. They didn't understand that we were one company. I just didn't know how to beat that type of attitude. So, we set out to establish here the MCA label, which was already doing well overseas. We were a long time getting it done because we had a lot of stock on hand—labels, jackets, sleeves—and setting up the new numbering system also took a long time. But we've been planning this for six months.

Rick Frio, head of sales for  
*(Continued on page 74)*

## Oldie Artists to Get New Look Via Laboe

By BOB KIRSCH

LOS ANGELES—Original Sound Records, veteran oldies label, will resume recording of new material after a three-year hiatus using oldies acts but probably recording them under new names.

The firm will release product on a reactivated Now Records as well as under the parent name within the next six weeks, according to president Art Laboe. Much of the recording will be done live at Laboe's on the Strip club in Hollywood and remixed in the new studios above Laboe's headquarters.

"We may give the old acts new names," Laboe said, "because I don't feel it's always beneficial to a group to release a disk under a name that hasn't been seen in the

PITTSBURGH—According to a recent check of stores here the bootlegged and stolen product market here is so lucrative that many dealers have suffered upward of a 40 percent sales loss. While some have tried to contain the losses, others have been forced to either close or sell their operations.

Sam Shapiro, president of the 33-store National Record Mart chain, said that the problem is at its worst currently. He cited local radio spots offering "current" product at three and four LP's for

industry for a number of years. The same will hold true for oldies songs. We plan to streamline them to try to make them somewhat more modern."

Laboe said he also plans to sign at least one new group within the next few weeks, a group doing what he called "Latin rock, like Malo and Santana. We will also have some of the older groups doing new songs."

At his revamped studios, Laboe will be using Brian Ross as a staff producer, as well as company vice president Paul Politi. He will do some production himself. The firm will release only single disks at first in the area of new recording, and is planning release of Oldies  
*(Continued on page 74)*

## Trucks Service Latin Dealers

NEW YORK—Skyline Distributors here, in a novel approach to customer service, has two self-service trucks circulating throughout the city for on-the-spot Latin-dealer orders.

Skyline owner Bernie Block said that the trucks are equipped with racks for browsing, and often feature new product which the dealer otherwise might not have access to for two to three more days. He stated that the "movable distribution" service is geared to keep dealers as current as possible and to service those who, through either distance or work loads, cannot make regular stops to the warehouse. Block said that the majority  
*(Continued on page 10)*

## 7.7 Million Tapes Sold in U.K. in '72; 20% of Mart

By RICHARD ROBSON  
Staff Member, Music Week

LONDON—About 7.7 million cassettes and cartridges, worth at manufacturers' prices, approximately \$28.8 million, were sold in the U.K. last year. The figures were released this week by the British Tape Industry Association, which has been monitoring tape sales for the past 12 months. The association is the first organization to produce official statistics

on the size of the cassette and cartridge market.

With the total record market for 1972, including exports, expected to be worth again at manufacturers' prices about \$120 million (a final figure for the year has still to be computed by the Department of Trade and Industry), tape's share of the total music market, according to the BTIA figures, last year was at least a healthy 20 percent—rather more than was previously thought.

The full home sales figures which were compiled quarterly, were as follows:—first quarter—cassettes: 733,000, cartridges: 311,000; second quarter—cassettes: 1.04 million, cartridges: 616,000; third quarter—cassettes: 1.25 million, cartridges, 904,000.  
*(Continued on page 59)*

## Bootleggers Imperil Pittsburgh

By JIM MELANSON

\$10.00 as an example of the "almost runaway situation" locally.

Overall sales for the chain, during the last year, were up, according to Shapiro. But "they don't reflect the immediate problem in Pittsburgh proper," he said. One recourse he plans to take is to urge the sheriff of Allegheny County to confiscate bootlegged and stolen merchandise. He said that a local law provides for confiscation if a dealer cannot show the proper bills of purchase.

Shapiro stated that the "hot" product comes in from out-of-state, as well as from local sources. Another problem he noted is that dealers are able to exchange product on a liberal basis—therefore, any "hot" item is a potentially peak LP. He put a great deal of the blame on the "head shops" that have sprung up in the Oakland/Squirrel Hills area of the city.

### Advertising

National, in an effort to maintain its market, spends nearly 4 percent of a \$7 million annual gross on advertising. AM/FM radio spots, print ads and occasional television spots are utilized for promotion. Shapiro said that aside from special sales, the chain discounts merchandise at 20-25 percent from list. Each store has approximately \$75,000 in inventory, with \$15,000 of that figure in tapes.

In the Oakland area, Joe Anderson and Richard Low, co-owners of the Free People's Records Shop, stated that they have suffered a 30-40 percent loss in sales over the last year, with the "hot" market flourishing. They buy direct from the manufacturer and allow a wider discount on merchandise

than others; but still, according to the two, they "are fighting a losing battle."

Anderson said that "we have been approached any number of times with 'hot' product, in unlimited quantities, but that's not where we're at." He said that prices ranged from \$1.75 to \$2.25.

The store maintains a \$78,000 inventory, which is stored in the rear of the store—all of the browsing bins are filled with empty sleeves. Advertising is usually limited to ads in nearby campus newspapers. Both owners stated that, "we are going to hold on as long as possible, but it doesn't look good."

Another owner hit by the influx of "hot" product is Ernest Kuban, owner of the three-store Soundwave Records operation. The situation has been serious enough for Kuban to place his business up for sale.

Starting with one store in 1964, he expanded his business with the success of that outlet. According to Kuban, three years later he was operating three successful outlets. Now, though, the "hot" market has taken its toll. He also stated that he had been approached with merchandise at \$1.75—again in unlimited quantities. Sales for the chain have been down nearly 20 percent.

**Duke Ellington:**  
**A Man For All People**

see page 14

## Peace Spawns Singles Rash

By ELIOT TIEGEL

LOS ANGELES — The signing of a cease fire ending America's 12-year involvement in the Vietnam war has sparked a number of peace songs.

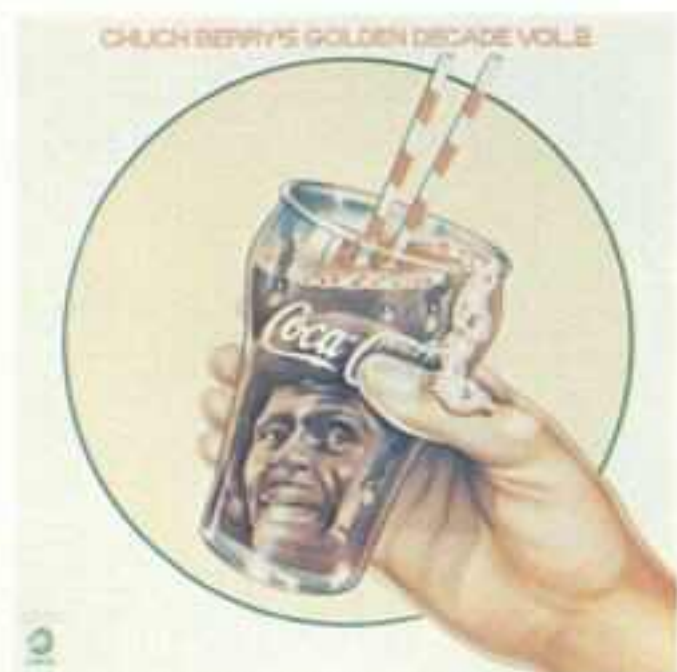
United Artists and Ranwood are the first name companies issuing songs reflecting hope for tomorrow and thanks for today. UA discovered a song, "Thank God The War Is Over," in an old Dave Pell Singers LP and released the disk a few days after the cease fire was signed in Paris on Saturday (27). Ranwood's single features Bobby G. Griffith with "Peace," a ballad with an optimistic outlook for the world.

Pell, incidentally, is no longer with UA. He is now an executive with radio station KIIS locally.

A small label in Columbia, S.C., Metro-Sig, "The Heroes Are Home," by Robert Baker, takes the tack that military personnel are heroes.

While this single thanks the soldiers for "fighting a good fight," a country label, Ace Of Cups, goes with still another philosophy: "Thank You Mr. President," by vocalist Bobby Lewis.

Advertisement



CHUCK BERRY'S GOLDEN DECADE VOL. 2—2CH 60023



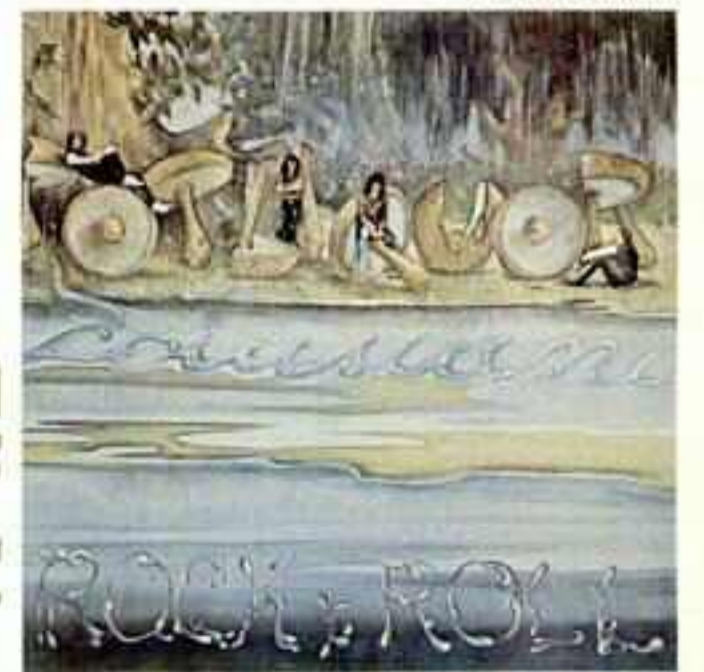
WALRUS—JLS 3051

**Help yourself to  
1 Golden Decade,  
1 Walrus...**

**and a  
whole lot of  
Potliquor.**



Chess/Janus Records, A Division of IRT Corporation, 1301 Avenue of the Americas, New York, N.Y. 10019. Also Available on IRT 8-Track Tapes and Cassettes.



POT LIQUOR—LOUISIANA ROCK & ROLL—JLS 3036



**Wilson Pickett.**

On RCA.

His first single:  
"Mr. Magic Man."

74-0898

**RCA** Records and Tapes

Copyrighted material

www.americanradiohistory.com

# Federal Judge Fines Unlicensed Duplicator \$1 Per Infringement: Spies Must Pay \$176,592 to 37

NEW YORK—A Federal Court Judge in Chicago has levied fines of more than \$176,592 in royalties, damages and attorney's fees against Gary Spies, Chicago-based manufacturer of illegally duplicated recordings under the "Tape-A-Tape" label.

Judge Edwin A. Robson, acting on the report of a Special Master appointed by the court, to ascertain damages following entry of a summary judgment of liability, ruled in favor of 37 publishers associated with the Harry Fox Agency.

Significant factor in the case was that the plaintiffs, through their legal representatives, Abeles & Clark, and the court, were able to establish the number of infringing copies of each copyrighted musical work.

As a result, Judge Robson ruled that the plaintiffs were entitled to recover the sum of \$160,992.98 as profits and damages for the defendant's infringements.

Robson continued, "In computing the award of profits made from recordings serving to reproduce, mechanically, more than one of plaintiffs' copyrighted musical compositions, the sum of \$1 has been equally apportioned to each plaintiffs' copyrighted musical compositions reproduced thereby.

The breakdown of plaintiffs, copyrighted works, infringing copies, profits and statutory damages are as follows:

PLAINTIFF:	COPYRIGHTED WORK	INFRING'G COPY	PROFITS	DAMAGES
Colgems Music	"Casino Royale"	3,000	\$429	\$3,000
Miller Music	"The Look of Love"	3,000	\$429	\$3,000
Metro-Goldwyn Mayer	"Love Theme From The Sandpiper"	—	—	—
Miller Music	"The Shadow of Your Smile"	—	—	—
Edizioni Curci	"Piano"	3,000	\$429	\$3,000
Screen Gems-Columbia Music	"Softly As I Leave You"	3,000	\$429	\$3,000
Rivers Music Co.	"I Am A Believer"	2,000	\$500	\$2,000
Big Seven Music	"I Love How You Love Me"	1,750	\$437	\$1,750
Arc Music	"By The Time I Get to Phoenix"	1,750	\$350	\$1,750
Four Star Music	"Crimson & Clover"	2,250	\$1,125	\$2,250
Essex Music	"Susie-Q"	1,500	\$249	\$1,500
Vogue Music	"Shame, Shame"	3,800	\$950	\$3,800
Russell-Cason	"Those Were The Days"	3,800	\$950	\$3,800
Viva Music	"Goin' Out Of My Head"	3,500	\$583.33	\$3,500
" "	"Little Green Apples"	3,750	\$599	\$3,250
" "	"Over You"	1,500	\$249	\$1,500
" "	"Young Girl"	3,500	\$583.33	\$3,500
" "	"My Special Angel"	1,500	\$249	\$1,500

(Continued on page 74)

## Phonogram—Mkt. Focus on Racks, Chains

CHICAGO—Phonogram, Inc. regional marketing staffers will for the first time work with national rack and chain accounts on a continuity basis and not be bound by the geographic perimeters implied by their titles as when the firm was called Mercury Records Productions.

Jules Abramson, sales manager, explained that the new concentrated responsibilities is not limited to racks and chains but includes the strong dealers, or what he calls "indicator accounts," as well as Phonogram's independent distributor network.

The new continuity means that Frank Peters, newly appointed Midwest marketing manager, will now work with all Handleman Co. branches out of his Detroit home base. Heretofore, a man in Peters' capacity would have limited his

(Continued on page 6)

## Playboy Sets Talent Roster

LOS ANGELES—Playboy Records chief Larry Cohn has just returned from a nationwide series of meetings with the label's independent distributors, introducing the first multiple album release since he took the helm in July.

Fifteen artists are now signed to Playboy, only two of them holdovers from the original roster of the label. The new four LP release includes two soul artists, Sam Russel and Sharon Cash, also Brownstone featuring Barbara Lopez and Chicago poet-singer Laurie Kaye Cohen. Playboy will average some 3-4 monthly releases from now on, Cohn said.

Playboy will be releasing jazz artists as well as pop fare. First jazz artist signed to the label is Pete Robinson, 22-year-old keyboard player.

Cohn is going to Europe to sign licensees in England, France and Italy. He said that coverage in these nations will complete arrangements for simultaneous overseas release.

## BARNABY'S 2 ONE-SIDED LP'S

LOS ANGELES—Barnaby Records is breaking an album into two one-sided disks for its "Sand" group. Ken Mansfield, the label president, feels the two disks allow for continuous play since there is no time spent turning the record over. Barnaby will promote the act as "flowing sand," working with Music Marketing International, an independent promotion/marketing firm. MGM distributes the Barnaby line.

# Stax \$250G WATTSTAX LP Promotion Aims to Break Movie

By NAT FREEDLAND

LOS ANGELES—"WATTSTAX," the film and two-disk album of last August's all-Stax benefit shows which drew over 70,000 to the Coliseum here, is aimed at another goal as well as maximum penetration of the black audience. According to Larry Shaw, Stax vice-president for advertising and creative direction, "WATTSTAX" is the company's spearhead for the young white market of middle America. This majority audience has been made more accessible to Stax-Volt product, due to the

Memphis label's recent distribution deal with Columbia, Shaw said.

"We believe we can saturate our potential market faster with the albums than the film," said Shaw, explaining a \$250,000 promotional budget set by Stax for the LP alone. "Our radio spots and print ads for the album will refer to the movie. And then all the movie advertising will refer back to the music. Al Bell produced a line-up of different radio spots. Eight spots featured one or another of our concert headliners and the ninth

combines overall highlights. The spots are in both 30-second and 60-second versions."

### 200 DJ Premieres

One of the first promotions in the campaign was a quartet of regional screenings of the film for some 200 disk jockeys, and programmers in soul, progressive and Top 40 radio. Broadcaster personalities were flown in for screenings in New York, Chicago, Atlanta and Los Angeles. The shows were held on Sundays, when most key radio personnel are not locked into their stations.

The album campaign budget includes radio buys on soul stations first, with FM underground outlets in second priority and Top 40 third. Actual station concentration varies with individual markets. Print advertising is unusually heavy in college newspapers as well as major metropolitan dailies and black community publications. Billboards are set for the top markets and bus posters in several cities also.

Some 50 soul stations will be broadcasting during February the four-hour edited tape of the entire "WATTSTAX" concert first played over XPRS-AM in Los Angeles last Labor Day weekend.

Theaters for the film have been chosen in each first-run city at locations equally central to black and young white audiences.

Stax is being advised in marketing "WATTSTAX" nationally by black merchandising consultants who have previously worked to Stax products or on black films such as "Shaft" or "Sweet Sweetback." Included are Communicon, Chicago.

(Continued on page 13)

## Col, Radio City in Classical Concert

NEW YORK—Columbia Records will present on March 2 at midnight the first classical concert ever to be held at Radio City Music Hall.

Artists featured will be E. Power Biggs, Anthony Newman, the "Monsters" (16 pianists led by Eugene List), and possibly Walter Carlos. The concert will be simulcast on WQXR.

NASHVILLE—The names of Gilbert O'Sullivan, Helen Reddy, Loretta Lynn and Rod McKuen have been added to the list of performers and presenters set to appear at the 15th Annual Grammy Awards Show here March 3.

O'Sullivan and Miss Reddy will perform, while Miss Lynn and McKuen will be presenters. Additional names will be announced as plans are finalized. They will appear with host Andy Williams in the 90-minute live telecast originating from the Tennessee Theater at 10:00 p.m., EST.

Wesley Rose, national president of NARAS, said this year's show would include several innovations, including a tribute to the national academy by Johnny Cash.

Other NARAS chapters also have announced their planned activities, ranging from nominee parties in New York and Chicago in late February to banquets here and in Los Angeles, in conjunction with the life show.

The New York chapter plans a banquet at the Americana Hotel Feb. 27 to honor nominees. Chicago will carry out the same function the night before at the Hyatt House. Most members of the Atlanta chapter plan to attend the

live show here. Twelve grammy presentations will be made on the CBS 90-minute show, while the others will be presented at banquet ceremonies. In Los Angeles, the banquet will precede the telecast because it will be carried on a delayed basis. Here the show will be followed by a Southern-style champagne breakfast at which the non-TV awards will be given.

## Famous Music Country Meet

NEW YORK—A Country Music Symposium, to aid radio station WHN in its transition to country music, was hosted here by Famous Music Jan. 30, according to Charlie Johnson, director, product planning and development, at Famous.

Topics covered in the symposium included the trends in country music; the merchandising of country music; the presentation of country to advertisers; the different ways that labels could cooperate with WHN; and the ways artists could promote the station both on and off the air.

Participating in the symposium were Tony Martell, president of Famous; Carmen LaRosa, director of sales, Famous; Andy Miele, director of marketing, Famous; Larry Baunach, vice president of sales and promotion, Dot Records; Tommy Overstreet, Dot artist; Gene Ferguson, national promotion director, country, Columbia Records; Bill Williams, national promotion director, country, Epic Records; Tom McEntee, national promotion director, country, ABC-Dunhill; Tex Davis, national promotion director, country, Monument Records; John Van Buren Sullivan, president, WHN; Allen Hotlen, program director; Bob Russo, assistant program director, and Corrine Baldassano, music director.

## ASCAP Marks Blake's Birthday

NEW YORK—Ragtime pianist and composer Eubie Blake will be feted by ASCAP on Wednesday (7) on the occasion of his 90th birthday. Blake, who wrote "Memories of You" and "I'm Just Wild About Harry," among others, will be present at a luncheon given by the Society.

ASCAP has previously honored Blake and his collaborator, Noble Sissle, in 1965 on the 50th anniversary of their partnership. In 1971 Blake was elected to the Songwriters Hall of Fame.

## SRO ONLY AT NARM PARLEY

NEW YORK—The NARM convention, slated Feb. 23 at the Century Plaza Hotel, Los Angeles, has put up a Standing Room Only sign, a week before the official closing registration date.

Person-to-person conference schedules have been allotted on a first-come, first-served basis. The last group of registrants to the parley have made hotel reservations elsewhere in the area. Nineteen new NARM members will participate in the convention.

More Late News See Page 74

# L.A. Raid Results in 50-Count Indictment for Tape Duplicator

LOS ANGELES — The Los Angeles City Attorney's office has filed a 50-count indictment against Arpad Joseph Loecsey, also known as Art Goldman and Jerry Schwartz, involving alleged tape piracy.

Four major manufacturers, Warner Bros., RCA, MCA and A&M were named as victims in the complaint. The complaint comes after a raid Jan. 22 at Superior Audio Distributors, 4138 Eagle Rock Blvd., Eagle Rock by

the Los Angeles Police Dept. and the FBI. (Billboard, Feb. 3.)

Loecsey was charged with 50 counts of violation of Section 653 h (a) (1) of the Los Angeles Penal Code. Conviction could carry six months imprisonment and/or a \$500 fine per count. The charge is that Loecsey "willfully and unlawfully" transferred and caused to be transferred sounds recorded on a record or tape with intent or cause to sell the tape.

Fifty songs from the four firms named in the complaint are listed. According to a spokesman from the City Attorney's office, 50 tunes were singled out "probably because they show significant volume and are representative of the material taken and the scope of the operation." Approximately 75,000 tapes and 33 machines used for alleged duplication were seized.

## AGAC Collects \$2.9 Mil in 1972; Membership 2,800

NEW YORK—Under the royalty collection plan, members of the American Guild of Authors and Composers (AGAC) received a total of \$2,920,000 for 1972. There was also a membership increase of 143 during the year, bringing AGAC membership to 2,800.

This was announced at the annual meeting held at the Princeton Club, where Ervin Drake, composer and lyricist was elected the new AGAC president, succeeding Edward Eliscu.

Eliscu told the meeting: "Beginning last year we instituted a new system of dues payment under which members are classified according to royalty collections of the previous year. . . . pay as you earn."

Eliscu also pointed out that at three meetings of the Conference of Societies of Authors and Composers (SISAC) it was declared that there should be fair payment when a lyric was used anywhere in the world. He said: "In 1970 we first called attention to the fact that these secondary lyric writers, those who write lyrics in English for foreign tunes, were

not being paid for the use of their work in any territory other than that controlled by the sub publisher involved. Regrettably, in spite of AGAC prodding, the CISAC statement of intention has not been universally implemented."

Referring to the "Age of the Four C's—cassettes, computers, conglomerates and cable TV—Eliscu commented: "AGAC must be prepared to service long range benefits for short sighted illusions. He must be armed with the Fifth C—contract."

AGAC council members elected included

East Council: Alex Kramer, Sheldon Harnick, Ervin Drake, Leonard Whitcup (alternative members) Guy Wood, Fred Norman, Will Holt, Clyde Otis, Charles Singleton, Robert Brittan.

West Council: John Green, Ray Evans (alternative members) Neal Hefti, Bernie Wayne, Don Raye.

Officers elected were Sheila Davis, treasurer, Donald Kahn, assistant treasurer-secretary, Sheldon Harnick, treasurer, Lewis Spence, second vice president; Leonard Whitcup, first vice president, Alex Kramer, executive vice president.

## General Record Corp. Covering All Bases

ATLANTA — General Record Corporation, an all-encompassing musical firm here, has expanded in a few short months into all areas of music, including recording studio, publishing firms, booking agency, movies and tape.

Just opening is Sound Pit, a full "Q" 24-track mixing and recording complex with 32-track mix-down capability. In addition, there is a 16-track demo studio, also used for overdubbing.

The firm already has four labels going: Aware, Act I, L&W and Rham. Publishing companies include Grapevine (ASCAP), Bold Lad (BMI), Act I (BMI), Blue Surf (BMI), and MGT (ASCAP).

It has formed National Entertainment Associates, which is booking not only those acts under contract to the record labels, but others as well.

The man behind all this is George Thevis, millionaire industrialist involved in 105 corporations of various sorts, who is taking an active part in running the overall operation.

Thevis has completely built the new studio and additional property alongside for expansion. Eventually the entire operation will be handled from the centralized location.

Profile Film Productions, Inc., a subsidiary of GRC, currently has two movies shooting. Sammy

Johns, who has a featured role in one, "The Last Stop," will release an album which will include the soundtrack. The movie also will feature Troy Donahue.

Roy Calloway, who is producing 5 of the artists, is director of A&R operations for the company, and heads the publishing division. Other major officials are Jim Riggins, handling national promotion; Wendell Parker, national sales manager, and Ken Laxton, studio manager.

### Label's Roster

Aware is a predominantly black label at present and includes Ripple and the Steppers. It will expand to include Top 40. Act I, of which Calloway is president, has acts under contract such as Sammy Johns, the Rhodes Brothers and others. Rham has Loleatta Holloway. The L&M label, predominantly country, includes Jerry Silver, Heartwood, Lou Childre, Jr., and Warehouse.

The booking firm, run by Frank Joiner, handles acts such as Mother's Finest in addition to the artists under contract. These acts are High Voltage, Smoke Rise, Hooker, Threshold, Hammer, King Hannibal, Judy Green, Barbara Mason, Mountain Fever, Herb Reed & the Years Best, Buffalo Bob Smith, and Dennis Yost & The Classics IV, as well as those already mentioned under contract.

## NMC to Mark U.S. Birth

NEW YORK—The National Music Council will utilize the musical resources of its 60 affiliates around the country, in its celebration plans for the 200th anniversary of the U.S., according to Leonard Feist, the Council's president.

The program for the bicentennial is being developed around the theme, "Landmarks of American Music" and, according to Feist, working committees have already been formed and goals set in all areas.

Plans for the NMC's involve-

ment in the bicentennial celebrations were spelled out to the Council by Feist in his annual State of the Council address delivered recently at the Library for the Performing Arts, Lincoln Center.

Feist also called on his audience for an overall assessment of the organization, stressing that it had a fundamental and irreplaceable role in American music. NMC is comprised of over 60 member organizations, representing a combined membership of more than 1.5 million people from every facet of the music industry.

# Executive Turntable



WYNSHAW



FARR

At Columbia Records, David Wynshaw has been promoted to senior director, special marketing projects. Reporting to Bruce Lundvall, vice president, marketing, Wynshaw will be responsible for the planning and supervision of company conventions, concerts, television ventures and other marketing projects. In addition, he will continue to supervise artist relations activities for the label's country, classical and middle-of-the-road artists. Most recently he was director of artist relations and special events. . . . Freddie Munao, general manager for the Larry Page Group in the U.S. and Canada, has resigned his post over policy differences. While with the Page Group, he acted as liaison with Bell Records and Mercury Records in the U.S. and with Capitol Records of Canada for Penny Farthing Records of England. He will announce future plans shortly. . . . Wornall F. Farr has been named vice president, marketing, at Polygram Corp. He will be responsible for developing sales distribution plans and implementing over-all distribution and marketing policies. He will also help guide the marketing policies of Polygram's operating companies: Chappell Music, MGM Records, Phonogram Records, and Polydor Records. Farr joins Polygram following 10 years with CBS Records, where he, most recently, was vice president, marketing.

★ ★ ★

Steve Holden has been appointed writer and photo editor, press information department, for RCA Records. Prior to joining the label, he was senior arts editor for the Encyclopedia International, by Grolier. . . . Robert R. Owen has been appointed executive vice president of AKAI America, Ltd. Owen, formerly vice president and general manager, instrumental division, Ampex, replaces E.L. Oesterle, who has retired. . . . Chuck Fly has been named director of promotions at GSF Records. Also at GSF, Ron Granger has been named director, West Coast promotions. . . . Don Zimmerman has been appointed divisional vice president and national sales manager at Capitol Records. Zimmerman, who joined the firm in 1965 and was most recently national accounts manager, replaces Marvin Beisel, who has resigned. Beisel plans to remain in the business. Also at Capitol, Mickey Diage has been named advertising manager of the house shop. She will be responsible for media placement and research and for overseeing traffic, production and advertising for the firm's ninth floor clients, including Capitol, Apple, Island, and Shelter Records. She was previously media supervisor. . . . Keyvan Mokhtarian has been named technical director for the International Tape Assn. He was formerly manager of design and engineering for the Ampex Music Div. . . . Donald Johnson has been named assistant marketing manager of Ampex Stereo Tapes. He will be responsible for all marketing functions in Elk Grove Village, Ill., AST's home base. He was formerly assistant controller for AST.



FINK



GOLDSTEIN

David Anderle has been named to the newly created post of director, talent development, at A&M Records. His Willow Productions unit has been with A&M for 2½ years. . . . Tige Andrews, co-star of the "Mod Squad" television series, has formed Tiger Productions and will sing on an LP with Sandy Matlovsky producing. . . . Jules Chaikin, independent musicians contractor, has been retained by A&M's Almo Productions as music supervisor for film scoring projects. . . . George Surdis, Jr. has been appointed credit manager of the WEA New York branch. Previously, he was with Columbia Records. . . . Dave Knight has left Metromedia Records' a&r directorship after 3½ years with the label. . . . Mitchell Fink has joined Warner Bros. Music Publishing and will be headquartered in New York. His duties will include channeling selected material to individual record producers and artists, as well as acquisition of new talent and promotion activities. Most recently, he was on the editorial staff on Record World.

★ ★ ★

Irwin Goldstein has been appointed national branch credit manager for London Records, Inc. Goldstein, who will be operating out of Boston, joined London in 1971 as administrative manager of London Records, New England Inc., the company's factory owned branch. Earlier, he was associated with London Records' independent distributors in Boston, Los Angeles, San Francisco, and

(Continued on page 74)

## Gold Awards

"For the Roses," Joni Mitchell's first album on Asylum Records, has been certified by the RIAA. . . . "I'd Love You To Want Me" by Lobo on the Bell-distributed Big Tree has been certified by the RIAA. On Bell itself, the albums "The Partridge Family at Home with Their Greatest Hits" by the Partridge Family featuring David Cassidy, "The Greatest Hits on Earth" by the Fifth Dimension and the original cast recording of "Godspell" have also been certified for sales of \$1 million.

★ ★ ★

Four Warner Bros. albums have been certified by the RIAA. Receiving gold disks were Seals and Crofts for "Summer Breeze," James Taylor for "One Man Dog," The Grateful Dead for their three record set, "Europe '72," and America for their album "Homecoming." . . . War has a gold album for "The World Is a Ghetto" on United Artists. . . . The Duane Allman Capricorn album "An Anthology" has been certified gold by the RIAA.

★ ★ ★

RCA has struck gold three times with Barry Nilsson's "Son of Schmilsson," John Denver's "Rocky Mountain High" and Jefferson Airplane's "Long John Silver" albums. . . . The RIAA has certified Bread's second and third Elektra albums, "On the Waters" and "Manna" respectively, as gold. This marks the group's fifth RIAA gold award.

## In This Issue

CAMPUS	38
CLASSICAL	42
COUNTRY	45
INTERNATIONAL	59
JUKEBOX PROGRAMMING	56
LATIN	10
MARKETPLACE	58
RADIO	34
SOUL	12
TALENT	26
TAPE/AUDIO/VIDEO	49
FEATURES	
Stock Market Quotations	8
Vox Jox	36
CHARTS	
Action Records	64
Best-Selling Soul Albums	12
Best-Selling Soul Singles	12
FM Action	43
Hits of the World	61
Hot Country Albums	46
Hot Country Singles	44
Hot 100	68
Latin	10
Top 40 Easy Listening	42
Top LP's	70, 72
RECORD REVIEWS	
Album Reviews	62, 64
Pick Singles & Radio Action	66

# Loudon Wainwright III is really making a big stink.

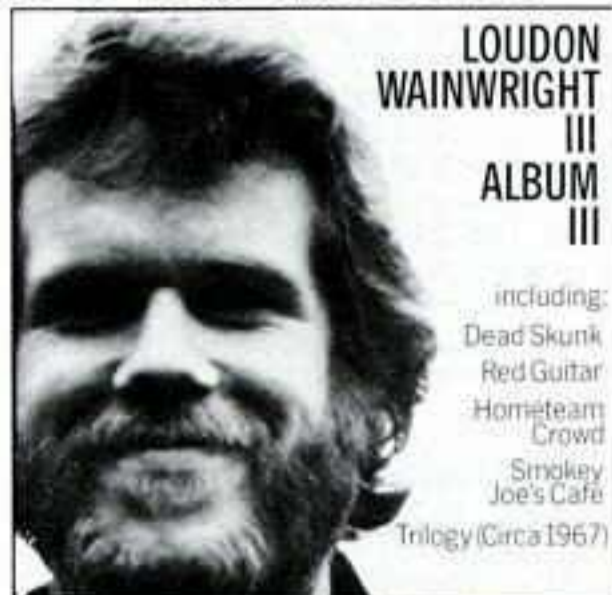


The New York Times in one issue called him “the most original talent to have turned up in the 70’s.”

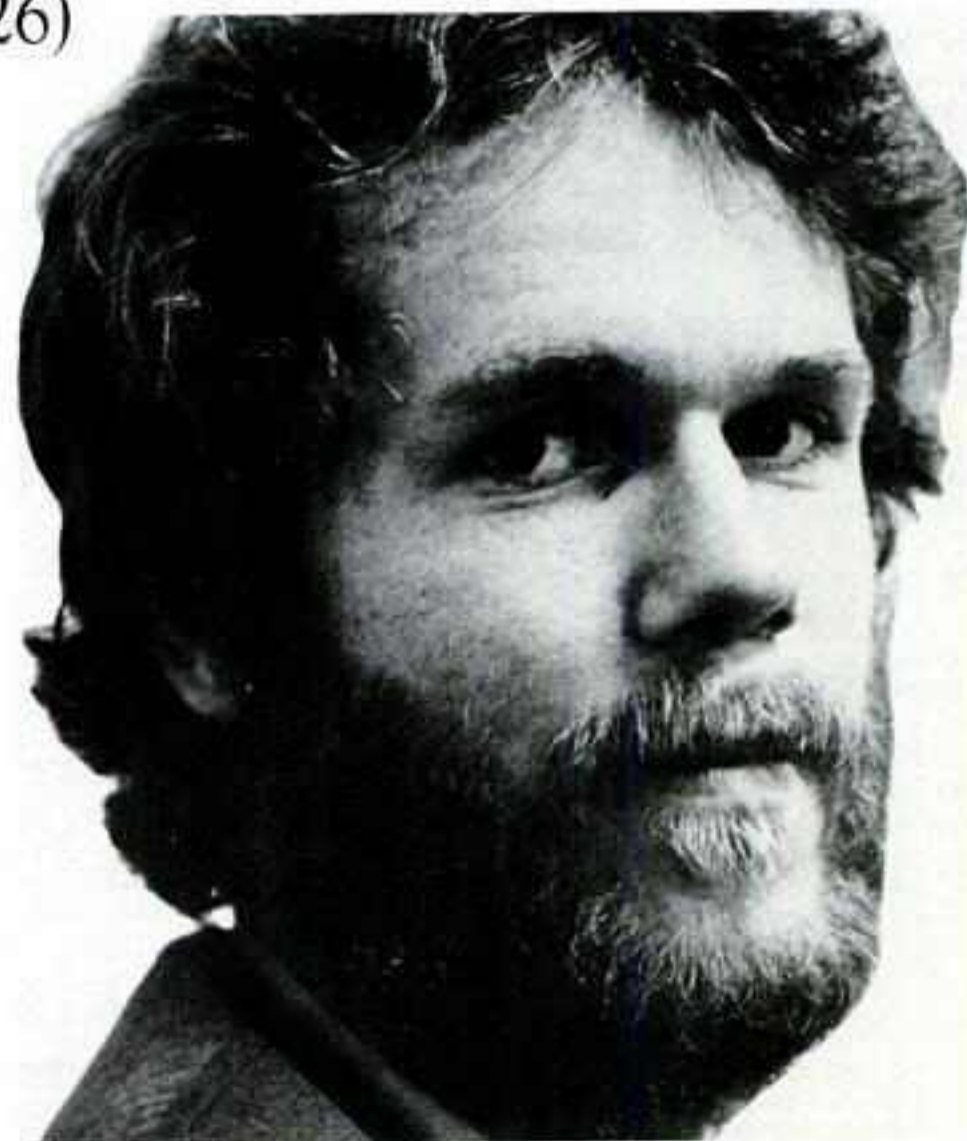
The New York Times came back in another issue to rave, “Wainwright’s music is an isolated case of magnificence, one every thinking person should hear.”

And now “Dead Skunk” (4-45726) is moving all over the air. A look at the charts shows that the whole country’s been getting wind of this smash from Loudon’s “Album III.”

It’s in the air, Loudon Wainwright is exploding all over the country.



KC 31462 Also available on tape



**On Columbia Records** 



KP5N-WAX-C8JH

Copyrighted material



Illustration: Al Parker



After 19 movies  
(14 with  
his brothers,  
5 without),  
3 years of the  
"You Bet Your Life"  
radio show,  
12 years of the  
"You Bet Your Life"  
television show,  
we'd like  
to introduce...  
**Groucho Marx  
Superstar**



The first single from  
this new recording  
sensation is **Show  
Me A Rose/Lydia  
The Tattooed Lady** (A&M 1412).

By popular demand  
from his A&M debut  
album, "An Evening  
With Groucho" (SP 3515)

Producer: Phil Ramone  
Executive Producer:  
Erin Fleming







# BOWIE U.S. TOUR II

NEW YORK CITY	FEB. 14	RADIO CITY MUSIC HALL
PHILADELPHIA	FEB. 16, 17, 18	THE TOWER THEATRE
NASHVILLE	FEB. 23	WAR MEMORIAL AUDITORIUM
MEMPHIS	FEB. 25, 26	ELLIS AUDITORIUM
DETROIT	MARCH 1	MASONIC AUDITORIUM
CHICAGO	MARCH 5	ARAGON BALLROOM
LOS ANGELES	MARCH 10	THE LONG BEACH ARENA

AND MORE DATES TO BE ANNOUNCED.

THE COLLECTED WORKS OF DAVID BOWIE ARE ON **NCA** Records and Tapes

## Musica Latina Into Own Distrib; LP's to Be Geared Geographically

By BOB KIRSCH

LOS ANGELES—Musica Latina, a retailer, one-stop, distributor, and rackjobber here, will nationally distribute its own record label, Latin International, and will release 50 LP's this year.

According to vice president Joe Garcia, the label will orient product geographically. "For example," he said, "product going to New York will be primarily Puerto Rican music while product for the Los Angeles area will be Mexican and Colombian, which is very popular now."

Garcia and his father started the label last May and have released 22 LP's at \$4.98 list. He will release almost double that this year because he is distributing his own product and "can reach broader markets." The firm records artists such as Hermes Nino and his Colombian Boys in L.A. and also records in other countries.

### Producer

The label also works with manufacturers in other countries in a plan which has Latin International producing for other labels and vice versa.

Besides the label activities, Musica Latina is involved in retailing here and in San Jose, as well as servicing California, Arizona and New Mexico through its distribution network and acting as a one-stop and rackjobber in California.

Referring to the Latin music scene here, Garcia said, "We do 70 to 80 percent of our business in pop or contemporary music. Most of it is Mexican in this area, but there is also interest in music from Colombia, Cuba and Guatemala. One thing you have to understand about Latins is that they

are very loyal to their home country. If they have a choice between Santana and a group that sounds like and is as good as Santana from their own country, they will choose the latter group."

Garcia also said Latin music buyers are much more likely than American buyers to wait for an LP and pass up a hit single. "They seem to like the artist, not just a particular song," he noted.

Talking about the Texas sound, Garcia pointed out, "That's a

strange market, but if the music isn't 'Tex Mex,' the people won't buy it."

### 200,000 Inventory

The L.A. retail outlet, located near the downtown area, carries an inventory of approximately 200,000 disks. Tape, both 8-track and cassette, is also plentiful, and Garcia said 8-track is still the big seller. Accessories are also handled. Display is in bins and on step-downs, mainly using empty

(Continued on page 13)

## Skyline Distrib Trucks Giving on Spot Service

• Continued from page 1

of his accounts purchase on a pick-up at the warehouse basis. He does offer deliveries to accounts who request it.

The warehouse, divided into three floors, with the ground level 100 percent Latin and the remaining space devoted to pop lines, utilizes 4,500 square feet of space to display and store nearly \$200,000 in Latin merchandise. Block stated that Skyline maintains a full-line of merchandise from all labels handled—selections include mono pieces that are still selling. Also, a complete catalog, listing nearly 4,000 selections, according to Block, is being prepared for dealer service. He said that the catalog will be shipped in approximately 30 days and will be free. The catalog will offer a merchandising program to interested retailers.

Block and Bob Hertzendorf, Skyline sales manager, both noted the uniqueness of the Latin market.

"Unlike the early r&b market, where you had white retailers handling black product," they said, "the Latin market is 99 percent Latin on the retail level. These are people who live and love the music—they don't just sell it." They also credited the Latin peddler, who replaces the American rack jobber in the Latin community, with much of the success in Latin sales. "The peddler," they continued, "buys from us and circulates product throughout the community in any number of retail operations. Again, it is the music of the people and the people of the community are involved with it in all levels."

### No Hype

Block also stated that one of the most important factors in dealing in the Latin market is frankness and honesty. "Latins don't like to be sold," he continued, "they like to come in and browse and listen. True, it's a business for them, but they'll only deal with you on a personal level." He said Latin dealers quite often don't wait for calls on product—if they like it they buy it and promote it.

According to Block, Skyline has access to "healthy" revenues from the manufacturers for co-op advertising. He gave a figure of 2 percent of net sales for advertising. In all, Skyline distributes nearly 20 labels—the figure reaches almost 50 with the subsidiary labels handled.

Both men stated that Latin music is also growing within the black community. They credited the increase in sales to the airplay that Latin product has been receiving on r&b stations. Along these lines, Skyline services most r&b stations in the city and utilizes airspots on them as part of their advertising campaigns.

Skyline isn't strictly a Latin distributor, according to Block. He handles a variety of pop lines as well. "But," he said, "we keep both operations completely separate. We have Latin salesmen and warehouse personnel for our Latin clients mainly, we're becoming Latin and not asking our accounts to become Americanized."

## SANTANA ON TOUR

NEW YORK—Santana and his group have embarked on a 42-date nationwide tour. The tour, running through March, will be backed by Columbia Records with a special promotion campaign, including radio spots and advertising. The label will also reservice Santana's "Caravanserai" and "Abrazas" release.

Dates on the tour include: Notre Dame Univ., Friday (9), the St. Louis Arena, Feb. 14, Kent State College (15), Chicago's Amphitheater (16), the Maple Leaf Stadium, Toronto (20), and the Spectrum, Philadelphia (26).

## Latin Scene

### NEW YORK

Caytronics artist Sandro's latest film "Destino de un Capricho" premiered at Cinema I and II Friday (2). Daniel Gutierrez, promotion man at Caytronics, asks that those interested in presenting the film get in touch with him at their offices. . . . Mongo Santamaria, recently signed to Vaya Records, is preparing "Fuego," his first LP for the label. He is recording at Good Vibrations Sounds Studios here. . . . Jose Feliciano (RCA) has opened a 16-track recording studio in Orange County, Calif. The artist is currently on tour in the Orient. . . . William Acevedo, freelance photographer, was recently seen shooting at the Latin Arts Festival at the Cheetah. . . . Fania Records' president Jerry Masucci has been vacationing in Spain, following his trip to the MIDEM conference. . . . Skyline's Bernie Block tells us that Larry Harlow's latest LP has been a big mover, as well as Willie Colon's. . . . Keep in touch—send your Latin news and color to Billboard, N.Y. JIM MELASON

### MIAMI

Rosendo Rosell (Modiner), a well-known comedian in Cuba, is broadcasting locally, every Sunday, on Radio WQBA. . . . Dance promoter Martin & Calbo have been doing well with their gentlemanly and honest approach to acts. . . . Local station managers recently met at WQBA for an airing of common business practices. . . . Radio Mundo has helped its commercial billing by selling blocks of air time. . . . I recently heard a test pressing of a new salsa band from Peru by Alfredo Sabor Linares—it's good. . . . M&M has signed La Suprema, a local salsa

band, for an LP. . . . Local engagements have included Elio Roca (Miami) at the Montmatre, Los Chavales de Espana, Conjunto Universal and Jovenes del Hierro at a local dance, and Sophy (Velvet) at the Central Espanol. . . . Renee Touzet is now residing in Miami. . . . Audio Latino has released Brazilian singer Evaldo Braga's latest LP. . . . Columbia's Bob Beasley tells us that local retailers aren't stocking enough LP and tape selections in Quad to meet customers demands.

ART (ARTURO) KAPPER

## Caytronics P.R. & Col/Epic Tie

NEW YORK—Caytronics Corp. of Puerto Rico has been named the exclusive sales representative for the New York sales branch of Columbia/Epic Records in Puerto Rico and the Virgin Islands, according to Paul Smith, director, East Coast sales, for the Columbia/Epic labels.

Smith said that the agreement was prompted by the increased customer service which would be available through the Puerto Rican offices of Caytronics. "Rather than having customer calls several times a year," he continued, "we, through Caytronics, will be able to service our accounts on a weekly basis."

He added that all orders will still be handled by the Columbia/Epic sales offices in Elmhurst, N.Y., and that product will be shipped from the labels' Pitman, N.J., plant. Caytronics is also the exclusive U.S. distributor for the Columbia Latin line.

**WR THE ARMORY WASHINGTON, D.C. JANUARY 18th**

**16,000 SOLD OUT!**

**SENSACIONAL Y FABULOSO EL NUEVO LONG PLAY DE SANDRO**

El Muchacho De America

te espero...

Distributed by **CAYTRONICS**

The Latin Music Company  
240 Madison Avenue  
New York, N.Y. 10016  
(212) 889-0044

Billboard **Hot Latin LP's IN TEXAS**

Billboard SPECIAL SURVEY For Week Ending 2/10/73

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	TE TRAICO ESTAS FLORES Freddie Martinez, Freddy 1004
2	ARRIBA HUENTITAN Vicente Fernandez, Caytronics 1333
3	PORQUE Ramon Ayala, Tex Mex 7009
4	NO TENGO DINERO Cornelio Reyna, CR 5025
5	SUNNY & THE SUNLINERS Keyloc 3017
6	PURO NORTE, VOL. 2 Lucha Villa, Musari 1518
7	PORQUE Los Babys, Peerless 1609
8	JULIO IGLESIAS Alhambra 10
9	AQUI ESTA OTRA VEZ EL AMO Y SENOR Cornelio Reyna, CR 5025
10	NO TENGO DINERO Juan Gabriel, Arcano
11	AUGUSTIN RAMIREZ Zarape 1066
12	LOS UNICOS Zarape 1071
13	SIMPLEMENTE Jor Bravo, Zarape 1067
14	EN ESPANOL Vikki Carr, Columbia KC 31470
15	EL GUSTO ES SUYO Augustin Ramirez & Freddie Martinez, Zarape 1070
16	CORNELIO REYNA Bego 1092
17	HITS OF 1972 Ramon Ayala, Tex Mex 7004
18	GERALDO REYES Caytronica 1319
19	LOS GABILANES Capri 1019
20	LA HIJA DE NADIE Yolanda Del Rio, Arcano DL 3202



**BETTYE SWANN'S NEW SINGLE,  
"TODAY I STARTED LOVING YOU AGAIN," #2921  
IS ON ITS WAY TO A HIT.**

Bettye Swann's new single, "Today I Started Loving You Again" is climbing fast on the national soul and pop charts, as well as on airplay charts throughout the country. **IT'S ON ITS WAY, TODAY.**



Produced by Rick Hall and Mickey Buckins

# Soul Sauce

## BEST NEW SINGLE OF THE WEEK:

**"CALL ME"**  
AL GREEN  
(HI)

## BEST NEW ALBUM OF THE WEEK:

**"GOOD TIMES"**  
KOOL AND THE GANG  
(DE-LITE)

By JULIAN COLEMAN

Curtis Mayfield's composition, "Freddie's Dead," has been dropped from the list of the 10 songs up for possible Oscar consideration. Reason given is that the song lyrics were not used with the music in "Super Fly," a Sig Shore production released by Warner Bros. The executive committee of the Academy of Motion Picture Arts and Sciences said the blunder was discovered when the music branch screened the film.

College students in the Los Angeles area are eligible for a \$1,000 scholarship for the winning essay on The Black America Experience in connection with the documentary film "Wattstax." The money will be donated by the Stax Records organization and Wolper Pictures Ltd. . . . Jerry Butler has pro-

duced the new Sylvers LP. Butler headed for a Troubadour gig end of February, during the NARM convention.

## HOTLINE:

Warner Bros. has started a new soul label called Kwanza. Les Anderson will head promotion for the label. . . . Isaac Hayes has been set for his Las Vegas debut, opening Feb. 27 at the Sahara for 16 days. . . . Barbara Mason's "Give Me Your Love" has crossed over to the pop stations in Baltimore (#38 WCAO-AM) and Cleveland (#36 WIXY-AM). KOL-AM in Seattle is also convinced. . . . B.B. King will make an appearance with the Wichita, Kan. Symphony orchestra on March 29 in a concert there. This is a first for the blues singer. . . . Aretha Franklin's "Master of

Eyes" disk is a straight out hit. No ifs, ands or buts when Lady Soul teams up with genius Quincy Jones. . . . Nikki Giovanni and Benny Diggs' New York Community Choir will give a benefit concert for the Negro Ensemble Company Feb. 17 at the Brooklyn Academy of Music. . . . Another Gamble & Huff master sound showing up around the country is "Tossin' and Turnin'" by Bunny Sigler. . . . Coming from Flying Dutchman Records, a new Leon Thomas album called "Blues And The Soulful Truth." . . . Among the guests at the wedding reception for Bill Withers and Denise Nicholas were the 5th Dimension, Moses Gunn and the cast of "Room 222." The bride is one of the stars of the 20th Century-Fox TV series. . . . Keep an eye on "Love Music" by Lloyd Price on GSF Records. . . . Staple Singers' "Oh La De Da" from

the WattsStax LP getting excellent air play attention and could be their next single success, so keep an eye. . . . Billy Paul was presented with a platinum record for sales over two million records of "Me And Mrs. Jones" opening night at Los Angeles Troubadour. Also appearing with Billy was Sarah Vaughan. The package proved to be one of the most exciting at the club in some months.

## BREAKOUTS:

King Hannibal, "The Truth Shall Make You Free"; Gladys Knight & The Pips, "Neither One Of Us"; Holland & Dozier, "Don't Leave Me Starving for Your Love"; Smith Connection, "I've Been A Winner"; Candi Staton, "Do It in the Name of Love," and The Sylvers, "Wish That I Could Talk to You."

Billboard SPECIAL SURVEY for Week Ending 2/10/73

## BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	4	COULD IT BE I'VE FALLEN IN LOVE—Spinners, Atlantic 45-2927 (Bellboy, BMI)	7
2	7	LOVE TRAIN—O'Jays, Philadelphia International 73524, (Columbia) (Gamble-Huff, BMI)	4
3	3	LOVE JONES—Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebans, BMI)	16
4	1	WHY CAN'T WE LIVE TOGETHER—Timmy Thomas, Glads 1703 (Sherlyn, BMI)	14
5	2	SUPERSTITION—Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	12
6	6	TROUBLE MAN—Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	8
7	9	DADDY'S HOME—Jermaine Jackson, Motown 1216 (Nom, BMI)	7
8	5	WORLD IS A GHETTO—War, United Artists 50975 (Far Out, ASCAP)	11
9	8	HARRY HIPPIE—Bobby Womack & Peace, United Artists 50946 (Chartwell, BMI)	9
10	15	I GOT ANTS IN MY PANTS—James Brown, Polydor 14162 (Dynatone, Belinda, Unichappell, BMI)	4
11	14	WISH THAT I COULD TALK TO YOU—Sylvers, Pride 1019 (MGM) (Dotted Lion/Sylco, ASCAP)	7
12	10	SUPERFLY—Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	12
13	11	ME & MRS. JONES—Billy Paul, Phil. Int'l 73517 (Columbia) (Asorted, BMI)	16
14	12	I'LL BE YOUR SHELTER (In Time of Storm)—Luther Ingram, Koko 2113 (Stax/Volt) (East/Memphis/Kiondike, BMI)	11
15	20	GIVE ME YOUR LOVE—Barbara Mason, Buddah 331 (Camad, BMI)	9
16	13	I GOT A BAG OF MY OWN—James Brown, Polydor 14153 (Dynatone/Belinda, BMI)	3
17	16	KEEPER OF THE CASTLE—Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	13
18	19	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN'—James Brown & Lynn Collins, Polydor 14157 (Dynatone/Belinda/Unichappell, BMI)	8
19	42	KILLING ME SOFTLY WITH HIS SONG 2—Rcberta Flack, Atlantic 2940 (Fox-Gimbel, BMI)	2
20	25	DON'T LEAVE ME STARVING FOR YOUR LOVE—Holland & Dozier Featuring Brian Holland, Invictus 9133 (Capitol) (Gold Forever, BMI)	7
21	22	I CAN'T STAND TO SEE YOU CRY—Smokey Robinson & the Miracles, Tamla 54225 (Motown) (Jobete, ASCAP)	7
22	26	YOU'VE GOT TO TAKE IT (If You Want It)—Main Ingredient, RCA 74-0856 (Damic, BMI)	6
23	24	I MISS YOU BABY—Millie Jackson, Spring 131 (Polydor) (Gaucho/Belinda, BMI)	10
24	29	BACK UP—Manhattans, De-Luxe 45-144 (Starday/King) (Ft. Knox/Nattasham, BMI)	5
25	28	SILLY WASN'T I—Valerie Simpson, Tamla 54224 (Motown) (Cottillion, ASCAP)	9
26	31	DO IT IN THE NAME OF LOVE—Candi Staton, Fame 91009 (United Artist) (Heiress, BMI)	4
27	27	PAPA WAS A ROLLING STONE—Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	18
28	30	TODAY I STARTED LOVING YOU AGAIN—Bettye Swann, Atlantic 2921 (Blue Book, BMI)	9
29	32	AFTER HOURS—J.R. Bailey, Toy 3805 (Dish-A-Tunes/Two People/Giant Enterprise, BMI)	6
30	34	THE MESSAGE—Cymande, Janus 203 (Heavy, BMI)	3
31	33	OH NO NOT MY BABY—Merry Clayton, Ode 66030 (A&M) (Screen Gems-Columbia, BMI)	5
32	39	I'VE BEEN A WINNER I'VE BEEN A LOSER—Smith Connection, Music Merchant 1012 (Buddah) (Gold Forever, BMI)	3
33	—	GOOD MORNING HEARTACHE—Diana Ross, Motown 1211 (Northern, ASCAP)	1
34	41	NEITHER ONE OF US (Wants to Be the First to Say Goodbye)—Gladys Knight & the Pips, Soul 35098 (Motown) (Keca, ASCAP)	3
35	40	MY EVERYTHING YOU ARE—Mark IV, Mercury 73353 (MRC, BMI)	4
36	36	DON'T BURN ME—Paul Kelly, Warner Brothers 7657 (Tree, BMI)	4
37	38	FROM TOYS TO BOYS—The Emotions, Volt 4088 (Columbia) (East/Memphis, BMI)	3
38	37	WE DID IT—Syl Johnson, Hi 2229 (London) (Jec, BMI)	10
39	—	A LETTER TO MYSELF—Chi-Lites, Brunswick 55491 (Julio-Brian, BMI)	1
40	44	TIME IS LOVE—Black Ivory, Today 1516 (Perception) (Bradley, BMI)	3
41	—	KISSING MY LOVE—Bill Withers, Sussex 250 (Buddah) (Interior, BMI)	1
42	49	THE TRUTH SHALL MAKE YOU FREE—King Hannibal, Aware 027 (Captain/Bold Lad, BMI)	5
43	43	I'M NEVER GONNA BE ALONE ANYMORE—Cornelius Brothers & Sister Rose, United Artists 50996 (Unart/Stagedoor, BMI)	3
44	46	CAN I—Vee Allen, Lion 140 (MGM) (Jobete, ASCAP/Stone Agate, BMI)	2
45	47	TEAR YOUR PLAYHOUSE DOWN—Ann Peebles, Hi 45-2232 (London) (Jex, BMI)	2
46	—	AIN'T NO WOMAN (Like the One I've Got)—Four Tops, Dunhill 4-339 (Trousdale/Soldier, BMI)	1
47	50	GRAND CENTRAL SHUTTLE—Johnny Griffith Inc., RCA 74-0805 (Ernkel, BMI)	4
48	48	THINK IT OVER—Delfonics, Philly Groove 174 (Bell) (Nickel Shoe, BMI)	3
49	—	TOSSIN' & TURNIN'—Bunny Sigler, Philadelphia International 73523 (Columbia) (Viva/Harvard, BMI)	1
50	—	WOMAN STEALER—Joe Tex, Dial 1020 (Mercury) (Tree, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 2/10/73

## 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
1	2	THE WORLD IS A GHETTO—War, United Artists UAS 5652	13
2	1	TALKING BOOK—Stevie Wonder, Tamla T 319 L (Motown)	12
3	4	TROUBLE MAN—Marvin Gaye, Tamla T 322 L (Motown)	8
4	3	LADY SINGS THE BLUES—Diane Ross/Soundtrack, Motown M 758 D	10
5	5	I'M STILL IN LOVE WITH YOU—Al Green, Hi XSHL 32074 (London)	16
6	6	360 DEGREES OF BILLY PAUL—Billy Paul, Phil. Int'l KZ 31793 (Columbia)	12
7	9	ROUND 2—Stylitics, Avco AC 11006	15
8	8	GET ON THE GOOD FOOT—James Brown, Polydor PD 2-3004	11
9	12	BACK STABBERS—O'Jays, Phil. Int'l KZ 31712 (Columbia)	18
10	7	UNDERSTANDING—Bobby Womack, United Artists UAS 5577	18
11	11	SUPERFLY—Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	18
12	16	JERMAINE—Jermaine Jackson, Motown M 752 L	18
13	13	MUSIC IS MY LIFE—Billy Preston, A&M SP 3516	8
14	10	KEEPER OF THE CASTLE—Four Tops, ABC/Dunhill DSX 50129	13
15	19	GREEN IS BLUES—Al Green, Hi SAL 32055 (London)	5
16	21	1957-1972—Smokey Robinson & the Miracles, Tamla T 320 D (Motown)	5
17	14	DOS—Malo, Warner Bros. BS 2652	12
18	17	ALL DIRECTIONS—Temptations, Gordy G 962 L (Motown)	18
19	18	I CAN SEE CLEARLY NOW—Johnny Nash, Epic KE 31607 (Columbia)	18
20	26	WHY CAN'T WE LIVE TOGETHER—Timmy Thomas, Glades 33-6501	4
21	21	LONDON SESSIONS—Chuck Berry, Chess CH 6002	18
22	15	CARAVANSERAI—Santana, Columbia KC 31610	14
23	25	BITTER SWEET—Main Ingredient, RCA LSP 4677	18
24	24	BEN—Michael Jackson, Motown M 755 L	18
25	29	SYLVERS—Pride PRD 0007 (MGM)	4
26	20	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT—Luther Ingram, Koko KOS 2202 (Stax/Volt)	18
27	27	SUPREMES—Supremes, Motown M 756 L	11
28	30	CYMANDE—Janus, JLS 3044	6
29	23	I MISS YOU—Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (Columbia)	18
30	32	STILL BILL—Bill Withers, Sussex SXBS 7014 (Buddah)	18
31	43	ACROSS 110th STREET—Bobby Womack, United Artists UAS 5525	2
32	36	BABY WON'T YOU CHANGE YOUR MIND—Black Ivory, Today TLP 1008 (Perception)	7
33	31	ALONE AGAIN, NATURALLY—Esther Phillips, Kudu KU 09 (CTI)	9
34	35	LAST DAYS IN TIME—Earth, Wind & Fire, Columbia KC 31702	6
35	28	JOE SIMON'S GREATEST HITS—Sound Stage 7 KZ 31916 (Columbia)	8
36	38	MILLION TO ONE—Manhattans, Deluxe 12004 (Starday/King)	8
37	33	HEADS—Osibisa, Decca DL 7-5368 (MCA)	17
38	39	AZTECA—Columbia KC 31776	3
39	34	PLEASURE—Ohio Players, Westbound WB 2017 (Chess/Janus)	7
40	41	STARTING ALL OVER AGAIN—Mel & Tim, Stax STS 3007 (Columbia)	5
41	50	GIVE ME YOUR LOVE—Barbara Mason, Buddah BDS 5117	2
42	—	BILLIE HOLIDAY STORY—Decca DSX 7161 (MCA)	1
43	45	THROUGH THE EYES OF LOVE—Ray Charles, ABC ABCX 765	3
44	46	FIRST TIME WE MET—Independents, Wand WDS 694 (Scepter)	4
45	37	GREATEST HITS—Chi-Lites, Brunswick BL 754184	17
46	47	SPILLS THE BEANS—Joe Tex, Dial DL 6004	2
47	48	JEALOUS—Little Royal, Tri-Us KS 1145-498	3
48	40	BROTHER, BROTHER, BROTHER—Isley Brothers, T-Neck TNS 3009 (Buddah)	18
49	—	WILLIE REMEMBERS—Rare Earth, Rare Earth R 543 L (Motown)	1
50	—	DANCING IN THE MOONLIGHT—King Harvest, Perception PLP 36	1

# Stax \$250G WATTSTAX LP

• Continued from page 3

based media buyer; Bill Cherry, New York publicist; and Williams & Associates, Washington D.C. community organization liaison.

The film has been screened for Welfare Mothers organizations to spread the word that its "B" rating does not involve sex or violence, but simply the kind of blunt language normally heard in the ghetto. "WATTSTAX" was filmed by Wolper Pictures, documentary specialists, and intercuts between the concert and footage of Watts and its residents, plus a brilliantly sardonic commentary on ghetto problems by comedian/actor Richard Pryor.

The actual schedule of film

openings has been set for cities with good early reactions to the album, released in mid-January.

February openings are Chicago (14), New York at three theaters (15), five Los Angeles theaters (21), two theaters apiece in Washington D.C. (23), Detroit (26). The movie opens Mar. 3 in Memphis and the next day in Atlanta, with a Philadelphia opening to follow shortly afterwards.

In each city, the film premiere will be a benefit for a local black charity and Stax stars from the concert will be on hand to publicize the event. Shaw said that Stax intends to donate roughly half of their net profits from the film, and the three or four album sets which will eventually come forth from the concert, to black community philanthropies. Exact plan of the donations is not yet set.

The world premiere of the "WATTSTAX" film has a celebrity gala at the Los Angeles Music Center Sunday (4) hosted by black Congresswoman Yvonne Braithwaite Burke. The facility was chosen for its superior theatrical acoustics. "Black-oriented films have never had the lavish old-Hollywood premiere before," said Shaw. "And we feel it's important that 'WATTSTAX' be presented with that kind of fanfare."

A Merv Griffin TV show devoted entirely to Stax artists in the film will also be aired in February.

Shaw said that Stax has no definite plans for its next film utilizing the label's recording talents. "But the Stax Film Division is here to stay," he stated.

Featured in "WATTSTAX" are heavy record sellers such as Isaac Hayes, the Staple Singers, Luther Ingram, Albert King, Carla Thomas, Rufus Thomas, the Bar Kays, the Dramatics, Mel & Tim, and Kim Weston.

# Lennon Files Countersuit

NEW YORK—John Lennon has filed a counterclaim in Manhattan Supreme Court, accusing a U.K. publishing firm and its American subsidiary of a conspiracy that allegedly defrauded him of approximately \$9 million in royalties.

The counterclaim answered a suit filed last November by Northern Songs Ltd. of Great Britain and MacLen Music Inc. of New York for \$1 million against Lennon, his wife, Yoko Ono, and her firm, the Ono Music Co.

The music companies contend that copyright claims by Lennon and Yoko Ono for songs they composed together are unlawful and an abridgement of Lennon's agreement with them (Billboard, Sept. 3).

Lennon countercharged that the companies in 1964 "entered into a conspiracy and scheme among themselves to conceal and defraud" him of royalties.

# Musica Latina

• Continued from page 10

covers. One large section is devoted to singles and there are six or seven cases for tapes. The store is about 1,200 sq. ft. with a large shipping room in the rear. Disks are sold at \$4.98 or \$3.98 list prices. So we won't undercut any of our accounts," and tape at \$5.98. The outlet opened in 1963.

Garcia added that the store often helps provide support for local concerts, offering banners and posters. Store hours are 9:00 AM to 6:00 PM, six days a week. Four salespeople handle the outlet in L.A. and the operation has four trucks for delivery to accounts.

# Sony/Superscope Contract Settles 2-Year Distr. Battle

LOS ANGELES — Sony Corp. of Tokyo and Superscope Inc. have signed a seven year contract granting Superscope exclusive distribution rights of certain Sony tape recorder products in the U.S. and have agreed to distribute other tape recorder products over several time lengths.

In addition litigation between the two firms pending in the U.S. District court in Los Angeles since Sept. 1971 has been settled.

Under the conditions of the new contract all restrictions pertaining to the marketing and sale by Superscope of competing brands of tape recorder products have been eliminated.

Other provisions include: From now until Dec. 31, 1979, Superscope will maintain exclusive distribution in this country for Sony reel-to-reel mono tape recorders; Sony reel-to-reel stereo recording systems; Sony reel-to-reel stereo tape decks; Sony auto cassette recorders and players; Sony auto cassette recorders with built-in radios; and Sony reel-to-reel magnetic recording tape.

Also: From now through Dec. 31, 1977, Superscope will keep exclusive distribution in the U.S. for Sony stereo cassette decks; Sony 8-track decks; Sony audio cassette magnetic recording tape; and Sony audio 8-track recording tape.

From now through Dec. 31, 1974, Superscope will have exclusive distribution in the U.S. for all other Sony consumer audio tape recorders, including those with built-in radios and for audio magnetic recording tape.

Superscope president Joseph Tushinsky also said Superscope will begin U.S. distribution of its own brand of tape recorders this year. These products are already being distributed in the European

Common Market countries through Superscope Europe SA.

Superscope's own brand will be manufactured by Standard Radio in Japan and Taiwan. Superscope acquired a 50 percent interest in the firm in 1971.

# PIC Acquires Eagle

LOS ANGELES—Eagle Records has been acquired by Pathway International Corp. The label was recently started here by veteran business manager Nick Grillo to emphasize black product. Pathway, a diversified company with Charles Pati as chairman, also owns a film production division and is expanding into leisure time activities.

Who is the professional tape duplicating company that also designs and manufactures the world's foremost line of duplicating equipment?

There's only one **Iewlex** CUSTOM SERVICES

The Tape Duplicating Company

1700 Bway., N.Y.C. • (212) 581-5641  
3416 Vineyard, L.A. • (213) 731-0888

# MONGO SANTAMARIA

HAS THE ORIGINAL

# "LAST TANGO IN PARIS"

From the UNITED ARTIST FILM, LAST TANGO IN PARIS, starring

# MARLON BRANDO

as featured in the album...."FUEGO"

Exclusively on





Duke at a festival . . .



. . . accepting a Grammy



. . . working with youngsters



**THE  
10 WORLDS OF  
EDWARD  
KENNEDY**

**ELLINGTON**

Duke Ellington: A Man for All People

Copyrighted material



... dapper in Las Vegas



... facing himself on the Berkeley campus



... creating a meaningful solo in the studio ...

# N

ext Sunday, Feb. 11, from 9:30 to 11 p.m., one of the biggest audiences of his career will witness a CBS television special, "Duke Ellington... We Love You Madly!"

Although Ellington himself appears in the final segment of the taping, and despite the presence of a dozen past or present members of the Ellington orchestra in the 53-piece instrumental ensemble, essentially this program must be regarded as a tribute to the man, conceived and performed primarily by others.

It will be, in fact, still another peak in a seemingly topless mountain of honors, testimonials, awards and celebrations. Such events have taken up a growing proportion of his profes-

sional moments during at least 30 years of the Ellington career. Just three decades ago this month, on the evening of Saturday Jan. 23, 1943, Ellington and his orchestra played, for a black tie audience at Carnegie Hall, the first of what would become an annual series of concerts.

Most recently Duke has been given both a giver and receiver of honors. In 1969, after his historic birthday dinner at the White House, Duke was presented by President Nixon with the Medal of Freedom, the highest civilian medal the government can award. In 1972 a million dollar Duke Ellington Program was established at Yale University. It will involve the setting up of Afro American music archives, a scholarship program, and the provision of teaching fellowships for black musicians at Yale. At the inaugural ceremonies last October, Yale President Kingman Brewster presented 30 musicians with an Ellington Medal. Among the recipients were men who had played unforgettable roles in Duke's own early life—Willie the Lion Smith, Harry Carney—and others who in one way or another have carved their own niches in musical history: Dizzy Gillespie, Sweets Edison, Benny Carter, Charles Mingus, Lucky Thompson, Mary Lou Williams, Max Roach, Kenny Clarke and 20 more.

From the standpoint of continuous achievement and unremitting evolution in a changing world, Ellington is literally unique. No other figure in the world of the arts has managed more successfully to correlate the often conflicting demands of music as an art form, show business as an entertainment medium, and music biz as an economic imperative of twentieth century life in his chosen profession.

To the discerning observer, Duke is a man of more facets than can ever be presented in a 90-minute television show. He is best known world wide, of course, as a songwriter; his ASCAP credentials are formidable and it is doubtful that a day goes by where somebody, somewhere on earth, does not make a recording of an Ellington composition. But this is merely the tip of the Ducal iceberg. That he has been able to sustain his orchestra, to keep going economically through depressions and recessions and changes in public taste, can be attributed in large measure to the totality of his scope.

Duke Ellington's name, to the man in the street, probably will evoke an instant response such as "Solitude" or "Mood Indigo" or "Satin Doll." But of course there has always been Ellington the composer/arranger of great instrumental jazz pieces that have had a life and durability of their own: since 1931 we have had, at an accelerating pace, large-scale works suitable for concert presentation. In later years came Ellington the lyricist, the producer and choreographer, the writer of music for the stage and of motion picture scores, the shaper of sacred works. It is by juggling all these areas of activity, by switching from dance band leader to concert hall maestro and all these other images, that Ellington, while maintaining his artistic integrity, has managed to stay afloat as a viable commercial commodity for longer than any other performer now active.

Such a tribute probably would not particularly please him, for he is a man completely immersed in the present and the future. What has gone before may be retained in small measure as a minuscule part of his library, and even then in updated

fashion. Asked to name his own favorite composition, he will always reply: "the one coming up."

Nevertheless, he has admitted to friends that variety is not only the spice of his life but very pragmatically a sine qua non. "I've always preferred to mix dances and concerts," he told his biographer Stahley Dance, "to play highbrow stuff in the concert hall—like the engagements we did with the Cleveland Symphony, the National Symphony, etc.—and the next night to play a prom. Sometimes we play for the Elks club or the Moose club, and it's "Melancholy Baby" all night, but I love it, because I like the change of pace in going from one extreme to another. We have so much stuff in the book, and not only jazz."

If it is possible to break down Ellington's record of accomplishment into categories, it might be said that he has led 10 lives—one more than the conventional cat of all time. They are, in the approximate chronological order of their emergence:

(1) Dance dates. While he was still in his teens, in Washington, Ellington was making a good living supplying bands for dance dates and parties. There are some Ellington admirers to whom he still represents primarily the ideal choice for a debutante party or some such occasion for which danceable music is required; such gigs still form a part of each year's itinerary.

(2) Night clubs. After moving to New York, playing at Barro's in Harlem and moving downtown to the Hollywood Club at 49th St. and Broadway, Ellington began to attract the attention of his contemporaries such as Paul Whiteman and the members of his orchestra, working just a block away at the Palais Royale. The Hollywood became the Kentucky Club; it was during his long tenure there that Duke became allied with Irving Mills, who managed his affairs until 1939 and was a central figure in the Ellington story.

With the help of Mills, Jimmy van Heusen and others, Ellington opened with an enlarged orchestra at the Cotton Club in Harlem, Dec. 4, 1927. To cut a very lengthy story short, cabarets and night spots of one kind or another have been part of the life's blood of the Ellingtonians to this day. Last New Year's Eve, Duke and a reduced version of his band brought in

1973 during the most recent of their regular visits to the Rainbow Grill in midtown Manhattan.

(3) Records. It is only through the medium of his recordings that the evolution of his music can accurately be traced (the evidence on films has been too sporadic and selective and television, of course, began too recently). Discographers have found records by Duke that date back to 1925, but the style of the band was first distinctly noticeable in a series under the name of Duke Ellington and his Kentucky Club Orchestra, beginning in late 1926. Originally on the Vocalion label, a dozen of these early 78s were issued a few years ago under the title: "Duke Ellington—The Beginning," in the Decca Jazz Heritage Series (Decca DL 79224).

In my personal collection, amassed over a period that began when I was a teen-aged Ellington fan in London, I now have 250 78s (or 45s) and 97 LPs under Duke's name. This does not include others such as, for example, a set by the band recorded live at the Blue Note in Chicago and issued last month on Roulette as part of its "Echoes Of An Era" series. For contractual reasons, this was issued with Billy Strayhorn credited as leader. If one adds the various albums by splinter units under the names of Johnny Hodges, Strayhorn, Cootie Williams, Barney Bigard, et al., the number of albums issued since the beginning of LP history might be closer to 150.

The current issue of the Schwann catalog lists only 26 items under Ellington's name, but this is misleading. Domestically and all over the world, Ellington records are always being issued, deleted, reissued and, quite significantly, bootlegged on an incredible scale. There are also innumerable Ellington recordings lying on the

*(Continued on page 24)*



... leading one of his early large bands.

# ELLINGTON

Duke Ellington: A Man for All People

## CREDIT BOX

Researched and written by Leonard Feather; art director Bernie Rollins; photos by Pat Willard and from the collection of Irving Mills; section editor Eliot Tiegel.

By Leonard Feather

(A student of Ellingtonia for 40 years)



Duke is equally at home working in the studio (top) or on location with a gospel choir (above).

Mapping out a session with Frank Sinatra, Duke works with Billy May and Sunny Burke.

# RECORDINGS REFLECT THE EVOLUTION OF THE ELLINGTON SOUND

(NOTE: Records referred to without numbers are not presently listed in the catalogues. All records appearing with numbers are still available.)

**The 1920s:** By tracing the pattern of Duke Ellington's recordings over a span of almost a half century, it is easy to discern how this master composer and arranger developed his style and expanded his orchestral concepts. Although, as mentioned elsewhere, many of the records are theoretically unavailable, the old masterworks are constantly being reissued, transferred to other labels etc. In any event, the evidence committed to records shows a tremendous evolution from the modest sextet with which Duke began his career on discs to the large ensembles, sometimes augmented by choirs or string sections, that have marked his efforts during the past decade.

Though collectors may find a couple of items waxed earlier (Duke and Sonny Greer accompanied singer Alberta Hunter on a 1924 session), the first recorded Ellington to be eventually issued on an LP stemmed from three sessions cut in 1926 for the Blue-Note and Gennett labels. These appeared on one side of an LP entitled "The Birth of Big Band Jazz," with Fletcher Henderson on the B side. Part of the old Riverside Jazz Archives series, this will no doubt be reissued now that the Riverside catalog has been taken over by Fantasy.

Ellington at that time was writing and playing what was essentially dance music. Almost from the start, though, he featured his own compositions extensively. While using the 32 bar form of the Tin Pan Alley pop song, as well as the traditional 12 bar blues, he was the first innovator in jazz successfully to incorporate two or three different motifs in a single three minute performance, and to employ the band as a showcase for creating a number of virtuoso soloists.

Such early masterpieces as "Black and Tan Fantasie," "The Mooche," "Creole Love Call" and "East St. Louis Toddle-O" (the band's original radio theme) can all be found in their pristine state on "Flaming Youth" (RCA LPV-568). Of special interest is the use, in "Creole Love Call," of a human voice (Adelaide Hall) singing a wordless instrumental role—one of the many concepts pioneered by Ellington.

Other albums covering the period approximately from 1926 to 1931 were "Early Ellington" (Brunswick), "Duke Ellington at the Cotton Club" (Camden), and a series of three on Decca: "The Beginning" covering 1926-8, "Hot In Harlem" 1928-9 and "Rockin' In Rhythm" (1929-31).

Two of the most important albums in Ducal annals are "The Ellington Era" Vol. I, and "The Ellington Era" Vol. II (Columbia C3L27, C3L39). Each of these comprises three LPs along with lavishly produced booklets and rare illustrations.

**The 1930s:** In RCA's Vintage Series "Daybreak Express" (LPV 506) offers an illuminating picture of the progress made in the orchestra in the years following the original Cotton Club era. Recorded between 1931 and 1934, these 16 tracks show the orchestra enlarged, with three or four trumpets, two or three trombones, and three or four saxophones, as well as the band's first regular girl vocalist, Ivie Anderson. In "Echoes Of The Jungle" on this disk, there is a reflection of the demand for African effects to which Ellington added rich voicings from his broad orchestral palette. "Daybreak Express" was an outstanding example of railroad-inspired jazz; brilliantly scored and technically difficult to execute, it showed how far the man and the band were ahead of their time. Yet in the same album one finds less ambitious, equally successful treatments of standards ("Limehouse Blues," "Dinah," "Bugle Call Rag"), jazz stomps ("Dallas Doings," "Stomp Jones"), the original instrumental version of "Solitude," and Miss Anderson's vocal on "Ebony Rhapsody," the Liszt adaptation which Duke featured in his 1934 movie "Murder At The Vanities."



"This is Duke Ellington," a two record set on RCA (VPM 6042) spans the late 1920s as well as the '30s and part of the '40s. Included is one of the first performances of "Mood Indigo," which Duke composed in 1930 and recorded three times: under his own name for Victor and, for contractual reasons, as the Jungle Band for Brunswick, and as the Harlem Footwarmers for Okeh. (It is interesting to note that these were virtually the only recording companies in existence at that time, and that the tremendous demand for Ellington enabled him to record for all three, often duplicating tunes in a slightly different interpretation.)

It was in the '30s that Ellington originated an important idea, that of breaking his band down into seven or eight piece groups, with one of the hornmen credited as leader and Duke appearing as a sideman. This was initiated under the aegis of Irving Mills on his Variety label in 1936. The first such groups were known as Johnny Hodges and his orchestra, Cootie Williams and his Rug Cutters, Rex Stewart and his 52nd Street Stompers, and Barney Bigard and his Jazzopators. Four tracks by each group were combined in an Epic album a few years ago. It was on the Bigard date, incidentally, in 1936, that the original version of "Caravan" was recorded. Many other works that were later expanded for the full orchestra were born on these small band dates and ultimately achieved worldwide popularity. The Hodges sessions, between 1937 and '41, introduced "Jeep's Blues," Billy Strayhorn's "Day-Dream" and "Things Ain't What They Used To Be," by Duke and his son Mercer Ellington.

The band's first visit to Europe in 1933 was commemorated by its initial overseas recording session. An Everest album confusingly entitled "The Early Duke Ellington" (FS 221) actually consists for the most part of performances by Jimmy Dorsey and

other artists; however, the three Ellington tracks cut in London—"Hyde Park," "Harlem Speaks" and "Ain't Misbehavin'"—can be found here.

**The 1940s:** The 1940s marked a period of tremendous advancement for Ellington. Early in the decade some of his instrumental compositions were slightly altered, set to lyrics and became nationally popular hits, most notably "Don't Get Around Much Any More" (originally recorded as "Never No Lament") and "I Didn't Know About You" (adapted from "Sentimental Lady"), both with lyrics by the late Bob Russell.

More significantly, Ellington wrote some of his most subtle and beguiling instrumental pieces, many of them designed as frameworks for a soloist: "Jack The Bear" for bassist Jimmy Blanton; "Bojangles" for Blanton and Ben Webster; "Blue Cellophane" for trombonist Lawrence Brown and others for Johnny Hodges, Cootie Williams and Barney Bigard.

Starting in 1943, there were the extended orchestral suites (see separate list). Of these, "The Perfume Suite" may be found, along with many other 1940-46 gems in "The Indispensable Duke Ellington" (RCA LPM-6009).

During this important period Ellington was contracted to RCA, which has wisely seen fit to bring back into circulation most of his contributions covering that time. There are many Ellington students who feel that nothing can ever outshine some of the tracks in "Jumpin' Punkins" (RCA LPV 517); "Johnny Come Lately" (RCA LPV 541); "Pretty Woman" (RCA LPV 553); and "In A Mellow-tone" (RCA LPM 1364).

Although the monumental "Black, Brown & Beige" was never recorded in its entirety, six movements from it cover most of one side of "At His Very Best" (RCA LPM 1715), with violinist Ray Nance and saxophonist Johnny Hodges playing "Come Sunday," followed by "The Blues," with Joya Sherrill singing Duke's unique pyramid-form lyrics.

After leaving RCA, Ellington for a while was with Musicraft. The rights were acquired a while ago by Everest and some of the best late 1946 creations such as "Happy Go Lucky Local" and "The Beautiful Indians," both two part works, are on Everest FS 249.

The year with Musicraft was followed in mid-1947 by a move to Columbia for the first of Duke's two lengthy stints with that company. But because of the 1948 recording ban, and despite the advent of long play records, the band closed out the decade without any memorable tapings; most are deleted, some were never issued.

**The 1950s:** Through a combination of fortunate circumstances, the 1950s were a decade of intense and fruitful activity for Ellington, on records as in person. Obviously LPs afforded him needed opportunities to stretch out; the "Harlem" suite (officially titled "A Tone Parallel to Harlem") was recorded for Columbia in a remarkable album, "Ellington Uptown."

Live recordings became widespread: an Ellington concert in Seattle was produced by Jack Lewis and released on RCA. Duke began to experiment with various small combinations on dates for the Mercer label, which Mercer Ellington and I founded in 1950. Out of this collaboration came the only Duke Ellington-Billy Strayhorn piano duet album, later released on Riverside.

Unhappily, however, the '50s had turned out to be perhaps the least satisfactory decade in terms of continued availability. All the items listed above have been cut out. In 1953-55 Ellington was with Capitol, a company that seemed at that time ill-attuned to meeting the challenge offered by the band's growing musical and commercial stature. Such LPs as "Dance To The Duke" and "Duke Plays Ellington" provided little new material of lasting interest. All that remains of the Capitol years is a "Best Of" collection on T 1602, and the recently reissued "Piano Reflections"

(Continued on page 20)



# Bud Yorkin and Norman Lear's Tandem Productions, Inc.

*proudly presents*



Orchestra  
CAT ANDERSON  
BILL BERRY  
BOBBY BRYANT  
ERNIE ROYAL  
CLARK TERRY  
COOTIE WILLIAMS  
SNOOKY YOUNG

Trumpets  
BOBBY BROOKMEYER  
JIMMY CLEVELAND  
TYREE GLENN  
MAURICE SPEARS  
BRITT WOODMAN

Trombones  
HARRY CARNEY  
PETE CHRISTLIEB  
PAUL GONZALES  
BILL GREEN  
MURRAY McEACHER  
RUSSELL PROCOPE  
JEROME RICHARDSON  
MARSHALL ROYAL

Woodwinds  
VINCE DEROSA  
ART MAEBE  
DICK PERISSI

French Horns  
RED CALLENDER

Tuba  
KENNY BURRELL

Guitar  
DAVE GRUSIN

Keyboard  
RAY BROWN

String bass  
CHUCK RAINEY

Fender bass  
LOUIE BELLSON  
PAUL HUMPHREY

Drums  
LARRY BUNKER

Percussion  
ISRAEL BAKER  
ARNOLD BELNICK  
GEORGE BERRES  
SHIRLEY CORNELL  
JANICE GOWER  
GEORGE KAST  
JAKE KRACHMALNICK  
BERNIE KUNDELL  
MARVIN LIMONICK  
RALPH SCHAEFFER  
CHARLES VEALE  
JERRY VINCI

Violins  
MYER BELLO  
ROLLICE DALE  
ALAN HARSHMAN  
DAVID SCHWARTZ

Viola  
RONALD COOPER  
MARIE FERA  
RAY KRAMER  
EDGAR LUSTGARTEN

Cello  
KATHERINE GOTTHOFFER

Harp

## STARRING

COUNT BASIE

RAY CHARLES

CHICAGO

JAMES CLEVELAND

SAMMY DAVIS, JR.

BILLY ECKSTINE

ROBERTA FLACK

ARETHA FRANKLIN

QUINCY JONES

PAULA KELLY

PEGGY LEE

SARAH VAUGHN

JOE WILLIAMS

CORNERSTONE BAPTIST  
CHURCH CHOIR

## Production Staff

BUD YORKIN  
Executive Producer

QUINCY JONES  
Producer-Musical Director

MARIAN REES  
Co-Producer

STAN HARRIS  
Director

LEE MILLER  
Associate Producer

MARVIN HAMLISCH  
LUTHER HENDERSON  
JIMMY JONES  
THAD JONES  
PHIL MOORE  
KENNY & MITZIE WELCH  
Musical Arrangers

PHIL MOORE  
Musical Supervisor

EDWARD STEPHENSON  
Art Director

CLAUDE THOMPSON  
Choreographer

DARLENE CHAN  
Production Coordinator

BARBARA GALLAGHER  
Assistant to the Producers

RAY BROWN  
Music Coordinator

MARTY BERMAN  
Orchestra Contractor

BOB LALLY  
Associate Director

KENNY LAMKIN  
Technical Director

BILLY KLAGES  
Lighting Director

PHIL RAMONE  
Audio

TOM TRBOVICH  
PETER BARTH  
Stage Managers

PETER MENEFE  
Costumer

BEN NYE, JR.  
Makeup

CARRIE WHITE  
Hair Stylist

PETE LONG  
BOB UDKOFF  
Production Consultants

JANE THOMPSON  
Secretary to Mr. Yorkin

SUE ROBERTSON  
Secretary to Ms. Rees

DIANE FREEMAN  
ANNE SPIELBERG  
Production Secretaries

JON HICKS  
Production Assistant

ROGERS, COWAN &  
BRENNER, INC.  
(Dale Olson) Public Relations,  
Tandem Productions, Inc.

MARIA LAMAGRA  
Public Relations, Martina Productions

Airing Sunday • February 11, 1973 • 9:00-10:30 P.M. • CBS-TV

# DUKE AND IRVING MILLS:

## They Helped Each Other Grow In The Early Years

By Eliot Tiegel

Duke and Irving: a good team helping each other build a musical bridge across the world. Dressed in formal wear, Duke and his "Famous Orchestra" as they were often called, appear onstage at a large theater.



Irving Mills is a spry 79 and he lives comfortably in a sprawling home in Trousdale Estates in Los Angeles along with other people who have struck it rich in the business world. Irving was responsible for introducing Duke Ellington to the white world and for 20 years he worked with the band as its recording director, its agent and publisher.

Jazz helped Mills Music gain a distinction in the publishing world for the company was long identified with hundreds of copyrights recorded by either the Duke or bands using his musicians.

Ellington and his merry band of talented sidemen fit perfectly Irving Mills' needs. "The big publishers had all the top writers under contract and I was making records for a lot of companies," Mills recalls. "I made special label records for the large chain stores and on one date we would make four records by changing leaders, so I needed a lot of material."

Mills' recording activity was a sideline to his music publishing activity which began in 1913 when he started out as a song plugger and then opened his famous publishing empire in 1919.

He used to line up small bands and give them names which all began with Mills. He used to take the best soloists from a number of bands and make them a Mills group for a recording date and those singles would sell for 35 cents or three for \$1 in some large chain store.

One day he was visiting the Kentucky Club on 49th St. in New York City and heard a five-piece band from Washington. "They had everything I wanted. I liked the pianist (who was Ellington), the clarinetist, the trumpeter. So I booked them to do background music" (in the mid-1920s). Irving had run out of names using Mills, so he called this new band the Harlem Footwarmers. And thus began a series of record dates using Duke as the leader, Bubber Miley, Cootie Williams and Barney Bigard, for example, as the leaders.

And they had to write original tunes for each recording session. "They all had the flair for writing and they worked around Duke's style." Irving came up with all the song titles and in many instances the songs were out as instrumentals and then months later a lyric was added. "Stardust was six years without a lyric," Mills says.

Of the songs used in the CBS-TV special airing Feb. 11, six are Mills catalog goodies. "Caravan" is the most played by other musicians followed by "Solitude," "Mood Indigo" and "It Don't Mean A Thing If It Ain't Got That Swing."

In promoting Duke's music, Irving used the slogan "from the pen of Duke Ellington," and in those days promoting a band was a seven day a week affair.

Today, many years after he had ceased working with Ellington, Irving's head regales in stories about their professional life together. There was a melodic and cohesive harmonic magic which Mills says he heard in Duke's music. When was that? He can't recall the exact date. But he knows that Duke's jazz wasn't what the heads of the existing record companies were looking for. "He had heart in his jazz and he developed his men to play it that way."

Mills' aggressiveness prompted him to suggest to the owner of the Cotton Club in Manhattan that he, Mills, be given a chance at putting in a different kind of show other than the regular vaudeville fare. The owner said okay and Mills booked in Ellington augmenting his five pieces to a high of 12.

Some of these players came from the Mills Blue Rhythm Band, an "insurance band" as Irving calls it, of stellar sidemen who would be available to fill a chair in Duke's band if a vacancy occurred.

Since the Ellington crew had a steady gig at the Cotton Club, they had time for records. So they would rehearse before they got to the studio and there was a feeling of cooperation because the musicians knew that each of them would have a crack at being a leader on a date. Recording costs in those days ran from \$300 to \$500 and the players got anywhere from \$12 to \$16 for their work.

When Mills decided to move the band into in-person theater field, he staked them to uniforms and instruments. He says it took a long time to recoup those costs, noting an investment could run from "\$15,000 to \$20,000 to build a band." He and Duke were partners in the Duke Ellington Corp. and they worked together in Cotton Club Productions.

"I saw Duke the last time he played Caesars Palace in Las Vegas. He did one show a nite. I recall when he did 30 shows a week at the Palace.

Irving Mills was a pioneer in getting black musicians jobs in the white world and he became



A flyer promoting the orchestra.

known in the black press as Abraham Lincoln Mills.

For one record project for the Victor Co., he put together a historic 24-piece orchestra consisting of Ellington members and members of the Mills Hotsie Totsie Band (like the Dorsey Brothers) plus the Hall Johnson Choir. The record was a 12-inch 78 r.p.m. and on one side was a medley of songs from "Blackbirds Of 1928" like "I Can't Give You Anything But Love" with the flip a lengthy version of "St. Louis Blues."

It was the first time an integrated band was used. The practice had been to keep musicians as segregated as was American society, with singles by black artists sold under the counter in the large chain stores. Mills received a harried call from officials at the Victor Co. and he had to

go out to their corporate headquarters in Camden, N.J. and appear before a board meeting. After being chastised for mixing the races, he told them that if they didn't want to release the single for sale atop the counters, he would find another home for the record. Victor acquiesced to his wishes.

In order to ease the bite of a segregated world, Mills hired people to see that Duke was taken care of when he went on the road. These fieldmen contacted the local black community which opened its doors and hearts to the band. "Yes we ran into segregation but we weathered the storm," is the way Irving categorizes that situation.

Were the musicians frustrated about being denied access to things? Mills says no because they were recognized for their greatness as musicians.

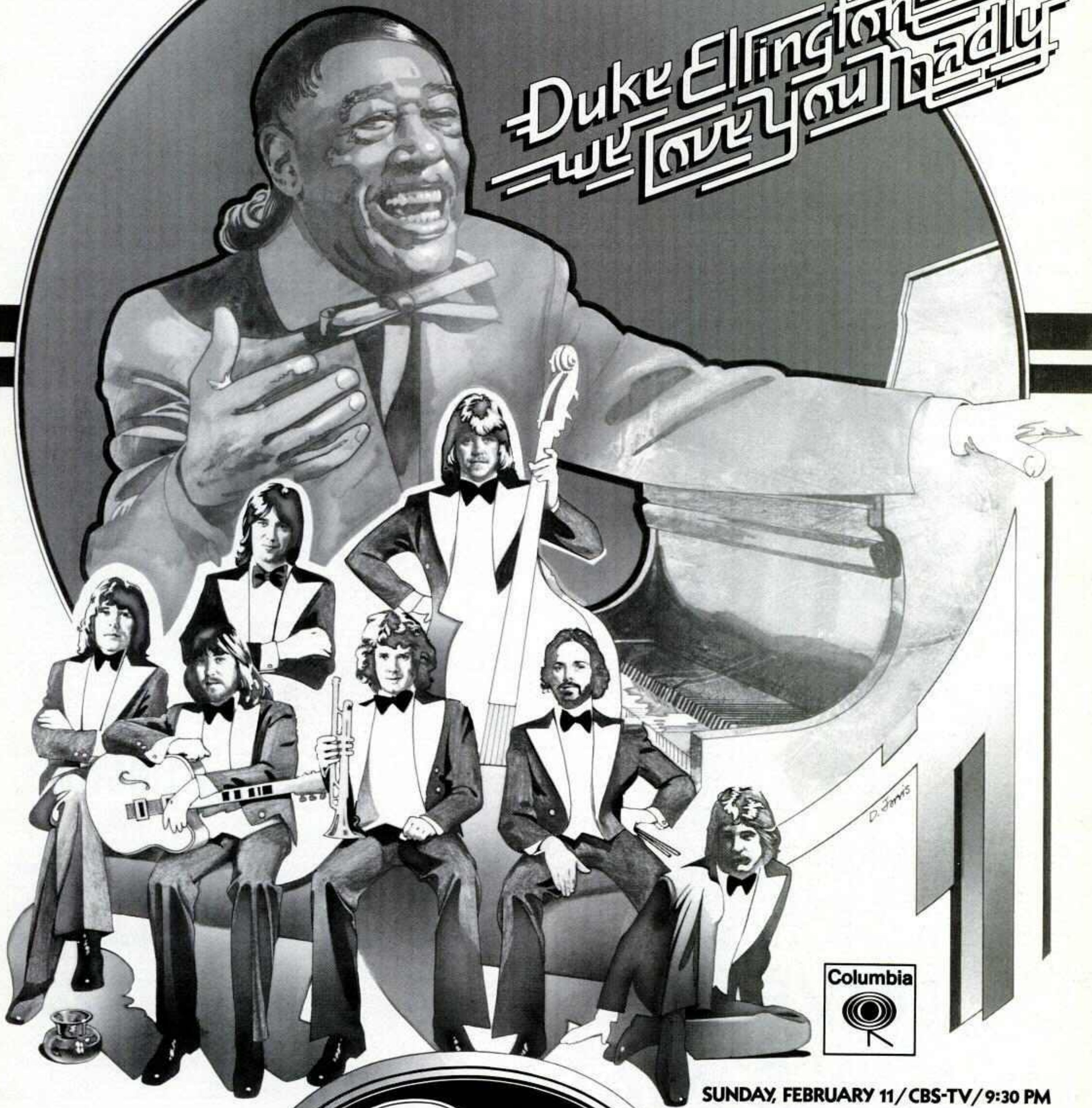
I asked Irving about the paradox of Duke being acclaimed all over the world for his musicianship and his lack of ability to remain a commercial name on recordings. "Duke lost money for every record company," Irving says. The reason according to Mills is that the labels failed to promote him on a continuous basis. "Good music doesn't operate on a calendar" and labels run out of patience because jazz is a sell over a longer period of time than a pop disk click.

When the two worked together on record dates, Irving would listen to the arrangement and "tear it apart" if it needed trimming to make the 2:30 minute single requirement. "Duke would have a skeleton of something when he came in the studio. I would time the tune and make suggestions and he listened. He had a high respect for what I'd do in the recording room. We never fought over an arrangement in the studio. We never had a lead sheet from Duke. We made the arrangements for the sheet music by taking Duke's part off the record."

When the band got to play big theaters Duke started "dressing up" the stage show and Irving got piqued. "I remember telling him to cut out that stuff because it wasn't his style." It don't mean a thing if it ain't got that swing, was the way Irving recalls telling Duke to get back into his swinging brand of jazz. And that was how that one particular song was titled.

During his career, Mills had 34 bands going on records and in-person. Of Ellington, he speaks of him only as a gentleman who became a father to the members of his band and who built a family type of feeling for his organization.

Duke Ellington  
We Love You Madly



SUNDAY, FEBRUARY 11 / CBS-TV / 9:30 PM

Chicago

# RECORDINGS REFLECT EVOLUTION

• Continued from page 16

(M11058), an unusual album showing Duke in a relaxed mood playing with just bass and drums.

Duke freelanced for a while, turning out a couple of less than memorable albums on Bethlehem and allowing the band to make a date, "Ellingtonia '56," for Norgram, under Johnny Hodges' name, with Strayhorn at the piano.

Then came the return to Columbia. For six years, with the help of a highly sympathetic producer in Irving Townsend, Ellington expanded in many directions. Townsend's first project for him was the LP version of "A Drum Is A Woman," the CBS-TV color special. The orchestra was augmented by several singers, a chorus, a percussion section and a harp, with Duke in the role of narrator. One of the most unusual Ellington records ever made, it has been deleted.

There were three albums of Ellington at Newport, one of which contains the crowd-stirring extension of "Diminuendo And Crescendo in Blue," as well as a three part "Newport Jazz Festival Suite" (CS 8648).

"Ellington Jazz Party in Stereo" was described by Townsend in his notes as "The most exciting album of jazz I have ever made." The many guest stars included Dizzy Gillespie, Jimmy Rushing, Jimmy Jones and no less than nine percussionists. Alas, this item no longer appears in Schwann, though a far less interesting session, "Ellington Indigos" (CL 1085), is still listed.

The Columbia years were not totally flawless. An item that quickly proved expendable was "Blue Rose," teaming the band with Rosemary Clooney, but there was compensation galore in "Such Sweet Thunder," a series of original works inspired by Shakespeare characters. This was and Ellington-Strayhorn collaboration.

**The 1960s:** Still with Columbia willing to go into any undertaking that might involve a challenge, Ellington worked with Strayhorn in a remarkable attempt to Ellingtonize Tchaikovsky's "Nutcracker Suite" and Greig's "Peer Gynt Suite." These classical adaptations have been reissued on Columbia Odyssey 32160252.

An historic first, in which effective advantage was taken of the new values offered by stereo, was the double session by the combined Ellington and Count Basie orchestras. Entitled "First Time," this was released in 1962 (CS 8515).

During this period Ellington was involved in a number of other initiatives that teamed him with several of his peers. Incredibly, he seemed equally at ease with Louis Armstrong and the Satchmo combo in a double set on Roulette (2-108); in a trio date with Charles Mingus and Max Roach (United Artists 5632); with tenor sax pioneer Coleman Hawkins (Impulse S-26) and with latter-day

tenor revolutionary John Coltrane (Impulse S-30).

Searching for new avenues of expression, Ellington mounted the unique presentation of "My People." Recently reissued on Flying Dutchman 10112, this is an indispensable item for any serious Ellington collector.

In the mid-1960s Francis A. and Edward K. came to terms; the result was a contract with Reprise Records. Sinatra joined forces with the Ellington band for a happy, successful session (FS 1024).

Some of the other Reprise ventures have proved their lasting value, notably "Afro-Bossa" (R 6069); but two of the best, "Concert In The Virgin Islands" and "The Symphonic Ellington," have been deleted. The latter, recorded with musicians drawn from symphony and opera orchestras in Paris, Hamburg, Stockholm and La Scala in Milan, included new versions of "Harlem" and "Night Creature" and should certainly find a ready market in the event of a reissue.

Still listed in Schwann are "Hits Of The '60s" (RS 6122), "Ellington '66" (RS 6154) and "Will Big Bands Ever Come Back?" (RS 6168). In this last, we are treated to the rare and curious concept of Duke playing everybody else's themes, from Whiteman's "Rhapsody in Blue" to Kenton's "Artistry In Rhythm."

The Reprise pact was Duke's last exclusive contract to date. Freelancing seemed advantageous in that it enabled him to affiliate with artists who were tied up elsewhere. An association with Ella Fitzgerald, launched in a long deleted four-LP box in the 1950s, was renewed with "Ella At Duke's Place," cut in 1966 (Verve 64070), and "Ella And Duke On The Cote D'Azur," in 1967 (Verve 64072).

Brad McCuen, a knowledgeable Ellington student at RCA, made a deal that produced three important albums. "The Popular Duke Ellington" (LSP 3576) again showed the maestro's incredible ability to renovate long familiar works. The "First Concert of Sacred Music," recorded live at New York's Fifth Ave. Presbyterian Church, was released on LSP 3582. With the death of Billy Strayhorn in 1967 Ellington was moved to produce one of his most exquisite albums of all time, a collection of 12 Strayhorn originals, some of them never heard before. Under the title "... And His Mother Called Him Bill," this can still be found in the RCA catalog on LSP 3906.

A somewhat more forgettable item on RCA was "The Duke at Tanglewood" recorded with Arthur Fiedler and the Boston Pops (LSC2857).

An oddity worth listening to "Duke Ellington North of the Border In Canada," in which Duke, as guest soloist with the Ron Collier orchestra, plays compositions by Collier and other Canadian writers (Decca DL 75069).

Ellington has made numerous appearances with symphony or-

chestras, but their availability on records is limited. A new treatment of "Harlem" as well as the three part "Golden Broom and the Green Apple" and the long dormant "New World A Comin'" can be heard on Decca DL 710176, and played by Duke with the Cincinnati Symphony Orchestra, conducted by Erich Kunzel.

Closing out this most eventful of decades, the two-pocket "70th Birthday Concert," recorded live in England (Solid State 19000), offers a typical sampling of the band's performance on an overseas tour.

**The 1970s:** In his sixth decade as a recording artist, Ellington finds himself concentrating more and more on extended concert works. The following, whether they were recorded just before or just after the beginning of the '70s, exemplify his present direction: "Far East Suite," RCA LSP 3782; "Latin American Suite," Fantasy 8419; "New Orleans Suite" (the last recording featuring Johnny Hodges), Atlantic SD 1580; "Togo Brava Suite," recorded live in England for a two-pocket set, United Artists UXS 92.

The more intimate settings, emphasizing "the piano player," as he delights in calling himself, are not being neglected. In fact, 1973 began with a renewal of the old Ellington-Norman Granz association as Duke and bassist Ray Brown taped a duo LP in Las Vegas for Granz's new Pablo label.

In Los Angeles, on the eve of his CBS-TV taping, a Pablo session was recorded with Ellington, Ray Brown, Louie Bellson and guitarist Joe Pass. On this date (and Granz says the procedure will be repeated on all future sessions), everything from start to finish, including rehearsals, out-takes and chatter, was preserved on videotape, for probable release on video cassettes. Thus, in his 48th year as a recording artist, the eternal Ellington enters yet another technological phase, while maintaining and extending the musical standards have been his hallmark right from the start.

I have attempted above to give a general picture of the many directions Duke and his men have taken through the decades. Inevitably there are many omissions. The sound track albums of "Anatomy Of A Murder" and "Paris Blues" on Columbia and United Artists respectively; the two albums with Johnny Hodges and a small group on Verve, "Side By Side" and "Back To Back," and the two excellent LPs by Mercer Ellington and his orchestra, featuring many of Duke's men in the late 1950s, on Coral, are among those that spring to mind. Hopefully the day will come when every Ellington LP of importance to the musical annals of the 20th century will somehow become available again, either through a more aggressive sales policy on the part of the record companies, or through some form of subsidy. In the meanwhile, even the minority of material currently listed offers an astonishing variety of performances whose value cannot be disputed by any serious record buyer.

## LOVE YOU DOUBLE MADLY

JOHNNY MERCER

## DUKE ELLINGTON . . .

truly the superleviathonic,

hyperherculeonic pioneer

of heroic proportions

*Мудисо Дас Бегушхо*

(that's Russian for "Love You Madly")

*Patricia Willard*

COMMUNICATIONS

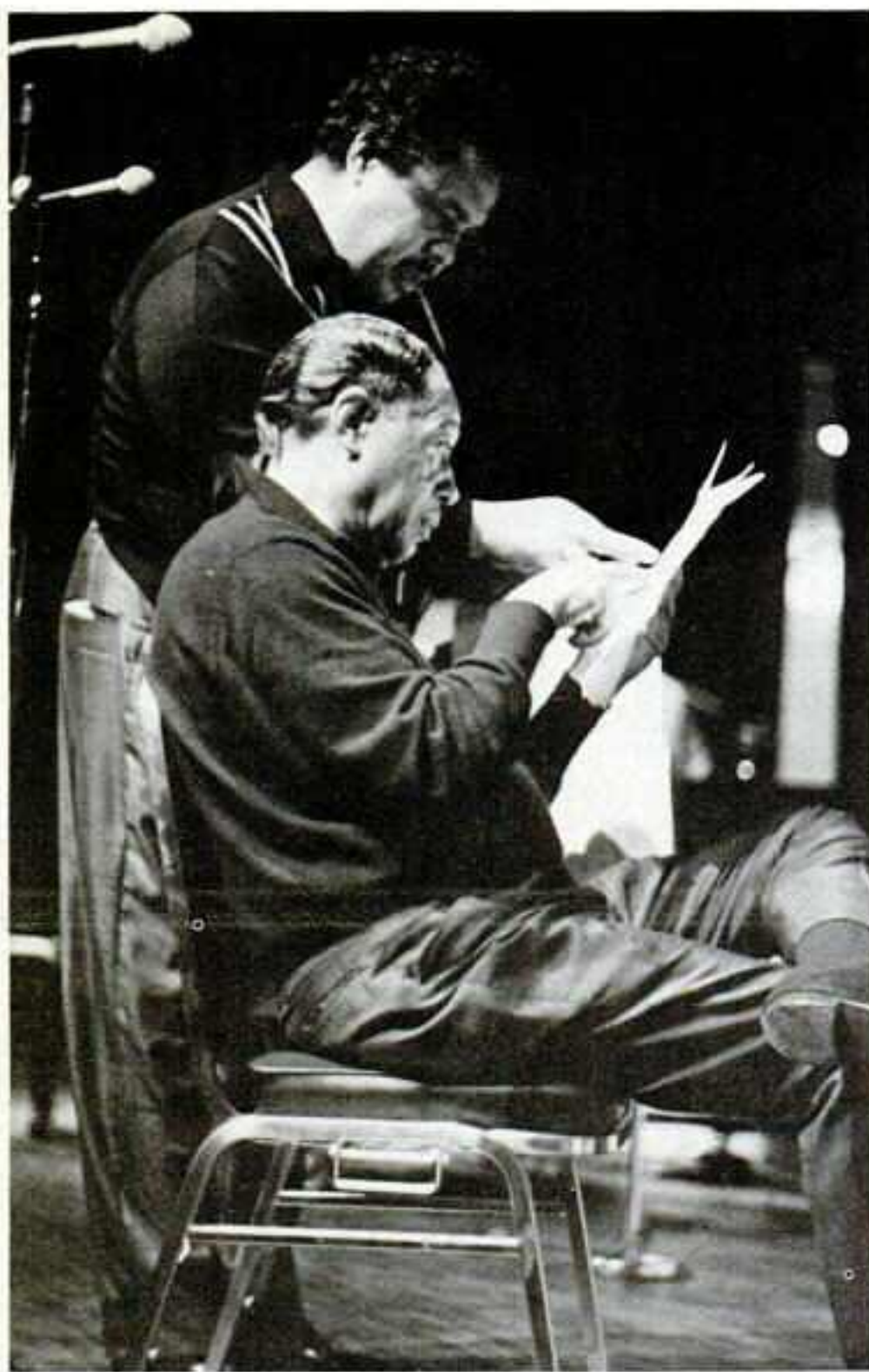
**DUKE**

with great love

**ELLA**

me too,

**NORMAN**



# ONE A YEAR, THAT'S BEEN THE WAY DUKE'S BEEN WRITING EXTENDED WORKS SINCE 1943

Though the world knows Duke Ellington best as a composer of popular songs, his most dedicated fans, both laymen and professional musicians, find the unparalleled series of major achievements in the lesser known instrumental compositions he created for his orchestra.

Ellington was first to break the three minute time barrier im-

posed by recordings when he waxed "Creole Rhapsody" on two sides of a 12-inch 78. "Reminiscing In Tempo" and "Diminuendo And Crescendo In Blue" followed a similar pattern, spanning four and two 10-inch sides respectively.

Starting in 1943 Ellington composed on an average one expanded composition a year. For the first several years these were premiered at his annual concerts in Carnegie Hall. Their extraordinary length, and the timidity of record companies, has denied posterity the opportunity to hear them in full. "Black, Brown And Beige," for example, ran to a full 50 minutes as originally presented, but it was not until years later that a few excerpts were released in an album entitled "At His Very Best" on RCA, now unavailable. A considerably revised "Black, Brown And Beige," with Mahalia Jackson added to sing the "Come Sunday" theme, was issued on Columbia some years later but has also been deleted.

"New World A 'Comin' " was only recorded by Duke for one of the World War II V-Discs. Most of the subsequent works, particularly those written following the advent of long play records, were preserved in their entirety, but many are presently hard to find.

Following is a list of the most important orchestral pieces in this category contributed by Ellington since he took the initiative 42 years ago.

Creole Rhapsody 1931; Reminiscing In Tempo 1935; Diminuendo And Crescendo In Blue 1937; Black, Brown And Beige 1943; Blue Belles Of Harlem 1944; Blutoptia 1944.

New World A Comin' 1945; Perfume Suite 1945; Liberian Suite 1947; Deep South Suite 1947; Tattooed Bride 1948; Harlem 1950.

Controversial Suite 1951; Night Creature 1955; Newport Jazz Festival Suite 1956; A Drum Is A Woman 1957; Portrait Of Ella Fitzgerald 1957; Such Sweet Thunder 1957.

Dual Fuel 1959; Idiom '59 1959; Suite Thursday 1960; Nutcracker Suite (Tchaikovsky, arr. Ellington-Strayhorn) 1960; Peer Gynt Suite (Greig, arr. Ellington-Strayhorn) 1960.

The Queen's Suite 1960; Afro-Bossa 1963; Far East Suite 1964; Virgin Island Suite 1965; Golden Broom And The Green Apple 1965.

First Sacred Concert 1965; Second Sacred Concert 1968; Latin American Suite 1968; New Orleans Suite 1970; Togo Brava Suite 1971.



Venerable bassist Charlie Mingus goes over a score with Duke (top left); Duke provides the downbeat in church (left) and the band takes a break (above).

Dear Duke...  
 Our days together were great days.  
 I'm reminded of them every time I hear  
 It Don't Mean a Thing if It Ain't Got That Swing  
 Mood Indigo  
 Solitude  
 Caravan  
 Sophisticated Lady  
 In a Sentimental Mood  
 Black & Tan Fantasy  
 Azure

It was a gratifying experience to have supervised  
 the recordings of these and many more of your compositions,  
 and managing the orchestra thru those wonderful years,  
 subsequently launching you on your distinguished career.

I believe the best of time will provide  
 that your creative contributions are to "Music"  
 what paintings are to the "Louvre".

May your future years be filled  
 with the best of health and the best of harmony.  
 With great admiration,  
 IRVING MILLS

*Irving Mills*

*Love You  
Madly*

*Tony Bennett*

# THE 10 WORLDS OF EDWARD ELLINGTON

• Continued from page 15

shelves, most notably at Columbia, where he spent most of the 1960s, recording a goldmine of masterpieces many of which that company has not yet seen fit to release.

Ray Avery's Rare Record Shop in Glendale, Cal., and many other such shops, do a brisk trade in Ellingtonia. In the final analysis it may be said that there is no such thing as a deleted Ellington record. For example, "Duke Ellington's Greatest Hits," taped at a Paris concert and available in 1967 on Reprise, disappeared, then cropped up a year or so ago on Columbia's Harmony subsidiary. Everything he has ever done has become, to some extent, a catalog item, since it is only a matter of time before any given album may make such a reappearance.

Though not a hot record property in the pop or rock sense, Ellington has shown a rare faculty for retaining his loyal following while continuing to attract the attention of younger fans. The presence of Chicago, doing "Jump For Joy" on the TV special, attests to the compatibility of his music and the now generation.

(4) Radio. Ellington's airshots, from the Cotton Club were of vital importance in bringing his music to the general public and in stimulating record sales. Though his career on radio was mostly composed of late night remotes from night club and dance hall locations, the cumulative impact was of enormous commercial value.

Radio has not played as large a role as it could and should have played in bringing Ellington's music to the world. For reasons that can only be attributed to racism, he never had his own sponsored network series. The top 40 attitude of many radio stations has kept the extent of record air play far below what many detached observers feel it should be.

Ellington, however, remains an inextinguishable part of radio—even live radio. On New Year's Eve he had a half hour direct from the Rainbow Grill.

(5) Theatres. Soon after the Cotton Club, bolstered by the recordings and radio shots, had established him as a national name, Ellington made the step into vaudeville. In 1930 he shared the bill with Maurice Chevalier at the Fulton Theatre in New York. Through all the great years of movie-and-live-show houses, he was in constant demand; today he plays occasionally at the Apollo and the few other live-entertainment theatres that remain.

More or less in the same category, however, are the other in person dates: military bases, tours for the State Department, etc. These will be dealt with below under Concerts.

(6) Motion pictures. Through the years, starting shortly after the advent of talking pictures, Duke appeared intermittently in a number of band shorts for RKO, Paramount, Universal and others. In some of these Irving Mills appeared on screen, seated at a desk introducing the maestro. (Mills was a man of many parts; on

several of the early Ellington records he was the vocalist who gave such numbers as "Diga Diga Doo" and "Doin' the New Low Down" their vo-do-de-o flavor.)

Hollywood on the whole was incredibly slow in taking advantage of the Ellington genius. Had a man of foresight been on hand in one of the studios, many durable masterpieces could have been committed to posterity. "Creole Rhapsody," for instance, could have been the basis for a short. "Black, Brown & Beige," as seen at Carnegie Hall in its original 50-minute form, would be of immense documentary value today for screening on educational television and at schools and colleges.

The band's first feature film appearance was made in an Amos 'n' Andy feature, "Check And Double Check." There were several other brief shots in feature films, as well as band shorts until the latter medium died out in the early 1950s.

Ellington as composer of music for the screen was ignored, incredibly, until 1959, when he landed the assignment to write his first film score, "Anatomy of a Murder." The following year came "Paris Blues," which earned him an Academy Award nomination. Later (1966) came a Sinatra film, "Assault On A Queen," and in 1968 "Change Of Mind." Fortunately, in recent years Ellington has been too busy with more rewarding assignments to concern himself with this kind of work.

(7) Concerts. The orchestra gave its first American concert in 1932 at Columbia University, and made several such appearances during its European tours in 1933 and 1939, but the supposedly sacrosanct concert hall as a medium for jazz was all but ignored until Ellington's trend-setting series from 1943-50 at Carnegie Hall. During those years, various entrepreneurs picked up the idea of regular concerts; Norman Granz (later to enjoy a frequent association with Duke) extended the idea to a touring concept, and Eddie Condon gave concerts regularly at Town Hall.

Ellington's was the only big jazz orchestra to play at the Metropolitan Opera House (1951). Another precedent was his orchestra's appearance at Carnegie Hall in 1955 in tandem with members of the Symphony Of The Air.

The 1950s and '60s saw a gradual shift of emphasis until concerts became more rule than exception. There was the 1956 sensation at the Newport festival, when Ellington's rendition of his "Diminuendo And Crescendo in Blue" (featuring Paul Gonsalves playing 27 frenetic choruses on tenor saxophone) led to a Time Magazine cover story for Duke.

In 1958 Duke was presented to Queen Elizabeth during a concert at the Leeds Festival. In 1969 the band made its first concert appearances behind the Iron Curtain, and two years later the State Department set up Ellington's historic tour of the Soviet Union.

Ellington's concerts have a dual importance in that they not

only enable him to present his music under optimum conditions but also expose him to vast in-person crowds and are among his most lucrative engagements, with a very healthy four- or five-figure gross at theatres, stadiums, festival grounds and auditoriums of every kind from here to Moscow and Melbourne.

(8) Television. For too many years, Ellington's TV work was devoted largely to guest appearances of the Ed Sullivan type in which he appeared, with or without the orchestra, playing one or two of his popular songs. But he was not content to let the new medium be lost to him, and in May of 1958 "A Drum Is A Woman," a CBS spectacular (color was very rare on CBS in those days) was built around him, with Ellington's music and lyrics (in collaboration with the late Billy Strayhorn) in a highly visual fantasy, based on a story roughly paralleling the origins of jazz.

Ellington's sacred concert was seen on educational television; he has been off and on the tube frequently during the 16 years since "A Drum Is A Woman," but that event remains unique. It remains for some visionary sponsor to see the possibilities of giving Ellington a free hand again, for today the commercial potential of an original Ellington work along similar lines would be infinitely greater.

As noted before "Duke Ellington... We Love You Madly!" is a shoe for, rather than by, Duke Ellington. A Bud Yorkin-Norman Lear Tandem Production, it was brought to fruition with Quincy Jones as producer-musical director, Yorkin as executive producer, Marian Rees as co-producer and Stan Harris as director. The Ellington songs (and a couple by Strayhorn, Juan Tizol and Mercer Ellington) were arranged for the large orchestra by a staff of writers that included musical supervisor Phil Moore, vocal arrangers Kenny and Mitzi Velch, and long-time Ellington associate Jimmy Jones, as well as Marvin Hamlisch, Luther Henderson, Thad Jones and Peter Myers.

(9) Sacred works. Ellington gave his first sacred concert in 1965 at Grace Cathedral in San Francisco. He has since been booked into such disparate sites as Beverly Hills Synagogue, Coventry Cathedral and, in 1968, the Cathedral of St. John The Divine in New York where his second sacred concert was premiered with Alice Babs as principal vocalist.

Much of the roots of jazz are known to have been gounded in the black churches of the nineteenth century. It was fitting that Ellington should be the man to bring the story full circle by destroying once and for all time the myth, fostered in corny TV and film screenplays but not entirely without basis in fact, that jazz was held even by black people to be "the devil's music." In performing his sacred works, Ellington sincerely feels he is bringing a divine message; at the same time, pragmatically, the sacred concerts have drawn into houses of worship countless thousands who may not have been there for many years; and the recitals offered him a new area of activity that now is a regular part of his schedule.

(10) Teaching. Ellington the educator is a relative latecomer to the scene, but it seemed that a whole new horizon might have opened up to him last July when the University of Wisconsin at Madison invited Ellington and his sidemen to give not only concerts but open rehearsals, master classes and workshops with academic credit for participating students. The Governor proclaimed Duke Ellington Week in Wisconsin, The University's Duke Ellington Festival drew students from all over the U.S. and even from Africa, South America and Europe. If Wisconsin succeeded, can the other 49 be far behind?

If these are the ten lives of Duke Ellington, it might be fitting to add still an eleventh, though it differs from the others in that it has not usually involved his orchestra. This is Ellington the writer of music for the stage.

As far back as 1924 he wrote the score for a revue called "Chocolate Kiddies" which, though not seen in this country, enjoyed a successful run in Berlin.

Aside from Cotton Club revue scoring, there was a lull until 1941, when "Jump For Joy" was presented in Los Angeles. The first truly hip black musical, it demolished all the stereotypes that had prevailed up to that point in stage, movie and radio presentations along those lines. The show produced some magnificent songs by Duke and Pual Francis Webster, but apparently it was too far ahead of its time. After less than three months in Hollywood it closed, never to reach Broadway. Many years later there was an attempt to resuscitate it in a Miami production, but this too was short lived.

Duke did reach Broadway, however, by supplying the music for "Beggar's Holiday" in 1947. The frenetic pace of his other activities kept him away from the legitimate stage until 1960, when he wrote original music for a play, "Turcaret," performed at the Palais de Chaillot in Paris.

In 1963 Duke was simultaneously involved with the writing of music for a Canadian production of Shakespeare's "Timon Of Athens" and the creation of "My People," an elaborate presentation to which he contributed concept, lyrics, music, arrangement, even choreography and lighting ideas. "My People" was part of the Century of Negro Progress Exposition in Chicago. For its duration, since Duke had to be on the road with his own ensemble, a "second Ellington band" was assembled to play the show, with Jimmy Jones as conductor and Billy Strayhorn as supervisor.

If a re-reading of the above leaves the impression that Edward Kennedy Ellington is not a man to be pigeonholed, the reader has drawn the correct inference. Not because it is more lucrative, but simply because he has an endless capacity for creating, in what seems to be a limitless variety of settings, Duke has transcended such terms as songwriter, composer, conductor, arranger, jazz, dance music or concert music. To use a phrase he has often applied to artists he admires, he is himself beyond category.

On the evening of February 11, a potential audience of tens of millions will be offered the unprecedented spectacle of a great galaxy of stars paying homage to him. There are some skeptics who may say: "It's about time." Others will reason: better late than never. But on one point the viewers ought to be unanimous: no man in our world of music is more deserving of this honor.

FEBRUARY 10, 1973, BILLBOARD

Newport  
Jazz Festival  
New York

Joyce and George Wein  
We've Always Loved You



# FROM JAZZMAN TO POP COMPOSER, THAT'S THE WAY THINGS DEVELOPED



# D



uke Ellington, who set out to become a successful composer and arranger of music for his own orchestra, had not gone far along that path when a new one opened up to him. Starting in 1930 (the year of "Mood Indigo"), lyrics were added to a series of works that had originally been designed simply for instrumental performance by his band.

During the last nine years of his association with Irving Mills, many of the great Ellington pop standards developed in this fashion. "It Don't Mean A Thing (If It Ain't Got That Swing)," in 1932, foresaw the swing era by at least three years with its use of that word in its title. In the same year came "Sophisticated Lady," which took a little longer to gain acceptance as a words-and-music piece. "Solitude," recorded by the band in two instrumental versions in 1934, was duly fitted up with words by Eddie De Lange. By 1938 Ellington had fully accepted the premise that his melodies could be designed for general use as popular hits; at that point he collaborated with Henry Nemo, John Redmond and Mills on "I Let A Song Go Out Of My Heart," the most successful of a number of songs he wrote for the Cotton Club show that season.

Following is a selective list of Ellington works that have become pop and/or jazz standards. Unless otherwise indicated, they have lyrics, either by Duke himself or various lyricists. Names in parenthesis indicate musicians who collaborated on melodies.

East St. Louis Toddle-O (with Bubber Miley) Instr. 1926; Black and Tan Fantasie (with Bubber Miley) Instr. 1927; Creole Love Call Instr. 1927; Black Beauty Instr. 1928; The Mooche Instr. 1928; Rockin' in Rhythm (with Harry Carney) Instr. 1930; Mood Indigo (with Barney Bigard) 1930; It Don't Mean A Thing 1932; Solitude 1934; In a Sentimental Mood 1935; Caravan (with Juan Tizol) 1936; Azure 1937; I Let a Song Go Out of My Hears (from Cotton Club Revue) 1938; Prelude to a Kiss 1938; Jeep's Blues (with Johnny Hodges) Instr. 1938; Something to Live for (with Billy Strayhorn) 1939; Don't Get Around Much Any More 1940; Cotton Tail Instr. 1940; All too Soon 1940; In a Mellotone 1940; Warm Valley 1940; Day Dream (with Billy Strayhorn) 1940; Do Nothin' Till You Hear From Me 1940; Just Squeeze Me 1941; Things Ani't What They Used to Be (with Mercer Ellington) 1941; I Got It Bad (from Jump for Joy) 1941; Rocks in My Bed (from Jump for Joy) 1941; Jump for Joy (from Jump for Joy) 1941; What Am I Here For? 1942; C Jam Blues 1942; The Blues (from Black, Brown & Beige) 1943; I'm Beginning to See The Light (with Johnny Hodges) 1944; I Didn't Know About You 1944; I Ain't Got Nothin' but The Blues 1944; I'm Just A Lucky So And So 1945; I Like The Sunrise (from Liberian Suite) 1947; Love You Madly 1950; Satin Doll (with Billy Strayhorn) 1953; I'm Gonna Go Fishin' (from Anatomy of a Murder) 1959; African Flower Instr. 1962; Heritage (My Mother, My Father) (from My People) 1963; Heaven (from Second Sacred Concert) 1968.

In his capacity as a writer of popular songs, Ellington has worked with a series of distinguished lyricists.

The late Bob Russell wrote the words for "Don't Get Around Much Any More," "Do Nothin' Till You Hear From Me," "I Didn't Know About You" and "Warm Valley." Paul Francis Webster was



Duke and Quincy Jones: friends and creators.

Duke's collaborator on almost all of the "Jump for Joy" score, including the title song and "I Got It Bad."

Other lyricists who worked with Ellington have included Johnny Mercer ("Satin Doll"), Lee Gaines ("Just Squeeze Me"), John Latouche ("Day Dream"), Carl Sigman ("All Too Soon"), Irving Gordon ("Prelude To A Kiss"), Don George ("I'm Beginning To See The Light" "I Ain't Got Nothin' But The Blues"), Mack David ("I'm Just A Lucky So And So"), Frankie Laine ("What Am I Here For?"), Peggy Lee ("I'm Gonna Go Fishin'"), Milt Gabler ("In A Mellotone"), and Ted Persons ("Things Ain't What They Used To Be").

Ellington himself has been increasingly active as a lyricist of late. His best known credits in this area are "The Blues," "Rocks in My Bed," "I Like The Sunrise," "Love You Madly," and the words for "My People" and the sacred concerts.

\* "C Jam Blues" is also known as "Duke's Place," lyrics by Roberts, Katz and Bob Thiele.

**LOOK OUT!**

**BILLBOARD'S**

**NARM ISSUE**

**IS COMING MARCH 3, 1973**

**Ad Deadline: February 17**

**We all  
Love You**

**CARL SIGMAN**

**Congratulations, Duke,**

**With Admiration  
and Affection**

**MITCHELL PARISH**

**May you  
always  
"Jump for  
Joy"**

**Paul Francis Webster**

# Talent

## Signings

Joe Cocker has re-signed with A&M Records. The rock singer has had three gold albums with the label. . . . Jerry Hahn, Kansas University guitar teacher, has signed with Fantasy Records. He has recorded as a sideman with John Handy and Gary Burton. . . . Exile has signed with Wooden Nickel Records. An album will be released at the end of March. . . . Owem Records has Guy Chandler under contract. His first single is "The Lost Horizon Theme." . . . Bob McBride, lead singer of Light-house, has signed a solo recording agreement with Evolution Records. His first album, "Butterfly Days," already on the Canadian charts, is scheduled for an immediate release in the U.S.

Mara Lynn Brown has been signed to a five-year contract with Laurie Records. Her first single under the label, "Salty Tears," has been released and early March has been scheduled as the release date for her first LP. As part of the label's promotion for the singer, arrangements are in the works for a series of national television spots. . . . Dee Ervin of ABC-Dunhill Records has been obtained as a staff producer for the company, specializing in r&b. . . . Gail Boggs, currently seen in "Jesus Christ Superstar," has signed with Roger Ailes & Associates for personal management and with the William Morris Agency for booking representation.

Martha Reeves has signed with Ron Strassner Associates for management as she embarks on a solo career. . . . Shawn Harris has signed with Capitol. A debut album is set for March. . . . Flying Circus signed with Capitol. The label will release the group's first album this month. . . . Mongo Santamaria has been contracted by Vaya Records on an exclusive basis. First album, now being recorded, will be titled "Fuego" or "Fire."

John Denver has re-signed with RCA Records. The singer's last three RCA albums, "Poems, Prayers and Promises," "Aerie," and "Rocky Mountain High," have all been certified gold by the RIAA. Denver also has a gold record for the single, "Take Me Home, Country Roads."

## 2 Promoters Buy Theater

CHICAGO—Two young talent promoters have purchased the Granada Theater from ABC Great States and are set to build the hall into a reserved-seat center for contemporary music and related attractions. The facility, at Devon and Sheridan near Loyola University and Mundelein College, seats 3,422, and is located near an all-stops "L" station.

Jerry Nickelson and Army Granat head Jam Productions, which has been promoting indoor concerts throughout the Midwest for 18 months. Typical acts have included Savoy Brown, Deep Purple, Fleetwood Mac, Dave Mason, War and Jackson Browne.

First date for the newly opened Granada will be Feb. 14, with Brewer & Shipley, Taj Mahal and Wilderness road. Nickelson and Granat said they hope to keep the ticket price at \$3.50, \$4.50 and \$5.50, and are hoping acts will cooperate with them to keep prices down.

Clair Brothers will handle the sound and lights for the facility.

The two entrepreneurs are open to other attractions coming to the Granada, which will continue to show motion pictures. They even envision children's programs, vaudeville shows, plays, country music shows and possibly rock masses. "We're open to anything progressive," said Granat.

## From The Music Capitals of the World

### DOMESTIC

#### NEW YORK

Frank Sinatra (Reprise) named 1973 Man of the Year by the March of Dimes. . . . John Denver (RCA) leaving for London on March 5 for two weeks of recording. . . . The upcoming Black Oak Arkansas (Atco) album has undergone a name change from "Rock and Raunch" to "Raunch and Roll." Produced by Tom Dowd, the live package is scheduled for a mid-Feb. release. . . . It's a boy for Neil Young (Reprise) and Carrie Snodgrass. . . . Edward Newmark has composed the words and music for the ABC-TV special, "The Incredible, Indelible, Physical, Magical, Mystery Trip," to be seen Wednesday (7). . . . George Burns (Buddah) preparing for his one man show at Carnegie Hall on Feb. 18.

Sen. Gale McGee (D-Wyo.) will address the annual luncheon of the Music and Performing Arts Division of the 1973 Anti-Defamation League Appeal and the Music and Performing Arts Lodge, B'nai B'rith on Feb. 14 at the Waldorf. . . . John Lennon (Apple) and Paul McCartney (Apple) reconciling? . . . Stan Getz (MGM) has just won the Playboy Jazz and Pop Poll Award

#### Carpenter Crash

LOS ANGELES—Richard Carpenter of the Carpenters was injured in a motorcycle collision in a local cycling park Sunday (21). He sustained multiple fractures. He intends to be back in action by Feb. 11, when the group plays suburban Anaheim.

for the 17th consecutive year. . . . Sharon Redd (United Artists) singing for the voyagers aboard the French Lines Luxury Cruiser "M.S. Aquarius," which set sail Jan. 29 for a 21-day cruise to South America.

American Airlines chose the Tony Bennett (MGM) oldie, "The Good Life," as the key theme for its new flight of extensive television and radio commercials. . . . down beat magazine's 37th annual poll named Ornette Coleman (Columbia) "Jazzman of the Year." . . . Mike Bloomfield and Al Kooper will unite with ex-Electric Flag drummer Buddy Miles to record an album for Columbia scheduled for midyear release. . . . James Brown (Polydor) embarking on an extensive European tour next week. Stopovers include England, Holland, Germany, France, Switzerland and Belgium.

Stoneground (Warners) leader and former singer for the Beau Brummels, Sal Valentino, has left the San Francisco based group to form his own. . . . A recent birthday party for local WBLS disk jockey G. Keith Alexander was hosted by Chess Records personnel. . . . David Frye (Buddah) shelving his LBJ impression. . . . Mike Gershman named vice president of the American Song Festival. . . . United Artists Records set to release the soundtrack album of the Marlon Brando sizzler, "Last Tango in Paris."

Impressionist Darrow Igus scoring points with his mimicry at the Downstairs at the Upstairs. . . . The Hollywood Foreign Press Association has awarded its Gold Globe Award to the MGM motion picture "Elvis on Tour" for the best feature-length documentary of 1972. Film has yet to open here. . . . Drummer Elvin Jones will headline a benefit concert to raise funds to aid associate history professor Frank Kofsky in his fight for tenure at Sacramento State College. . . . Jefferson Airplane (Grunt) and its offshoot Hot Tuna (Grunt) recording on the coast. PHIL GELORMINE

#### LOS ANGELES

Elton John joins the Stones, Johnny Nash, etc. in recording his next album in Jamaica for a little of that old reggae feel. . . . Elektra's custom country label, Countryside, run by Mike Nesmith, parted at the Palomino for its opening acts, Garland Frady, J.G. O'Rafferty, Tom Holbrook and the Countryside Studio Band.

Gary Glitter to get big U.S. tour from Bell. . . . Bill Withers married girlfriend Denise Nicholas, "Room 222" TV star. . . . George Clements' new West label debut with Vince Valenti's "Maybe This Time" album.

If new syndicate reopens Ontario Race Track, planned is a giant Music Fair. . . . Mark/Almond grows to eight for upcoming Troubadour gig. . . . Johnny Mathis Youth Center dedicated at Hollywood YMCA.

Bill Cosby taping an all Fat Albert story album for MCA at Harrah's Reno gig. . . . Sal Valentino has exited Stoneground, formed new with three from the Warner group. . . . Rita Coolidge joins boyfriend Kris Kristofferson and Bob Dylan in film "Pat Garrett and Billy the Kid."

Stax offers a \$1,000 scholarship to L.A. black students for best essay on Black American Experience. . . . Alice Cooper speaks on pop songwriting at Rochester Eastman School of Music. . . . Secret Service finally approved Alice's "Billion Dollar Babies" cover photo with all that real moola.

Carla Thomas touring eastern (Continued on page 31)

## Naseef May Close Las Vegas Operation

By LAURA DENI

LAS VEGAS—Rock concert promoter Gary Naseef, who said he can't afford to promote concerts under the complex rock policy of the Las Vegas Convention Authority (LVCA), has asked the authority to cancel two dates he had reserved for concerts and said he may cease operations in Las Vegas.

Naseef's GANA Productions promotes in several other cities and has been the most successful of Las Vegas' rock promotion groups, managing to enjoy almost exclusive use of the Las Vegas Convention Center in the past.

"The problem is the uncertainty and delay involved in booking the center under the present policy," said Naseef.

"I find out there's a date open and there's a good act available on that date, and I'm unable to find out from the Convention Authority whether they will let me book an act on that date. I don't understand what's going on, and I don't think anyone else does."

He continued, "Well, I can't afford that as a businessman. If you make \$5,000 off a concert and it costs you, say, \$3,500 a month to stay in business, why, it's elementary you've got to be sure of getting to put on so many concerts a year in order to stay in business. But nothing is certain under the present policy."

Rock concert dates are limited by the policy to dates no closer than two weeks from each other, and they are awarded by competitive bidding among promoters.

"I truly believe the facilities committee is awarding those dates as fairly as they know how, but they do not understand the difficulties that are involved in this business, and the way things are done in the business. We told them when the policy was adopted that it would not work, but we tried it anyway. Well, it hasn't worked," he stated.

Naseef has requested the authority refund \$2,000 worth of deposit originally put up to secure a March 24 date for Yes and a June 2 show for Pink Floyd. Facilities director John Anderson revealed the request in connection with a session of the authority's budget committee meeting.

Naseef's new effort to withdraw from two of those dates, for which he fought so hard, comes at a moment when the Convention Center ceases to be the only facility in Las Vegas for a major rock concert. The International Ice Palace is being refitted with a floor cover for the ice, and it is anticipated that that hall will be able to accommodate 5,000 persons for concerts in late February.

Anderson said he had no copy of Naseef's request immediately available, but had sent his (Anderson's) own wording of it to the facilities committee which governs the assignment of rock dates.

Those rules say the deposits are non-refundable.

The rules also stipulate that the authority may refuse particular groups, that heavy insurance coverage must be provided, and that the promoter hire 21 uniformed security guards, 20 distinctly attired college-age individuals as "incident suppressors," and adequate parking supervisory personnel as well as strict ticket control.

Should Naseef actually quit the Convention Center for good, and

no other promoter replace him, the concerts will be missed by Las Vegas rock audiences.

Rock concerts have produced many complaints as any activity held at the center, but they constitute a form of recreation, peculiarly suited to the center, and allow the authority to draw revenue from odd dates which would otherwise produce no revenue, officials stated.

Many one-night events must be booked more than a year in advance, which conflicts with the authority's policy of keeping dates open for conventions until they're less than a year away. Rock concerts, on the other hand, can be booked on short notice, a situation which rock promoters usually prefer.

## Purcell, Cafe in Talent Accord

NEW YORK—Gerard W. Purcell Associates, a management firm, and the Improvisation Cafe here have entered into an arrangement whereby selected talent will be presented at the cafe on a regular basis.

With the arrangement geared for the showcasing of talent for record companies, talent directors and concert promoters, Jerry Purcell, president of the management firm, and Budd Friedman, owner of the cafe, will jointly manage the acts and will advise and counsel them for long-term development.

Purcell and Friedman stated that the move is part of an effort to fill the "void" created by the closing of nightclubs in which new talent would have the chance to perform.

Murray Becker, talent coordinator at Purcell, will handle the personal management and artist development operations at the club.

### TALENT WANTED!

1. SINGERS
2. SONGWRITERS AND LYRIC WRITERS
3. GROUPS

We will audition new talent and material for recording and national promotion. We handle the whole production, publishing and distribution through "Major Labels." Send us your name, address, and phone number. Tell us what you do—DON'T SEND MATERIAL.

#### OMEGA SOUND INC.

1831 Chestnut Street  
Philadelphia, Pa 19103  
215-561-1636  
(Collect Person to Person  
Calls to Mr Soft)

### ENRICO CARUSO MUSICAL

Wanted. Manuscripts, Investors, Stage Hands, Singers of All Types.

Send Resume to:  
Enrico Caruso  
c/o J. J. Urciuoli  
809 West 177th St.  
New York, N.Y. 10033

For further information call  
(212) 781-8130

Call Mon., Wed., Thur., Fri. or Sat. 4:00 PM to 5:00 PM or 9:00 PM to 11:00 PM, Sunday 9:00 AM to 12:00 Noon.

### Unsurpassed in Quality

**GLOSSY PHOTOS** 9 1/2¢ EACH IN 1000 LOTS

1000 POSTCARDS \$55.00

100 8x10 \$13.95

CUSTOM COLOR PRINTS \$85 per 100

COLOR LITHO \$175 per 1000

COLOR POSTCARDS \$120 per 3000

MOUNTED ENLARGEMENTS 20"X30" \$7.50 30"X40" \$10.50

**COPYART** Photographers

A Division of JAMES J. KRIEGSMANN  
165 W. 46th St., N.Y. 10036  
(212) PL 7-0233



## Eubanks Co. Leases Ice Palace for Dates

LAS VEGAS—Concert Express, Los Angeles promotion company of Bob Eubanks, has leased the 5,000 capacity Ice Palace here for presentation of rock and country shows. Quicksilver and Bloodrock debut rock at the hall Feb. 25 and Porter Wagoner headlines the opening country bill March 11.

## Ratner Heads Multi-Service Co.

NEW YORK—Circus Talents, Ltd., is being designed as a flexible, "under-one-roof" service operation that will provide touring musicians with complete technical and managerial facilities for live performances.

The Circus organization will receive its professional baptism later

this month with initial duties slated to include stereo sound for the Bee Gees, scheduled to begin touring with a 30-piece orchestra on Feb. 23. Also due are trucking duties for Pink Floyd, representing the first time that highly technically-oriented group has permitted an outside organization to assist in production.

Circus will also handle full production responsibilities for Emerson, Lake & Palmer's European tour in April, now being touted as "bigger than the Stones" with regard to production preparations. That group may be touring the U.S. later in the year, and Circus is expected to be involved in bringing that production here.

Utilizing specially designed tractor-trailers, Circus will provide a portable proscenium for stage productions, a 96-000-watt lighting system utilizing four hydraulic towers for light placement, and a 24-channel, custom-designed sound mixing system. Richard Vickers, general operations director for Circus, stresses that the sound system in question, designed by Circus' own staff, is distinct from "hard-sounding" American p.a. facilities. Vickers stated that the Circus system will offer American audiences a softer, rounder, fuller tone that has characterized sound amplification abroad.

Circus will also arrange all transportation and lodging throughout each tour, supply lighting and sound crews and assist in box office management and tour expense accounting, according to the client's demands.

The special trailers will provide a cushioned ride for all equipment, with all equipment handling to emphasize care of instruments and other equipment. The lighting sys-

tem is also designed for video and film illumination, providing intensified colors and thus avoiding the need for conventional white floodlights.

Principals in the operation are Neil Ratner, president, formerly tour manager for Edgar Winter's White Trash, general operations director for Emerson, Lake & Palmer, and special assistant to Dee Anthony of Bandana Enterprises; Jim Morris, vice president, former partner with Kelsey, Morris Sound of London (designers, builders and operators of custom sound equipment for many English acts and halls, including the Rainbow Theater) and special assistant to Robert Stigwood; and Vickers, formerly stage and production manager of King Crimson and Emerson, Lake & Palmer.

Circus Talent will initially operate out of New York, with plans calling for possible activities on the West Coast and further work in Europe. Services are expected to eventually include provision for remote recording of touring acts.

Circus Talents is located at One Lefrak City Plaza, Flushing, N.Y. 11368.

### Country Musical By Vidronics

NEW YORK—The Vidronics Company, Inc., has been set to distribute the new Bobby Goldsboro syndicated musical series. The half-hour variety show which is packaged by Showbiz, Inc. and produced by Hal Tulchin Productions, debuted in mid-January in more than 100 markets throughout the U.S. Guests so far include the Lennon Sisters, B.J. Thomas, Jim Nabors and Johnny Mathis.

### THEATER REVIEW:

## Oh, Coward!—Sense of History, Nostalgia

Even the most fervent, polysyllabic rock intellectual must occasionally pay homage to the delicacy and wit of some earlier pop masters. "Oh, Coward!" Roderick Cook's tribute to the work of Sir Noel Coward, provides a superb shrine for just such a pilgrimage.

While the media throb with vision of decadence in gaily decked pop stars and squalid films, Mr. Cook has neatly reminded us that there is no new thing under the sun by balancing some of Coward's most moving, bittersweet love against more lightly delivered chestnuts that reveal a richly-turned sense of decadence that evokes Coward's earlier years.

That sense of history does not degenerate into mere nostalgia, however. Cook focused on Coward directly through his songs and his own biographical writings, paring the production to its most direct form. "Oh, Coward!" is a straight forward revue, with its stars, Barbara Cason, Jamie Ross and Cook himself, basking in the reflected glow of the star Himself, Sir Noel.

While both Ross and Miss Cason are consistently engaging in their depiction of Coward's cast of chic and humble folk alike, it is undoubtedly Cook himself who fits most comfortably into Coward's roles. Cook presents those vignettes of the bored and idle rich superbly, as summarized in his powerful reading of "I've Been To A Marvellous Party."

"Oh, Coward" strikes first for entertainment, and succeeds admirably. But, more important, by remaining faithful to the spirit of Coward himself, this revue pre-

serves the tension between the sense of spirit and the underlying loneliness revealed throughout the evening in readings from Coward's own words.

The revue is currently playing at The New Theatre. An original cast album of "Oh, Coward!" has been released by Bell Records.

SAM SUTHERLAND

## Moscow Unit Disbanded

MOSCOW—In a sudden dramatic move, the Moscow Radio and Television band led by Vadim Liuvikovsky was disbanded here after 10 years of playing.

The band, formed during the "golden period" of Soviet jazz, has had in its ranks many of the top national jazz musicians, arrangers and composers, among them alto saxophonist Gheorgi Garanian, tenor saxophonist Alexei Zubov, trumpeters Konstantin Nosov and Gherman Lukjanov and alto saxophonist Ghenadi Golshtein.

Besides its regular work on radio and television, the band has successfully participated in several international jazz festivals in Prague and Warsaw. For 10 years, the band has been recording, issuing several albums, 10-inch disks and numerous extended play records.

The band's members have also been active in various combinations, and have been featured in many national jazz festivals and concert series.

## COMEDY & SINGING TEAM

Single Performance

GROSS

**\$67,800**

JACKSONVILLE'S  
**Coliseum**

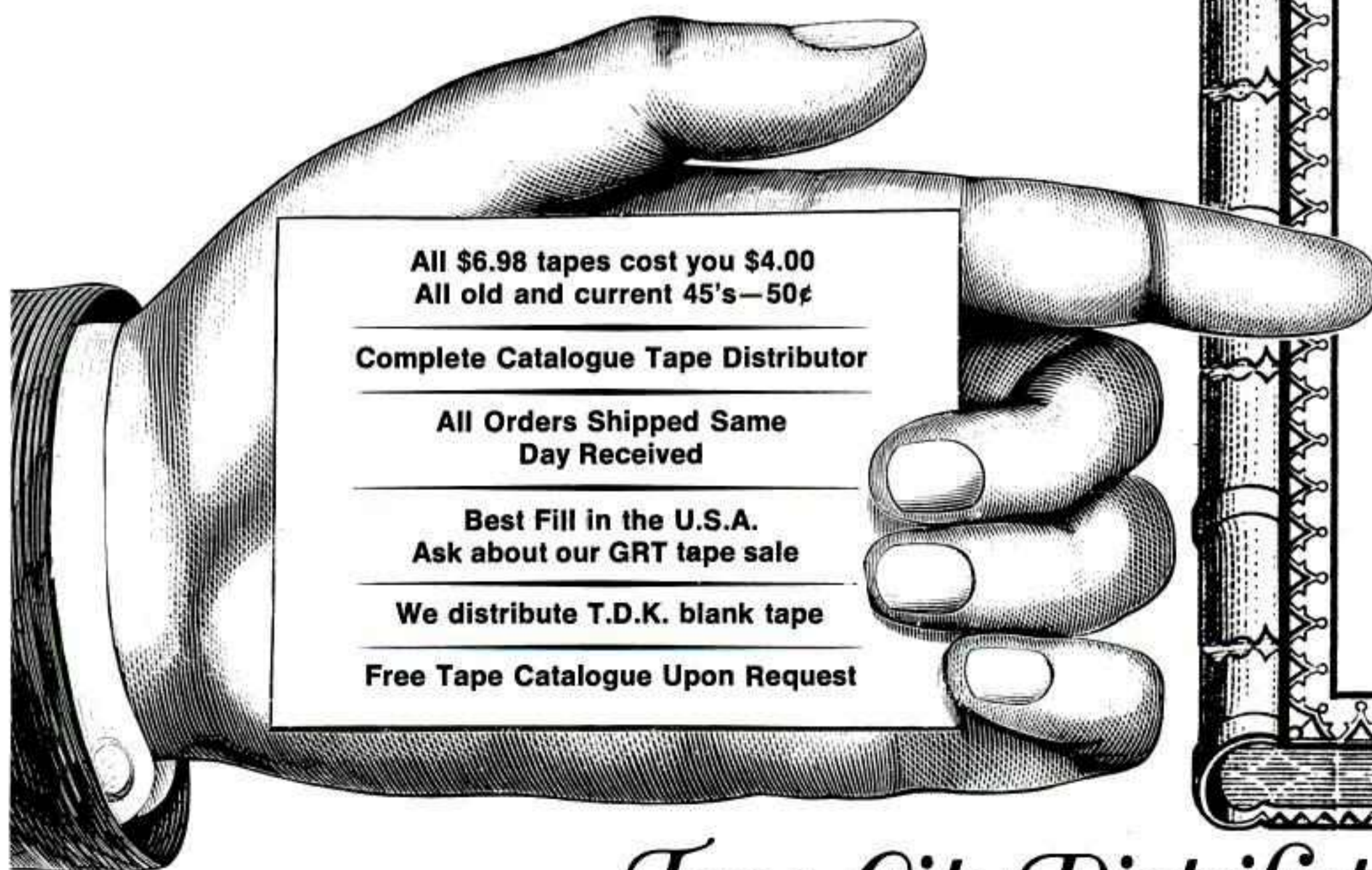
Means Business!

FOR DATES CALL

Dick  
McMeekin 904-354-2041

OR WRITE:  
300 W. WATER ST. JACKSONVILLE, FLA. 32202

## WE ARE REACHING OUT FOR THE NATION'S TAPE BUSINESS



All \$6.98 tapes cost you \$4.00  
All old and current 45's—50¢

Complete Catalogue Tape Distributor

All Orders Shipped Same  
Day Received

Best Fill in the U.S.A.  
Ask about our GRT tape sale

We distribute T.D.K. blank tape

Free Tape Catalogue Upon Request

## Tape City Distributors TAPE CATALOG

A listing of all consistent selling 8-track and cassette tapes divided into the following categories:

1. Popular/Easy Listening
2. Soul
3. Country
4. Classical
5. Big Bands
6. Hawaiian
7. Polkas
8. Gospel Soul

## Tape City Distributors

3009 West Pico Boulevard / Los Angeles, California 90006 / (213) 737-7759

Ask for Norm or Larry Ackerman

# From The Music Capitals of the World

Continued from page 26

vets hospital. . . Island's **Amazing Blondel** at the Ice House. . . **Johnny Rivers** hosts the Friday (10) "Midnight Special" on NBC-TV. He re-recorded his version of the old tune, "Midnight Special" for the occasion.

In San Francisco, KSFJ-FM played MCA artist **Dobie Gray's** "Drift Away" single for 8½ hours

straight because it expresses the station's philosophy. Crowds gathered outside, fearing the station was hijacked. . . **Norman Gimbel**, lyricist of "Killing Me Softly With His Song," worded theme for "Nancy Clancy" TV pilot.

**Black Sabbath** tours again in April. . . **Sha-Na-Na** and **Commander Cody** team for UCLA concert. . . **Gisele MacKenzie** into Century Plaza Hotel.

## NAT FREEDLAND

### CINCINNATI

**E. Speedy Brown**, formerly on national promotion for **James Brown**, has joined Columbia Record Sales here to handle promotion on r&b product on the Columbia and Epic/Custom labels. He'll cover Cincy, Dayton and Columbus, Ohio; Indianapolis and Louisville.

**Bobby Womack**, who'll spend most of February and March on the road, set for two concerts at Ohio State University, Columbus, Feb. 17. He plays Cincinnati Gardens March 13 and the Toledo Sports Center March 17. . . **Walter E. (Jack) Rollins**, 66, veteran songwriter, best known for his kiddie favorites, "Frosty the Snowman," "Peter Cottontail" and "Smokey the Bear," died here recently of lung cancer.

**BILL SACHS**



**TOP QUALITY 8X10 PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

**BLACK & WHITE 8x10s**  
500--\$22.85 1000--\$35.00

**COLOR PRINTS**  
1000--\$200.00

SEND FOR SAMPLES AND PRICES

**ABC PICTURES**  
1867 E. FLORIDA ST.  
SPRINGFIELD, MO. 65803

# WHO-WHEN-WHERE

**MOSE ALLISON** (Atlantic): Bijou, Philadelphia, Feb. 7-10; Lighthouse, Hermosa Beach, Calif., Feb. 13-25.

**AMERICA** (Warner Bros.): Pennsylvania State Univ., University Park, Pa., Feb. 4; Minneapolis, Minn., Feb. 6; Auditorium Theatre, Rochester, N.Y., Feb. 7; Cincinnati Music Hall, Cincinnati, Ohio, Feb. 8; Veterans Memorial Auditorium, Columbus, Ohio, Feb. 9; Felt Forum, New York, Feb. 11; The Dome, C.W. Post College, Greenvale, N.Y., Feb. 13; Carnegie Hall, N.Y.C., Feb. 15; Music Hall, Boston, Feb. 16; Palace Theatre, Providence, R.I., Feb. 17; Bushnell Auditorium, Hartford, Conn., Feb. 18; Syria Mosque, Pittsburgh, Pa., Feb. 21; Univ. of Maryland, Ritchie Hall, College Park, Md., Feb. 22; Academy of Music, Philadelphia, Feb. 23; Mosque, Richmond, Va., Feb. 24.

**PAUL ANKA** (Buddah): Diplomat Hotel, Hollywood, Fla., Feb. 22-March 3.

**BADFINGER** (Capitol): Univ. of Georgia, Athens, Ga., Feb. 6; Municipal Auditorium, Mobile, Ala., Feb. 8.

**AMAZING BLONDEL** (Capitol): Univ. of Georgia, Athens, Ga., Feb. 6; Unc. Auditorium, Mobile, Ala., Feb. 8.

**BREWER & SHIPLEY** (Buddah): Georgetown Univ., Washington, D.C., Feb. 9; Granada Theatre, Chicago, Feb. 14; Georgia State Univ., Atlanta, Ga., Feb. 15; Miami, Fla., Feb. 17; Jacksonville Univ., Jacksonville, Fla., Feb. 18; Florida State Univ., Tallahassee, Fla., Feb. 19.

**JAMES BROWN** (Polydor): Ahoy Hall, Rotterdam (Amsterdam Airport) Feb. 16; Plondwitschaftshappe, Kaiserlautern (Frankfurt Airport), Feb. 17; Musikhalle, Hamburg, Feb. 18; Philipshalle, Dusseldorf, Feb. 19; Deutsches Museum, Munich, Feb. 20; Stadt Halle Offerbach, Frankfurt (Offenbach), Feb. 21; Liederhalle, Stuttgart, Feb. 22; Patinoire, Montpellier, Feb. 23; Stade Vallier, Marseille, Feb. 24.

**RAY BRYANT** (Atlantic): Monticello Room, Rochester, N.Y., Jan. 29-March 4.

**SANDY BULL** (Vanguard): Passim's, Boston, Feb. 1-4.

**JERRY BUTLER** (Mercury): East Coast College Tour, Feb. 1-11; Playboy Club, Lake Geneva, Wisc., Feb. 16-25.

**GEORGE CARLIN** (Little David): St. Cloud State College, St. Cloud, Minn., Feb. 7; Keil Opera House, St. Louis, Mo., Feb. 9; St. John's Univ., Long Island, N.Y., Feb. 10; Fisher Theatre, Detroit, Feb. 11.

**CHECH & CHONG** (Ode): Brooke Tech. Gym, Binghamton, N.Y., Feb. 4; Kent State Univ., Kent, Ohio, Feb. 9; Youngstown State Univ., Youngstown, Ohio, Feb. 10; Edinboro State College, Edinboro, Pa., Feb. 11; Place Des Artes, Montreal, Feb. 13; Dennison College, Granville, Ohio, Feb. 15; Hara Arena, Dayton, Ohio, Feb. 16; Lowes Theatre, Dayton, Ohio, Feb. 17; National Arts Foundation, Ottawa, Ont., Canada, Feb. 18; Embassy Theater, Fort Wayne, Ind., Feb. 21; Expo Gardens, Peoria, Ill., Feb. 22; Rock Valley College, Rockford, Ill., Feb. 23; Alexander Hall, Princeton Univ., Princeton, N.J., Feb. 24.

**CHICAGO** (Columbia): T.H. Barton Coliseum, Little Rock, Ark., Feb. 10; Hirsch Memorial Coliseum, Shreveport, La., Feb. 11; Municipal Auditorium, Austin, Texas, Feb. 12; Memorial Auditorium, Dallas, Feb. 13; Hemisphere Arena, San Antonio, Feb. 14; Sam Houston Coliseum, Houston, Feb. 15; Coliseum, Lubbock, Texas, Feb. 16; Tarrant County Convention Centre, Fort Worth, Texas, Feb. 17; Assembly Centre, Tulsa, Feb. 18; Jim Norrick State Fair Arena, Oklahoma City, Feb. 20; Harry Levitt Arena, Wichita, Feb. 21.

**COMMANDER CODY** (Paramount): Strawberry Ballroom, Victoria, B.C., Feb. 4; Stanford Univ./Maple Pavilion, Palo Alto, Calif., Feb. 9-10.

**HONEY CONE** (Buddah): Philharmonic Hall, New York, Feb. 18.

**LARRY CORYELL** (Vanguard): Quiet Knight, Chicago, Jan. 31-Feb. 4.

**JIM CROCE** (ABC/Dunhill): Quiet Knight, Chicago, Feb. 7-11; Cellar Door, Washington, D.C., Feb. 12-17; Aud. Theatre, Denver, Feb. 21; Salem College-Reynolds Aud., Winston-Salem, Feb. 22; Syria Mosque Auditorium, Pittsburgh, Pa., Feb. 23; Regent Theatre, Rochester, N.Y., Feb. 24.

**JACK CROSSAN** (ABC/Dunhill): Cal State, Northridge, Calif., Feb. 23; Biola College, La Mirada, Calif., Feb. 24.

**COUNTRY GENTLEMEN** (Vanguard): NYU Law School, New York, Feb. 4.

**DICK CURLESS** (Capitol): Top Hat, Portland, Maine, Feb. 4.

**JIM DAWSON** (Buddah): Univ. of New York, Oswego, N.Y., Feb. 12; Williams College, Williamston, Mass., Feb. 16; Univ. of Pa., Carlisle, Pa., Feb. 17.

**BILL DEAL & THE RHONDELLS** (Buddah): Redwood Univ., Fayetteville, N.C., Feb. 6; Ramada Inn, Norfolk Va., Feb. 8; Other Eye, Raleigh, N.C., Feb. 10; Univ. of Miss., Oxford, Miss., Feb. 16; Biloxi, Miss., Feb. 17; Vanderbilt Univ., Nashville, Feb. 23.

**JONATHAN EDWARDS** (Atco): Troubadour, Los Angeles, Feb. 6-11; Boarding House, San Francisco, Feb. 13-18; Univ. of Florida, Gainesville, Fla., Feb. 21.

**STONEY EDWARDS** (Capitol): Hiddenvalley, Houston, Feb. 4.

**FANNY** (Reprise): T.H. Barton Coliseum, Little Rock, Feb. 10; Hirsch Memorial Coliseum, Shreveport, La., Feb. 11; Municipal Auditorium, Austin, Texas, Feb. 12; Memorial Auditorium, Dallas, Feb. 13; Hemisphere Arena, San Antonio, Feb. 14; Sam Houston Coliseum, Houston, Feb. 15; Coliseum, Lubbock, Texas, Feb. 16; Tarrant County Convention Center, Fort Worth, Feb. 17; Assembly Center, Tulsa, Okla., Feb. 18; Jim Norrick State Fair Arena, Oklahoma City, Feb. 20; Harry Levitt Arena, Wichita, Feb. 21.

**FERRANTE & TEICHER** (United Artists): Glendale Community College Gym, Glendale, Ariz., Feb. 4; Sacramento Memorial Auditorium, Sacramento, Calif., Feb. 6; Flint Center, Cupertino, Calif., Feb. 7; Fresno Convention Center, Fresno, Feb. 8; Masonic Auditorium, San Francisco, Feb. 9; Santa Cruz Civic Aud., Santa Cruz, Calif., Feb. 10; Pacific Union College Auditorium, Angwin, Calif., Feb. 12; Marin Vet. Memorial Aud., San Rafael, Calif., Feb. 13; Queen Elizabeth Theatre, Vancouver, B.C., Feb. 16; Civic

Aud., Portland, Oregon, Feb. 17; Opera House, Seattle, Feb. 18.

**DAVID FRYE** (Buddah): Mr. Kelly's, Chicago, Jan. 22-Feb. 4; Tom Jones Club, Miami, Feb. 7-18; Flamboyant, Puerto Rico, Feb. 20-25.

**GRAND FUNK** (Capitol): Oklahoma City, Feb. 4; Richmond, Va., Feb. 9; Charleston, W. Va., Feb. 10; Winston-Salem, N.C., Feb. 11; Memphis, Tenn., Feb. 16; Little Rock, Ark., Feb. 17; Omaha, Neb., Feb. 18; Knoxville, Tenn., Feb. 23; Savannah, Ga., Feb. 24.

**GALLERY** (Buddah): Portland, Maine, Feb. 8-9; Bedford, N.H., Feb. 10-11; American Bandstand, New York, Feb. 17.

**STEVE GOODMAN** (Buddah): Kennedy Center, Washington, D.C., Feb. 4; Tufts Univ., Medford, Mass., Feb. 6; Salt, Newport, Rhode Island, Feb. 8-10; Rochester Institute, Rochester, N.Y., Feb. 17; Passim's, Cambridge, Mass., Feb. 21-25.

**GUESS WHO** (RCA): Big Surf, Feb. 4; Philharmonic Hall, New York, Feb. 5; McCormack Place, Chicago, Feb. 9-10; Eastern Illinois Univ. Charleston, Ill., Feb. 11; Univ. of Illinois, Champaign, Feb. 13; Metropolitan Sports Arena, Minneapolis, Feb. 16; Ferris State Univ., Big Rapids, Mich., Feb. 18; Morehead State College Fieldhouse, Morehead, Ky., Feb. 22; O'Hara Arena, Dayton, Ohio, Feb. 23; Georgetown Univ., Washington, D.C., Feb. 24.

**GUN HILL ROAD** (Buddah): Trenton State College, Trenton, N.J., Feb. 28-March 4.

**ROY HAYNES** (Impulse): Jazzboat, New York, Feb. 6-11.

**JOE HENDERSON** (Milestone): Jazzboat, New York, Feb. 20-25.

**DR. HOOK** (Columbia): Reed Gym-West Carolina Univ., Cullowhee, N.C., Feb. 5; Park Center, Charlotte, N.C., Feb. 7; High Point College Gym, High Point, N.C., Feb.

8; Appalachian State, Boone, N.C., Feb. 9; Civic Auditorium, Asheville, N.C., Feb. 10; County Auditorium, Fayetteville, N.C., Feb. 11; Univ. of North Carolina, Wilmington, N.C., Feb. 15; Aquarius Auditorium, Brunswick, Ga., Feb. 16; Cellar Door, Washington, D.C., Feb. 19-24.

**JUMP JACKSON & HIS BLUES BAND** (Lafayette): Union Packing House Lounge, Chicago, Feb. 1-Apr. 1.

**JOY OF COOKING** (Capitol): Cellar Door, Washington, D.C., Feb. 5-10.

**ROBERT KLEIN** (Buddah): State Univ. of N.Y., Geneseo, N.Y., Feb. 10; NEC, Cincinnati, Feb. 18; Bitter End, N.Y., Feb. 21-26.

**JOHN KLEMMER** (ABC/Dunhill): The Light-house, Hermosa Beach, Calif., Jan. 30-Feb. 11.

**LEO KOTTKE** (Capitol): TBA, St. Cloud, Minn., Feb. 7.

**BUZZY LINHART** (Buddah): Lahman College, Bronx, N.Y., Feb. 23.

**LOGGINS & MESSINA** (Columbia): Hofheinz Pavilion, Houston, Feb. 4; Memorial Auditorium, Corpus Christi, Feb. 5; Civic Auditorium, Albuquerque, Feb. 7; Cowtown Ballroom, Kansas City, Feb. 10; Civic Center Music Hall, Oklahoma City, Feb. 11; Performing Arts Center, Milwaukee, Feb. 14; University of Ind., Bloomington, Feb. 15; Auditorium Theatre, Chicago, Feb. 16; Auditorium, Minneapolis, Feb. 17; Keil Auditorium, St. Louis, Feb. 18.

**CHARLIE LOUVIN** (Capitol): Shrine Auditorium, Bloomington, Ill., Feb. 4.

**MANCHILD** (Capitol): Univ. of S. Ala., Mobile, Ala., Feb. 8, 9.

**CURTIS MAYFIELD** (Buddah): Eastern Ill. Univ., Feb. 6; Calif. State Univ., Chico, Calif., Feb. 15; Paramount Theatre, Seattle, Feb. 16; Paramount Theatre, Portland, Feb. 17; HIC Arena, Honolulu, Feb. 18.

(Continued on page 62)

It's good to have



in your future

FEBRUARY 16th

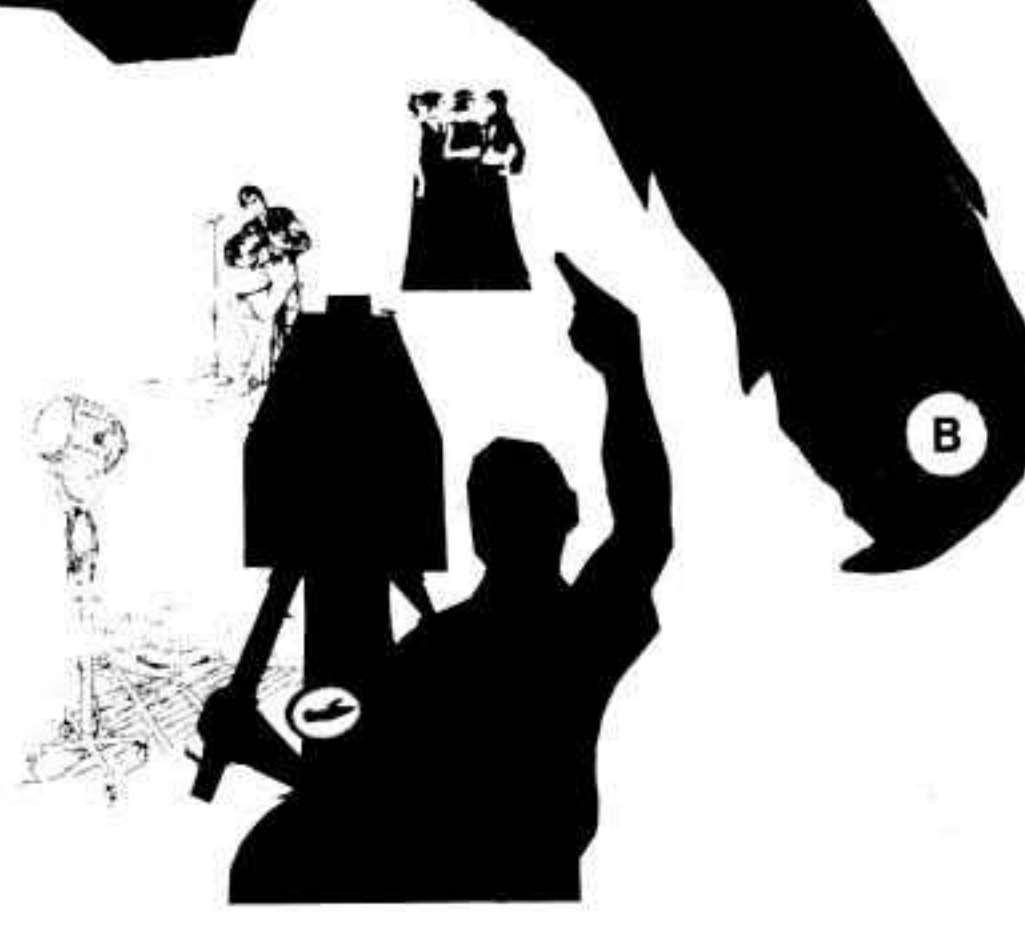
A

## WANT SOME ADVICE

PROMOTE YOUR ACT IN A PROFESSIONAL WAY TO POINT B WITHOUT LEAVING POINT A. HOW? VERY SIMPLE

**VIDEO - TAPE**

AT POINT B THEY CAN SEE YOU, HEAR YOU, ALMOST FEEL YOUR MAGIC.



B

ROCK GROUPS, ACTORS, ACTRESSES, MUSICIANS, COMEDIANS, MAGICIANS, VARIETY ACTS OR EVEN SOMETHING OF AN EXOTIC NATURE

**QUALITY WORK AT BUDGET PRICES**

OUR TECHNICIANS CAN SHOOT ON LOCATION OR WE HAVE THREE CONVENIENT STUDIO LOCATIONS IN THE EAST.

ALLENTOWN • PHILADELPHIA • READING

Call RON METZ at 215/376-2335

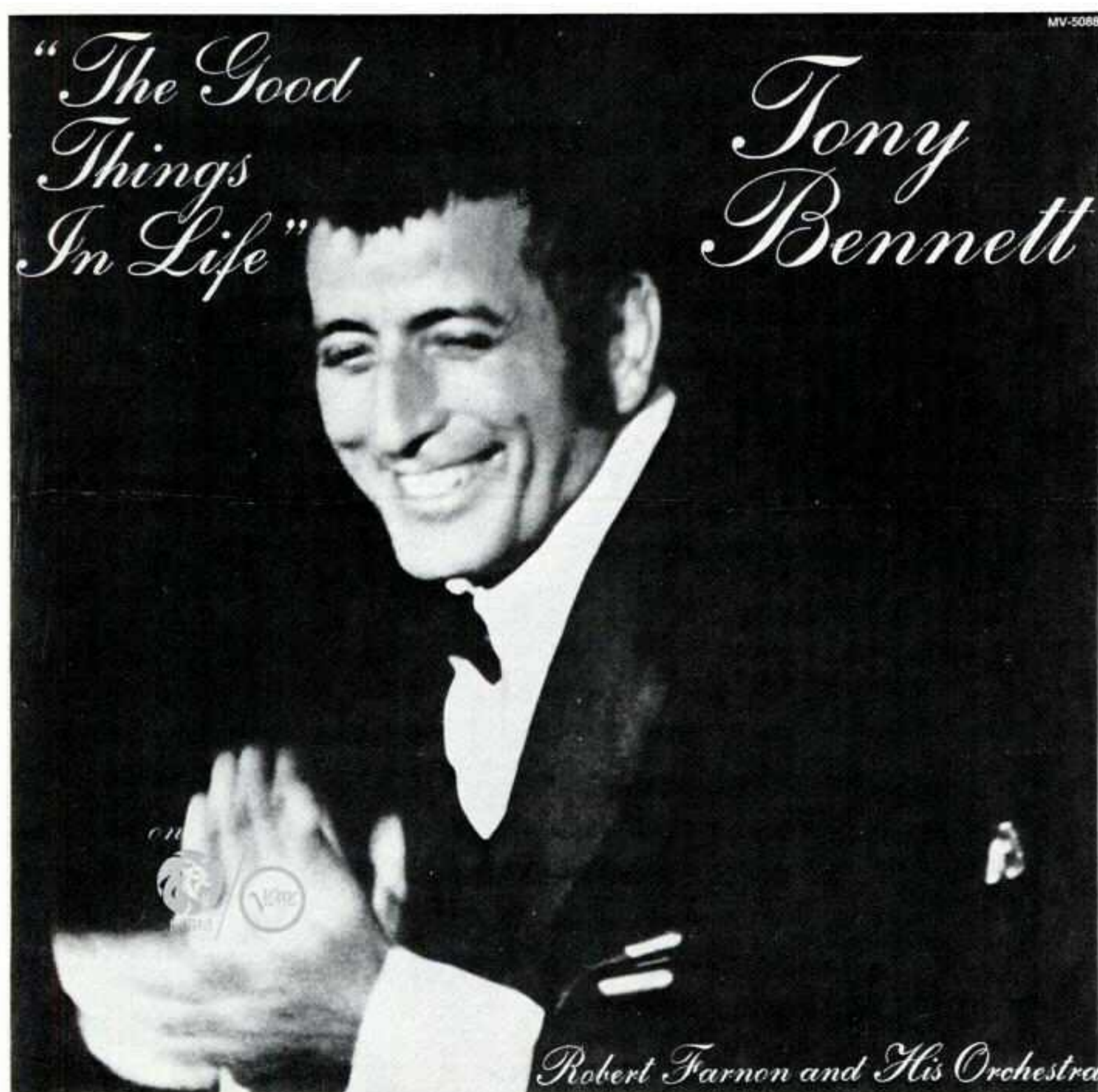
**GOLDEN CHARIOT ENTERPRISES**

530 N. NINTH ST. READING, PA.

**“I have always felt that if a record company really cared about Tony, and really put Tony in focus today, and promoted him like they are promoting some of the harder rock groups, that Tony would outsell them all . . . and I think we are finding that on the new album.”**

***Mike Curb,***

*President of MGM Records,  
talking on the Mike Douglas show.*



*Plus a  
great new  
single*

**“O SOLE MIO”**

**“THE GOOD  
THINGS IN  
LIFE”**

**MGM/VERVE #10702**

**TONY BENNETT ENTERPRISES**

Personal Manager, Derek Boulton  
200 West 57th Street, New York, New York 10019  
(212) 765-5570

# Radio-TV programming

## Tex Meyer Outlines Strategy To Boost Tenn. WGOW-AM

CHATTANOOGA, Tenn.—WGOW-AM, a 5,000-watt station headed by R. E. Turner and managed by J. Douglas Kimble, is moving into a "bright Top 40 sound," said new program director Tex Meyer. However, he also added that the sound of the station would be backed "by a lot of mathematical research on the music and heavy air personalities." The music on the station will be "very formula-controlled. WOKY-AM in Milwaukee was highly regimented, but also had heavy personalities. It may seem like I'm being aloof . . . and I probably am. But we'll use a relatively short playlist of about 30 records, plus the new records we add each week

. . . which will be anything up to five or six, but we definitely will not get up to a total of 40 records." He said that he added three new records last week and kept two others over from the week before that hadn't yet received any sales reaction in the market . . . "but, as you know, it takes anywhere from two-to-three weeks for most records to show sales results these days."

Meyer joined WGOW-AM Jan. 8. Prior to that, he'd worked about eight years in the Milwaukee market, most of it as music director for WOXY-AM where he'd also been an assistant program director and air personality. He also did a stint at WRIT-AM there. Right now, he's serving as program director, music director, and production director of WGOW-AM, but said he might eventually turn the music duties over to someone else.

WGOW-AM air personalities include Alan Moody, Jonathan Meyer, Jefferson Stone, Steven B. Hunter, and Michael Lee Scott. "I haven't made up my mind yet whether I will stay on the air or not. And I may be changing some of the shifts around of the others."

Currently, although Meyer said it would be a while yet before his total station sound hits the air, the station is playing no album cuts. Every single is selected and slated for the air personalities.

"Basically, I came down here for the challenge," he said. "I'm fired up about the whole station. Never

have I been any more enthused. For one thing, this is a super competitive market, so the challenge is there. But also the air personalities here are fired up, too."

Chattanooga currently has three AM rockers, WGOW-AM, WDXB-AM, and WFLI-AM. Also, the market has two FM stations that play hits.

As you might expect, WGOW-AM is setting out to carve its own unique sound in the market. The station, according to Meyer, will have a "total sound flow" and be distinctive in sound so that listeners will know which station they're listening to. There will be some refining of various records over the total daypart in order to appeal to the audiences available during the different times of the day, but this change, or "flow," won't be noticeable to listeners.

### On-Job Training

As for promotions, the station will more than likely be blazing some rather unique promotional paths. For one thing, Meyer is a protege in programming of George Wilson, current national program director of Bartell Broadcasting and one of the most successful program directors in radio. Too, Meyer has some promotional ideas of his own that are creating a stir in the market. For example, he felt that Jefferson Stone, new to the market, should learn what Chattanooga was all about before going on the air. So, as of last week Stone was doing all of his rapping on the phone and the station was segueing hits in his time period. He was promoted on-air via taped promos and listeners were encouraged to telephone him at the station; in fact, every 15th caller gets a free album. The 1,000th caller got \$100, the 2,500th caller will get \$500, the 5,000th caller will get \$1,000. "The best way to learn the market before he goes on the air is by talking to people," Meyer said. "In the meanwhile, we're playing uninterrupted music in his time period and listeners are getting more and more excited about hearing him."

## Cannon Aims Great Falls AM-er at Rock

GREAT FALLS, Mont.—KEIN-AM, a Top 40 station without much of a format, has been shifted into high gear by new program director Jim (BOOM BOOM Cannon) Bunn and will be setting out to turn the city into a "happening" place for rock singles. The station was known as KGGF-AM until October and featured an MOR format. Then operations manager Bryan Meyers took the station to its present call letters and a Top 40 format. Now, Bunn, who'd built a reputation for breaking records in the South as a music director on various Top 40 stations, is setting out to put KEIN-AM on the map. Charlie (Chuck Raymond) Sidebottom is music director. Bunn does the morning show, followed by Sidebottom in midday, Jeff Henderson in the afternoon shift, Nate Roberts in the evening, and Mike Connors at night. Brad Baker is general manager, Don Moe production director, and Mark May news director.

The format of KEIN-AM will hinge on a playlist of 40 records with strong concentration on the top 14 records in the market (called Power Records) as determined by requests and sales. Air personalities will also play about five oldies an hour, Bunn said. The blend will be such that the Power Records will be rotated every three hours, "which is something I stole from

## 35 STATIONS TEAM UP FOR LEUKEMIA PROGRAM

LOS ANGELES—At least 35 major radio stations, including 12 in Los Angeles area, are teaming up in a 24-hour radio/thon starting at 5 p.m. Saturday (10) with all proceeds going to combat leukemia. Most of the broadcast, which will feature a vast number of recording artists, will originate here; however, air personality Robert Q. Lewis will host a special segment of the show starting at 2 a.m. Sunday from Las Vegas and appearing on the show will be Johnny Tillotson, Jim Nabors, Connie Stevens, Bobbie Gentry and Vic Damone. Recording artists appearing from Los Angeles will include Julie Andrews, Pat Boone, Dinah Shore, Rich Little, Nancy Sinatra, Trini Lopez, Gordon McRae, Gisele MacKenzie, Jackie Vernon and Lesley Gore, Shirley Jones, Bell Records artist, is national chairman of the event which will raise money for research grants for the Leukemia Society of America.

Among the radio stations participating in the broadcast will be KFI-AM, KGIL-AM, KABC-AM, KBIG-AM, KEZY-AM, KHJ-AM, KNX-AM, KPOL-AM, KPRO-AM, KIIS-AM, and KORJ-FM, all in the Los Angeles area, plus: WHN-AM, New York; KRLD-AM, Dallas; WBEN-AM, Buffalo; KHOW-AM, Denver; KMOX-AM, St. Louis; WIBG-AM, Philadelphia; WABY-AM, Albany, N.Y.; WHIO-AM, Dayton; WIOD-AM, Miami; KAKE-AM, Wichita; KSDO-AM, San Diego; and WIND-AM, Chicago.

Frank DeVol and his orchestra will be on hand, as will the bands of Ron Starr, Gil Shelton, and Bill Roberts. Executive producer of the radio/thon is Bruce W. Marr, advertising and sales promotion director of KFWB-AM, Los Angeles.

## KIOI-FM Readies For 'Q' Discrete

SAN FRANCISCO—KIOI-FM, a radio station owned and operated by James Gabbert, which performed the experimental discrete quadrasonic broadcasts of the Lou Dorren Quadracast system now pending before the Federal Communications Commission, has designed his new studios for discrete broadcasting "just in case."

In fact, the radio station will key on discrete quadrasonic music in a special presentation when it has open house and dedication ceremonies 6-9 p.m. Feb. 21 for a bevy of local and Los Angeles advertising and media executives and members of the FCC. In the vault (the new facilities of the station are located in a former bank building, a historic landmark,

that took almost a quarter of a million dollars to remodel), those attending the dedication will be treated to discrete music channeled from upstairs studios via closed circuit. Gabbert said that he would also demonstrate the CD-4 record system at the party.

But he doesn't intend to stop there. KIOI-FM is installing discrete quadrasonic speakers in the visitor's lobby of the station and people will be able to walk into the radio station at any time and hear quadrasonic music from the studios, which are visible behind glass walls. Gabbert and his engineers have installed two \$30,000 discrete consoles, already half-finished. The station will be channeling discrete music from the studios into the lobby even though it presently cannot broadcast discrete music over the air.

The FCC is awaiting the outcome of a series of panels being sponsored by the Electronics Industries Association on the feasibility of discrete quadrasonic broadcasting before making a decision. (Continued on page 36)



LAWRENCE WELK, host of "The Lawrence Welk Show" now on syndicated TV, chats with Canadian Bobby G. Griffith, right, a Ranwood Records artist. Griffith is the first act to be signed as part of a writer-artist development program instigated by Dean Kay, general manager of the Welk-owned publishing companies. Griffith appeared on the recent Welk show that saluted Canada.

## DON'T START WORK TODAY!

. . . until you read this ad and return the coupon.

RPM has three easy ways to increase your listening audience.

**TOP TAPES**—For the smaller market stations that receive little or no regular record service. TOP TAPES is a monthly service of the top forty hits in MOR or Top 40 plus picks and breakouts . . . all for less than \$1 a day!

**TOP COUNTRY**—A monthly tape service of the hottest country hits direct from Nashville. Included in the package is a full selection of new releases all destined to be hits.

**MOR**—RPM brings the sophisticated sounds of adult MOR or beautiful music to your market at a price any station can afford. A complete MOR music package, with custom intros or unannounced.

Contact RPM, the automated programming people

(313) 557-3246

FOR INFORMATION MAIL TO:

RPM-15552 Arbor Place, Southfield, Michigan 48075

TOP MOR  TOP 40  TOP COUNTRY  
 AUTOMATED MUSIC — SAMPLE TAPE

Station \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

**rpm** radio programming/management

# **WCBS/FM has the largest audience of any FM station in America. In fact, only six AM stations in the country have larger average audiences.**

Six months ago, without much fanfare, WCBS/FM adopted a "Solid Gold" musical format featuring million-seller record hits from 1955 to the top hits of today.

That was six months ago. Today we're letting you know that WCBS/FM now reaches a weekly audience of 2,331,000 people age 12 and over, making us the number one FM station in the country.

In New York, WCBS/FM is also the number one station among adults between 18 and 34, during the average quarter-hour Monday-Friday from 3pm till Midnight and weekends from 6am till Midnight.

If you're an advertiser interested in reaching the largest audience in FM history, pick up the phone and give our sales force a call.

2,331,000 people are at the other end of the line.

STEREO SOLID GOLD  
**WCBS**  
**FM101**

Represented by CBS/FM Sales  
New York (212) 765-4321  
Chicago (312) 944-6000  
Los Angeles (213) 469-1212

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

WGST-AM, Atlanta, seems to be doing well with an oldie format. **John Bodnar** is program director. Rest of air staff includes **Ken Curtis** mornings, **Glenn Richards** midday, **Jim O'Neill** evenings, and **Johnny Murray** all-night. Bodnar does the afternoon drive show. . . . **Barney Pip** has turned up with Programming db, the **Ken Draper** syndication and programming consulting firm in Los Angeles. . . . **Alvin S. Milder** has joined Drake-Chenault Enterprises, Los Angeles, as vice president and general counsel. Drake-Chenault continues to grow and now has six syndicated automation formats, including "Solid Gold," "Hit Parade," "Classic Gold," "Stereo Rock," "Great American Country." Drake-Chenault is also now syndicating the "Jerry Visits . . ." television interview show.

The KNBR-AM, San Francisco, lineup includes **Frank Dill**, **Mike Cleary**, **Dave Niles**, **Les Williams**, and **Carter B. Smith**. . . . **Robert F. Reilly** is general manager and **Jack Bolton** program director of KOL-AM, Seattle. Air lineup at KOL includes **Don Wade** 5-9 a.m., **Johnny Novak** 9-noon, **Bobby Simon** noon-3 p.m., **Gary Crow** 3-7 p.m., **Burl Barer** 7-11 p.m., and **Chris Hill** until 6 a.m. . . . Well, **Frank Adair**, where did you go?

Finally found out why **Ted Atkins** got beat by his wife **Lil** in the **Luis Fields** football poll—he was too busy pitching for WHN-AM as a rocker to worry about all-

American things like the wishbone. Now, after all of the flurry has died down, I've found out there were probably more program directors pitching for the 50,000-watt station than quarterbacks in the pro ranks. Might have been interesting to see **Ted Atkins** or a **John Rook** with the station, but I'm glad it went country. I feel that New York had enough rockers, as does Los Angeles. **KKDJ-FM**, Los Angeles, for example, is going to the "Q" format, live which is sort of a rock niche, I guess. **KFOX-FM** should be rocking any day now, since the sale has been approved. **KHJ-AM**, thusly, is faced with the prospect of seeing numbers, however slight, eroded. More and more fractionalization is in store for all major markets. Who knows where it will end.

**Neil D. Littauer**, operations manager of **WRSD-AM**, Homestead, Fla., writes: "**Dave Roberts** and **Glen Irwin** joined **Roy Face-myer** on our staff this week and we're emphasizing *personality* jocking." The station is into a blend of rock and easy listening and Littauer complains of not being able to get service from Capitol Records. Write to **Al Cory**, Capitol, Los Angeles. He'll help you. . . . As for **Red Schwartz**, promotion executive at **United Artists Records**, 213-461-9141, Los Angeles, he admits finally that the power of **Vox Jox** is vast. He wanted to hear from a "big" program director and **Bill Murvin**, six-foot-four and 230 pounds, **KNOE-AM**, New Orleans, called him in regards to the **Robert Thomas Velline** album, "Nothing Like a Sunny Day." **Mark Marymount**, **KWTO-AM**, Springfield, Mo., also called Red to say he liked the cuts "Captain on the Line" and "Every Opportunity" best on the LP. Anyway, the number of people calling **Red Schwartz** has been definitely short of phe-

nomenal. I wanted *several hundred* people to call him. He has assured me that he'll return *every* call. For everyone that calls, he'll send a copy of the **Velline** album. If you've already got the album, call him anyway. He gets lonesome up on the 103rd floor of the **United Artists Building**.

★ ★ ★  
**Mark Wheeler** has been named program director of **WRIT-AM**, Milwaukee. He'd been operations manager of **WLCY-AM**, Tampa, Fla. **Steve York** is the new music director of **WRIT-AM**. . . . **Bob Kingsley** has joined **KFI-AM**, Los Angeles, and will do a midnight-4 a.m. country music show on the station. **Mack Curtis** will replace him on Saturday nights. The move to country music on the all-night show is a bunch of nonsense to me it just leaves the radio station sort of a programming potpourri. The station calls it "total spectrum radio," what with 30-minute news blocks, big bands, country, and MOR. To me, considering the caliber of the signal and what could be done with it, if programmed in a modern vein, I call it total mess." . . . **Mark Sherry** is now with **KBPI-FM**, progressive station in Denver, he'd been with **KOME-FM** in San Jose area of California.

★ ★ ★  
**Jerry Stevens**, operations manager of **WMMR-FM** in Philadelphia, came up with the idea of playing bells to celebrate the end of the Vietnam war last Saturday and talked several other radio stations, both AM and FM, in the market into doing the same thing. So, listeners heard from 7-7:12 p.m. Saturday (27) nothing but bells upon bells. . . . **Frank Adair** now reports he's going to **WAYE-AM** in Baltimore. I'd announced that he was going somewhere else last week, but can't remember where. . . . **Robert John**, **KOWN-AM**, Escondido, Calif., is looking for a Top 40 job. Still with the station and you can reach him there any day after 4 p.m. at 714-745-8511. . . . **Don Moline**, program

(Continued on page 43)



HARVEY HOLIDAY OF **WDAS-FM** in Philadelphia chats with **Harold Brown**, left, of **War**, a group on **United Artists Records**. Group was in town performing at the **Spectrum**. Holiday put the interview on the air.

## Alan/Tuna Slates Series Of Radio Rock Specials

LOS ANGELES — "The First Package," a series of 11 radio shows, has been launched here by **Alan/Tuna Productions**, a radio syndication firm that headquarters in the suburb of **Woodland Hills**. The shows, ranging in length up to six hours and 12 hours long, will be coming virtually on a monthly schedule, according to **Jeff Alan**, who heads up the production firm. Alan is peddling the shows only by the package, either in units of six, nine, or all. "We don't sell on a per-show basis; we're operating as a feature factory, producing only rockamentaries."

A rock show focusing on morals will be available for March airing. After that, **Charlie Tuna**, an air personality at **KROQ-AM**, Los Angeles, and Alan will be updating their successful religious-oriented rock show called "Christ and Rock," which aired last year. Then comes a folk-rock show, then a summertime rock show, followed by a Fourth of July special, followed by a show called "The Superstars," which will be 12 hours

long. A six-hour "Love and Rock" show will feature interviews with artists ranging from members of the **Beatles** to the **Bread**, **Don McLean**, and others. **McLean**, for example, will be talking about the meanings behind songs.

Already, according to Alan, radio stations such as **KROQ-AM**, **WIXY-AM** in Cleveland, **KGW-AM** in Portland, **KIKI-AM** in Honolulu, **KCBQ-AM** in San Diego, **KOWB-AM** in Minneapolis, and **WAYS-AM** in Charlotte have bought packages.

"Rewind '72" was the heralded New Year's Eve special produced by Tuna and Alan. It was six hours in length with 13 minutes of availabilities built into each hour. Basically, it was a recap of both music and news that made headlines in 1972. Of course, a major asset of each of the programs is the personality work Tuna, one of the best air personalities in the nation. Price of the various packages depend upon the market size and the firm will also custom produce local spots and announcements for an extra fee.

## KIOI-FM Readies

• Continued from page 34

cision on whether to approve such broadcasting. **Gabbert** is on several of the panels himself, as are other leading executives from all aspects of the music and radio fields. But, in any case, though he can't broadcast quadrasonic, **Gabbert** will conduct a quadrasonic presentation on dedication day of his new radio station facility. Mayor **Joseph D. Alioto** has declared Feb. 21 as **KIOI-FM Day**.

# The Anchorman's a Bimbo. The Weathergirl's a Dingaling. The Sportscaster's a Boob.

Meet Your New Radio NewsTeam! It's 1973's zaniest syndicated radio idea . . . THE ACE TRUCKING COMPANY'S NEWS CAVALCADE OF THE AIRWAVES.

Sixty-five News Reports (2½ minutes each) that add up to "...an outrageously funny idea and a helluva sponsor pleaser!" (KSLM Salem, Oregon)

"It's all we expected and more..." reports **WSGA** in Savannah, "Listener response has been just great and just like **Tooth Fairy** and **Chick-enman** it sold out immediately—sponsor wants a second 13 weeks."

THE NEWS CAVALCADE comes complete with custom promos, open and closes, and other built-in audience expanding features, making it... "A hilarious and refreshing change of pace—a knockout!" (WHER, Memphis)

Produced by **Dick Orkin** and **B. Ziggy Stone** for  
The Chicago Radio Syndicate, Inc.  
25 E. Chestnut Street  
Chicago 60611

For Demo and Rates Call (312) 944-7724



*Hop Aboard  
"The  
Midnight Special"*

*Your Host  
Johnny Rivers*



*Following  
Friday evenings  
"Tonight Show"  
1:00 A.M. Feb. 10th.*



*Special Guest Star Wolfman Jack*



*Albert Hammond*



*Paul Williams*



*Johnny Rivers & The L.A. Reggae Band*



*The Spinners*



*Steely Dan*



*Doobie Brothers*

*NBC-TV Executive Producer Bert Sugarman*

## ZBS 'Inverness' Expansion

FORT EDWARD, N.Y.—ZBS Media, Inc., the creative radio programming operation that originated the serialized "Fourth Tower of Inverness," is hoping to repeat the success of that project with expanded distribution of the series, the creation of a new serialized radio mystery, and the initiation of a tape exchange system to assist college stations in distributing special programming.

Highlighting ZBS' current operation are plans to bring "The Fourth Tower of Inverness" to commercial radio outlets. Several national sponsors for the series are being considered, with ZBS expecting to set up its own "Inverness" network of participating stations.

Grunt Records sponsored that series on 397 college radio stations during the past year, with another "35 to 40 piggy-backing the show, which gave us exposure on between 430 and 440 stations," according to Augie Blume of Grunt.

Blume also reported strong listener response and letters from station managers and program directors. Blume reported that the series proved an excellent vehicle for Grunt's radio advertising.

**Poster**  
Also cited as valuable in promoting the series was a poster specially created by graphic artist David Byrd. The poster provided space, integrated into the "Lotus Jukebox" (a key element in the plot and one of the focal points of the poster), which permitted stations to insert their call letters, frequency and time of broadcast. Blume reported that over 10,000 posters were sent out, including lots of 20-25 for participating stations as well as other posters requested by listeners and stations alike.

Blume hailed the series as "Mind Theatre of the Air" radio, which, Blume stated, "helped stimulate many people in college radio to re-

examine the sound nature of radio."

"Fourth Tower" creator "Meatball" Fulton has already begun work on a sequel to the series entitled "Moon Over Morocco," which will feature the "Fourth Tower" hero, Jack Flanders, in an adventure set in Tangier, Marrakech, the Grand Atlas Mountains and the Sahara. Fulton spent a month in Morocco recording background sounds and music for the production, which is described as "a mystery fantasy, with a whiff of 'Casablanca' about it."

Fulton is particularly pleased with the location sound effects, stating, "It's so real, you'll even be able to smell the flowers and spice and dry earth of Morocco. Ah, yes. Escapism at its finest."

Also projected is a weekly half-hour drama series that will deal primarily with science-fiction, using both original scripts and adaptations of stories by noted science-fiction writers.

Mike Roach of ZBS has also detailed the proposed college radio "Tape Bank," patterned after successful tape exchange systems utilized by the Pacifica stations and the KRAB Nebulae stations.

The bank will consist of a tape library utilizing ZBS's production and duplication facilities. Roach notes, "Rather than ZBS simply feeding programming to college stations, the tape bank will encourage stations to produce special programming of their own... whether it be radio drama, interviews, tapes of lectures, production material, etc... whatever they'd like to share." ZBS would function primarily as a "storage and retrieval center." Tapes will be made available at the lowest possible cost—"just enough to cover costs of tape, duplication, mailing and labor."

Roach set the fee at an approximate figure of \$3 per 45-minute tape, pending final arrangements for securing tape.

Also under way are plans to bring another ZBS series, the Weekly Farm Report, directly to any stations desiring it. That series, described as a radio magazine and utilizing interviews with such diverse personalities as Stewart Brand, Ken Kesey, Jimi Hendrix, Frank Zappa and Nicholas Johnson, may be used as public affairs broadcasting.

Because the series did not obtain a national sponsor, ZBS will distribute those shows directly to interested stations with the fee for the 13-show package set at \$50, a 75 percent discount from the fee originally set for professional stations.

ZBS Media, Inc., is located at R.D. 1, Fort Edward, N.Y. 12828.

## Taylor Seminar At E. Carolina U.

NEW YORK—Veteran jazz educator Billy Taylor will return to his birthplace, Greenville, S.C., to conduct seminars and perform in concert at East Carolina University. The Feb. 9 and 10 dates will find the Billy Taylor Trio working with faculty and students from the university and area high schools.

Taylor's appearance will also include the premiere of an original work, "Blues Montage," to be performed with the East Carolina University Concert Band. Taylor's piece is a collection of original blues lines, scored by Manny Albam.

Taylor appeared at the campus alone last year, but this year, a grant from the National Endowment of the Arts has enabled the artist to bring his trio to the school.

On Sunday, 11, Taylor will also participate in a state-wide celebration of "Georgia Day" in Savannah, Ga., where the Trio will be backed by a 100-voice choir. Savannah is also home of radio station WSOK, the black-owned station in which Taylor is a partner.

## What's Happening

By SAM SUTHERLAND

**Service Station:** At WPIR, Pratt Institute, Brooklyn, N.Y., program director David Weinstein informs us that Jeffrey Riman has taken over as music director, so purveyors of service take note. . . . From Lehman College in the Bronx, N.Y., Wendy Wolfson has announced appointments to the executive board at WLHC. Under station manager Dennis Gleason, Steve Rosenberg will handle the program director's slot and Alan Kaplan is the new music director. . . . Meanwhile, from mammoth Michigan State University in East Lansing, the folks at WMCD, serving West McDonel Hall, note that Stephen Schram is now general manager; Richard Haglund is program director; and Jerry Jarvis is music director. That news is accompanied by a reminder to direct all pertinent correspondence solely to Jarvis. . . . Also note that, at WKUL Waynesburg College, Waynesburg, Pa., Gary Olsen has reported that Feb. 1 was the beginning of Don Duncan's 150 hour marathon, which should still be in progress. Duncan's previous record is 100 hours, but this time they're staying wide-eyed for the Greene County Hospital.

★ ★ ★

At Phillips Exeter Academy in Exeter, N.H., music director Joe Walker is attempting to set up contacts with area campus stations. Granted, WPEA-FM may not be a "college" station in the strictest sense of the word, but the station has been rolling for some time now with programming that has been known to make some college broadcasters a trifle envious.

Walker's pleas for communication are directed throughout the area, and, given that he has displayed more energy than most in that gesture, those concerned might try contacting him at the station.

★ ★ ★

Don Grant of IBS notes that the IBS Hotline is now in operation until April 1. During that period, Grant is hoping to draw support from affiliates, who are asked to call the toll-free number and tender any questions or requests for service directly to the organization.

Affiliates should have received that number by now. From here, Grant notes, it's up to the stations to support the service.

★ ★ ★

**PICKS AND PLAYS:** MIDWEST—Illinois—WONC-FM, North Central College, Naperville, Ronald Smith reporting: "Last Song," Edward Bear, Capitol; "Life Line," (LP cut, Sweetheart Sampler), Frankie & Johnny, Warner Bros.; "Palace Guard," Rick Nelson, MCA. . . . WPGU-FM, U. of Illinois, Champaign, John Parks reporting: "Hocus Pocus," (LP cut, Moving Waves), Focus, Sire; "Not Till Tomorrow," (LP), Ralph McTell, Warner Bros.; "Rock and Roll Gypsies," (LP), Vinegar Joe, Atco. . . . Michigan—WMUK-FM, "Crankcase," Western Michigan U., Kalamazoo, Beth Rosengard reporting: "Lark," (LP), Linda Lewis, Reprise; "Al Anderson," (LP), Al Anderson, Vanguard; "Doug Sahm and His Band," (LP), Doug Sahm and His Band, Atlantic. . . . WIDR, Western Michigan U., Kalamazoo, Terry Armbruster reporting: "Sold For Prevention of Disease Only," (LP), Wilderness Road, Reprise; "Love Train," The O'Jays, Philadelphia International; "Full Moon," (LP), Full Moon, Douglas. . . . WBKX, Northern Michigan U., Marquette, Gary Cichon reporting: "Papa Ain't Salty," (LP) cut, Doug Sahm and His Band), Doug Sahm and His Band, Atlantic; "The Sweetheart Sampler," (LP), Frankie & Johnny, Warner Bros.; "Anthology," (LP), Steve Miller Band, Capitol. . . . WFRS, Ferris State College, Big Rapids: "Romany," (LP), The Hollies, Epic; "Follow Your Daughter Home," Guess Who, RCA; "Thank You," Barclay James Harvest, Harvest. . . . WKMX, Schoolcraft College, Livonia, Rob Mulrooney reporting: "Every Saturday Night," Ray Charles, ABC; "Greatest Hits," (LP), Wilson Pickett, Atlantic; "All Out," (LP), Grin, Spindizzy. . . . WNMC, Northwestern Mich. College, Traverse City, Rich Huseltine reporting: "Don't Cross The River," (LP cut, Homecoming), America, Warner Bros.; "Here I Go Again," Archie Bell & The Drells, Atlantic; "Jesus Is Just Alright," Doobie Brothers, Warner Bros. . . . WORB, Oakland Community College, Farmington, Mike Sochacki reporting: "Woman From Tokyo," Deep Purple, Warner Bros.; "Palace Guard," Rick Nelson, Decca; "Cosmic Furnace," (LP), Roger Powell, Atlantic. . . . WEAK, Michigan State U., East Lansing, Ken Davis reporting: "Daytime, Nighttime," Keith Hampshire, A&M; "Dreams Are Ten A Penny," Kincaid, Penny Farthing; "Wishing Well," Free, Island. . . . Ohio—WFIB, WGUC-Full Moon Radio, U. of Cincinnati, John Lentz reporting: "Waves," (LP), Charles Lloyd, A&M; "England," (LP), Amazing Blondel, Island; "Barbara Keith," (LP), Barbara Keith, Reprise. . . . ACRN (All Campus Radio Network), U. of Ohio, Athens, Bill Klaus reporting: "England," (LP), Amazing Blondel, Island; "Kid Gloves," (LP), Kid Gloves, Buddah; "Life in a Tin Can," (LP), Bee Gees, RSO. . . . Missouri—KRC (GATV), Rockhurst College, Kansas City, Pete Modica reporting: "Gudbuy T'Jane," Salde, Polydor; "Dawn of a New Day," Mom's Apple Pie, Brown Bag; "Hocus Pocus," (LP cut, Moving Waves), Focus, Sire. . . . KCLC-FM, The Lindenwood Colleges, St. Charles, Jerry Vaillancourt reporting: "Greetings From Asbury Park, N.J.," (LP), Bruce Springsteen, Columbia; "Smokestack Lightning," (LP), Mike Harrison, Island; "Phew," (LP), Claudia Lennear, Reprise. . . . Indiana—WIUS, Indiana U., Bloomington, Zharkov reporting: "Transformer," (LP), Lou Reed, RCA; "Dancing in the Moonlight," King Harvest, Perception; "All Directions," (LP), Temptations, Gordy. . . . Wisconsin—WSRM, U. of Wisconsin, Bruce Ravid reporting: "Moving Waves," (LP), Focus, Sire; "Prologue," (LP), Renaissance, Capitol; "Darling," Stories, Kama Sutra.

**SOUTH—Tennessee—WTOR,** Memphis State U., Memphis, Dan Wilson reporting: "Will The Circle Be Unbroken," (LP), Nitty Gritty Dirt Band, United Artists; "Rich Man," (LP), Climax Blues Band, Sire; "Artificial Paradise," (LP), Guess Who, RCA. . . . WRVU-FM, Vanderbilt U., Nashville, Mike Anzek reporting: "Do It Again," Steely Dan, ABC; "Don't Cross The River," America, Warner Bros.; "Harry Hippie," Bobby Womack, United Artists. . . .

## Columbia U. Station Sets 'Serious' Play

NEW YORK — This Monday (5) evening, radio listeners here will have their first exposure to a "serious radio play," produced by a former Columbia University student in cooperation with Columbia campus station WKCR-FM. That project is viewed by its producer, Amram Shapiro, as distinct from the radio comedies and dramas of the '30's, '40's and '50's, and could evolve into an important new art form for the medium.

Shapiro's production of "Listen," a radio play written by poet Robert Creeley, has taken months to produce on tape, following a long period of preparation and casting. Shapiro, previously affiliated with WKCR-FM's poetry broadcasts, found himself working as producer, director and engineer in readying the program for the air.

The radio play has been a relatively established art form in Europe for some time, Shapiro notes, since European stations have commissioned poets and dramatists to create those scripts much in the same way that composers have been commissioned to create original music for radio broadcasts.

Creeley first revealed the script of "Listen" to Shapiro when Creeley visited Columbia to give a poetry reading for a series of readings Shapiro had helped to initiate at the campus. Creeley's play had been commissioned for WDR, the West German radio network, but the text had never been produced in English-speaking countries.

Having obtained the text and Creeley's permission to produce "Listen" for campus audiences, Shapiro then spent several months securing Matt Conley and Justine Herman to handle the acting duties for the play. Also important, Shapiro noted, was the conceptual presentation of the play.

Shapiro stated that the play replaced the usual proscenium stage

with sound itself as the new context. "When you're confronted with a proscenium stage, you're given a lot of information at the outset," said Shapiro, who went on to note that "Listen" attempts to establish the same sense of context through an extended series of credits, "not to get the names across, but to introduce the audience to the 'stage,' the sound, and to educate the listener to what's coming."

Unlike the old radio classics in the early days of the medium, the radio play as envisioned by Creeley and produced by Shapiro abandons conventional dramatic forms and the traditional sound effects once used to establish atmosphere. With original music contributed by Howard Levy and electronic effects created by Jim Carroll, Shapiro "used sound in an abstract way. Sometimes you recognize what the sound is, and sometimes you don't."

Shapiro emphasized that this approach reflects the changing attitude of the radio audience toward the medium. Where dramatic sound effects once provided listeners with persuasive sonic details to support the action of the play, the same effects now have a "satiric edge" for audiences that are more sophisticated.

Following Monday's airing at 10:00 p.m., "Listen" will be again broadcast on Feb. 24. Shapiro then hopes to arrange for distribution to interested radio stations, both commercial and non-commercial, professional and campus.

The play is also being considered for "Black Box," a new audio magazine format designed primarily for poetry by editor Alan Austin, utilizing two cassettes for each edition.

Shapiro also notes that "Listen" will be submitted to European poetry and radio play competitions, with the first target expected to be the radio competition in Cannes, just prior to the film festival.

## Who Cares About One Less Child?



**BILLBOARD  
CAMPUS  
ATTRACTIONS**

**HOW'D YOU LIKE TO  
GET IN TOUCH WITH THE  
NATION'S STUDENT BODY?  
BILLBOARD'S CAMPUS ATTRACTIONS...  
GOTCHA COVERED!**

**Ad Deadline: February 23 / Issue Date: March 31**

**LOS ANGELES: Bill Moran**  
9000 Sunset Blvd. Suite 415 / L.A., Calif. 90069 / (213) 273-7040

**NEW YORK: Ron Willman**  
165 West 46th Street / New York, N.Y. 10036 / (212) 757-2800

**CHICAGO: Steve Lappin**  
150 No. Wacker Drive / Chicago, Ill. 60606 / (312) CE 6-9818

**NASHVILLE: John McCartney**  
1719 West End Ave. / Nashville, Tenn. 37203 / (615) 329-3925



**OUR RAINBOW SHINES WITH PRIDE...**



SHINING FOR ALL TO SEE IN '73.

MCA RECORDS

1. ELTON JOHN MCA-2100
2. DOBIE GRAY DL7-5397
3. ATLANTA RHYTHM SECTION DL7-5390
4. JERRY JEFF WALKER DL7-5384
5. FOSTER BROOKS DL7-5395
6. JERRY WALLACE MCA-301
7. JACK GREENE/JEANNIE SEELY DL7-5392
8. WEBB PIERCE DL7-5393
9. ANDY KIM Uni 73137
10. EBONY RHYTHM FUNK CAMPAIGN Uni 73142
11. A EUPHONIOUS WAIL KS-3668
12. ANDY & DAVID WILLIAMS KS-3673
13. TRET FURE Uni 73141
14. SILVERHEAD MCA-306
15. UNCLE DOG MCA-302
16. STEVE TILSTON MCA-315

# Classical Music

## Polydor Classical Sales in 30 Percent Spurt Over '71

NEW YORK — Polydor, Inc., classical sales for 1972 were up almost 30 percent over the previous year.

"The year's end produced the highest classical sales volume ever achieved for the Deutsche Grammophon label in the better than 10 years since it has been imported and distributed in the United States," said Fred Dumont, director of classical division. "Peak sales may be attributed to many factors, all resultant in the expansion of Deutsche Grammophon product distribution and sales on the U.S. market. The label has always been known for its fine quality, and in this era of planned obsolescence, it has managed to sustain this reputation by maintaining the highest manufacturing standard throughout the industry. While European processing is swinging more and more to assembly line techniques, it is still possible to achieve some of the old-world highly personalized quality control overseas, certainly more so than in this country.

"Also, whereas years ago, Deutsche Grammophon's artist roster consisted mostly of performers who, with few exceptions, were little known outside of continental Europe, today's jet-age itineraries

have extended their appearances to all parts of the globe, making many of them frequent visitors to these shores. Many of D.G.'s artists now perform here for extended seasons with such august institutions as the Metropolitan, Lyric and San Francisco Operas, as well as with every important American symphony orchestra, in addition to giving annual solo recitals at prestigious concert halls in every major city throughout the country.

### Talent Search

"The search for newer and younger talent has brought such personalities to the label as Michael Tilson Thomas, Seiji Ozawa, Daniel Barenboim, Martha Argerich, Maurizio Pollini, Arturo Benedetti Michelangeli and Claudio Abbado. Recent recordings have been made with the Boston, Chicago and San Francisco Symphony Orchestras, as well as with the Metropolitan Opera, including both the 'Gala Honoring Sir Rudolf Bing' and last year's much-acclaimed production of 'Carmen' starring Marilyn Horne and James McCracken, conducted by Leonard Bernstein. Selecting repertoire that is truly representative of these artists, and works that they perform in concept programs across the

country, has also been beneficial to sales—especially on a local level, when promoted, aired, and advertised in conjunction with the artist's performance of a specific work.

"Another effective method in increasing sales has been through new marketing concepts and increased dealer-cooperative advertising on a local level, along with more perceptive communication between salesmen and their accounts. Our arrangements with U.D.C. is now a little more than a year old, and they certainly have been helpful in contributing to the growth of Deutsche Grammophon."

Sid Love, national sales manager, Tape Division, said that "a few seasons ago, classical Deutsche Grammophon tapes had been selling primarily in their cassette format, with little interest in 8-track among classical consumers. Now that more hardware is available, the sales of the 8-track configuration have increased, thus adding to the total new business for the year. With the exciting product coming up this season, we can only look forward to a brighter year ahead, as more and more people become conscious of the heritage of classical music."

### CLASSICOMMENT

## BASF Release: Strange Contrasts

By IS HOROWITZ

A new label moves into the American market and one wonders what segment of the classical audience it will seek to capture and how effectively it will pursue that public. When the fledgling label is an offspring of a giant organization such as BASF, the interest becomes especially keen.

Well, BASF's first classical release of 12 albums has now been sent off to market and it will be followed by regularly scheduled issues of four to six records a month. By September, its catalog will number some 50 albums, according to Woody Howard, production coordinator. A web of 29 indie distributors handles the line.

Examination of the first release, both aural and visual, offers some strange contrasts and provides no solid indication of the label's market goal. Its profile is yet unclear.

One of the most interesting albums in the initial release is a vigorous and idiomatic performance of Pergolesi's mini-masterpiece, "La Serva padrona," by Collegium Aureum, an expert group of German specialists in early music. Produced by Harmonia Mundi, the source of many of the recordings

in the BASF list, sound and processing are first class. A look at the liner, however, dispels confidence in the ability of this package to compete effectively in the Stateside market. Liner notes are in German. No text is provided, let alone translations, a lack rarely tolerated in a \$5.98-level album.

As with all other albums in the series, original art of the German release is used. But packages are manufactured here, as are the pressings. Thus the imagined or real values a consumer might find in an imported product evaporate upon close inspection.

Another fine baroque presentation is a selection of Francois Couperin harpsichord pieces performed by Gustav Leonhardt. Here, as in a number of other BASF albums, liner notes are in three languages—German, French, and English. Also out of the baroque bag is a group of three sinfonias by J.C. Bach, played by the aforementioned Collegium Aureum on old instruments, archaically tuned. But the processing of this disk, as in some others offering orchestral repertoire, unnaturally emphasizes the treble. One won-

ders if the original German pressings exhibit similar flaws.

### Demus Album

Joerg Demus is featured in an album of Beethoven sonatas and bagatelles, performed on a restored piano Beethoven himself is said to have played. The sound here is unique and altogether different, particularly in the higher register, than that of the modern piano. If plugged, this album will generate more than passing interest among keyboard enthusiasts. It's a two-record set, but if you weren't aware that the repertoire couldn't possibly be accommodated on a single disk, or didn't examine the side breakdown on the liner, you might never know it. Both records are inserted in a single compartment of the double-fold package, and there is nothing to distinguish it visually from single-record albums in the BASF release.

Opera buffs may welcome BASF's highlight treatment of Richard Strauss' "Capriccio," a recording made at about the time of the work's introduction in 1942. Clemens Kraus, the conductor, was co-librettist with Strauss and the entire production exudes an aura of authenticity. Package is one in the label's series of "Historical Recordings," a project due for periodic increase. But it is hard to anticipate much response to the other "historical" entries in this initial release, highlights of "Otello" and "Carmen," sung in German, the performance also dating from the early 1940's.

A collection of Brahms songs, sensitively projected by Elly Ameling (no translation of the German texts), albums of renaissance and early baroque choral works performed by ensembles from Aachen and Montserrat, Viennese music conducted by Robert Stolz, and a rendition of the Stolz song cycle, "Blumenlieder," round out the release.

### Carmen Correction

NEW YORK—Last week's issue erroneously stated in a classical story and on the review page that one of the "Carmen" suites on Columbia was a reissue. In fact, a portion of the recording appeared on a Greatest Hits package. The complete suite has not been previously released.

## Classical Notes

Daniel Barenboim makes his double debut as conductor and pianist on new Deutsche Grammophon release, Brahms' "German Requiem" and Brahms' "Four Serious Songs," two-record set with colorful brochure. He directs London Philharmonic and Edinburgh Festival Chorus in the "Requiem." In "Songs" he accompanies Dietrich Fischer-Dieskau. . . . John Ogdon gave the first States' performance of his piano concerto with the Houston Symphony and Lawrence Foster on Sunday (28). London premiere of concerto was given in 1970, shortly after Ogdon recorded it for EMI-Angel.

Leonard Bernstein, Daniel Barenboim and Jacqueline Du Pre will be participants in special gala at Philharmonic Hall benefiting New York Philharmonic Pension Fund Feb. 28. Works will include Bloch's "Schelomo" and Mozart's "Piano Concerto in C Minor."

. . . Karl Hass, WCLV radio personality and pianist, will deliver a lecture recital, "Music—Fad or Faith," on Feb. 14 at Severance Chamber Music Hall, Cleveland. The Junior Committee of the Cleveland Orchestra will host a reception afterwards. . . . Cleveland Orchestra and music director Lorin Maazel have been invited to tour Japan from May 17 to May 30, 1974. Invitation was made by Chubu Nippon Broadcasting Co., which sponsored 1970 tour. . . .

Jan Peerce's "Bluebird of Happiness" continues to rank among best selling recordings by opera and concert singers. It's sold over a million to date. RCA has reissued it on an album with other Peerce favorites. . . . "Music From Marlboro" series on Feb. 5 at Tully Hall featured Ruth Laredo, Maimie Laredo and Jeffrey Solow.

BOB SOBEL

# 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.

Wks. On Chart	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)
	1	2	3	
1	6	20	1	<b>DON'T EXPECT ME TO BE YOUR FRIEND</b> . . . 5 Lobo, Big Tree 158 (Bell) (Kaiser-Famous, ASCAP)
2	27	22	4	<b>DUELING BANJOS</b> . . . 5 Deliverance/Soundtrack, Warner Brothers 7659 (Warner/Tamerlane, BMI)
3	8	5	5	<b>ROCKY MOUNTAIN HIGH</b> . . . 12 John Denver, RCA 74-0829 (Cherry Lane, ASCAP)
4	1	1	2	<b>YOU'RE SO VAIN</b> . . . 9 Carly Simon, Elektra 45824 (Quackenbush, ASCAP)
5	32	20	9	<b>LAST SONG</b> . . . 5 Edward Bear, Capitol 3452 (Eeyor, CAPAC)
6	34	18	12	<b>LIVING TOGETHER GROWING TOGETHER</b> . . . 5 5th Dimension, Bell 45,310 (Colgems/New Hidden Valley, ASCAP)
7	15	10	8	<b>DREIDEL</b> . . . 6 Don McLean, United Artists 51100 (Yahweh Tunes, BMI)
8	5	4	3	<b>DON'T LET ME BE LONELY TONIGHT</b> . . . 9 James Taylor, Warner Bros. 7655 (Country Road/ Blackwood, BMI)
9	—	—	23	<b>KILLING ME SOFTLY WITH HIS SONG</b> . . . 2 Roberta Flack, Atlantic 2940 (Fox-Gamble, BMI)
10	22	12	10	<b>I'M NEVER GONNA BE ALONE ANYMORE</b> . . . 6 Cornelius Brothers & Sister Rose, United Artists 50996 (Unart/Stage Door, BMI)
11	3	3	6	<b>SEPARATE WAYS</b> . . . 11 Elvis Presley, RCA 74-0815 (Press, BMI)
12	33	25	20	<b>DANNY'S SONG</b> . . . 6 Anne Murray, Capitol 3481 (Gnosnos, ASCAP)
13	2	2	7	<b>OH BABE, WHAT WOULD YOU SAY</b> . . . 12 Hurricane Smith, Capitol 3383 (Chappell, ASCAP)
14	18	14	11	<b>CROCODILE ROCK</b> . . . 8 Elton John, MCA 40000 (James, BMI)
15	—	—	22	<b>GOOD MORNING HEARTACHE</b> . . . 3 Diana Ross, Motown 1211 (Northern, ASCAP)
16	30	24	18	<b>BIG CITY RUTH ANN</b> . . . 4 Gallery, Sussex 248 (Buddah) (Cedarwood/Free Breeze, BMI)
17	14	13	13	<b>YOU TURN ME ON, I'M A RADIO</b> . . . 10 Joni Mitchell, Asylum 11010 (Atlantic) (Mitchell, ASCAP)
18	36	28	24	<b>DO YOU WANT TO DANCE</b> . . . 5 Bette Midler, Atlantic 45-2928 (Clokus, BMI)
19	40	32	25	<b>JAMBALAYA (On the Bayou)</b> . . . 4 Blue Ridge Rangers, Fantasy 689 (Acuff-Rose, BMI)
20	23	17	16	<b>SONGMAN</b> . . . 7 Cashman & West, Dunhill 4333 (Blendingwell, ASCAP)
21	37	33	30	<b>COULD IT BE I'M FALLING IN LOVE</b> . . . 4 Spinners, Atlantic 45-2927 (Bellboy, BMI)
22	28	23	19	<b>YOUR MAMA DON'T DANCE</b> . . . 8 Kenny Loggins & Jim Messina, Columbia 4-45719 (Wingate/Jasperilla, ASCAP)
23	39	35	29	<b>DAISY A DAY</b> . . . 6 Jud Strunk, MGM 14463 (Seven High, ASCAP)
24	38	36	31	<b>PEACEFUL EASY FEELING</b> . . . 4 Eagles, Asylum 11013 (Atlantic) (Jazzbird- Benchmark, ASCAP)
25	—	—	33	<b>ROSALIE</b> . . . 2 Sam Neely, Capitol 3510 (Seven Iron, BMI)
26	—	—	—	<b>AUBREY</b> . . . 1 Bread, Elektra 45832 (Screen Gems-Columbia, BMI)
27	—	—	32	<b>SOUL SONG</b> . . . 3 Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)
28	—	—	28	<b>ALSO SPRACH ZARATHUSTRA (2001)</b> . . . 2 Deodato, CTI 12 (Three Brothers, ASCAP)
29	—	—	36	<b>DANCING IN THE MOONLIGHT</b> . . . 3 King Harvest, Perception 515 (Unart, BMI/St. Nathanson, ASCAP)
30	—	—	—	<b>DON'T CROSS THE RIVER</b> . . . 1 America, Warner Bros. 7670 (WB, ASCAP)
31	—	—	35	<b>HUMMINGBIRD</b> . . . 2 Seals & Crofts, Warner Brothers 7671 (Dawn Breaker, BMI)
32	35	34	34	<b>HAPPY (Love Theme From "Lady Sings the Blues")</b> . . . 7 Bobby Darin, Motown 1217, (Jobete, ASCAP)
33	—	—	—	<b>COME GO WITH ME</b> . . . 1 Del Vikings, Scepter 12367 (Gil/Feebie, BMI)
34	—	—	39	<b>CONTROL OF ME</b> . . . 2 Les Emmerson, Lion 141 (MGM) (4 Star/Galeneve, BMI)
35	—	—	—	<b>LOVE IS WHAT YOU MAKE IT</b> . . . 1 Grass Roots, Dunhill 4335 (Wingate, ASCAP)
36	—	—	37	<b>YOU ARE WHAT I AM</b> . . . 2 Gordon Lightfoot, Reprise 1128 (Mose, ASCAP)
37	—	—	40	<b>DO IT AGAIN</b> . . . 3 Steely Dan, ABC 11338 (Wingate/Red Giant, ASCAP)
38	—	—	38	<b>SUPERSTITION</b> . . . 3 Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)
39	—	—	—	<b>KEEP ON SINGING</b> . . . 1 Austin Roberts, Chelsea 0110 (RCA) (Pocket Full of Tunes, BMI)
40	—	—	—	<b>ONE LESS SET OF FOOTSTEPS</b> . . . 1 Jim Croce, ABC 11346 (Blendingwell/Wingate, ASCAP)

Billboard SPECIAL SURVEY for Week Ending 2/10/73

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

**ATLANTA:** WREK-FM, Mike Caldwell  
**AUSTIN:** KRMB-FM, Jim Lucher  
**BALTIMORE:** WKTK-FM, Pete Larkin  
**CINCINNATI:** WEBN-FM, Mary DeCiccio  
**COLUMBUS:** WCOL-FM, Bob Sillick  
**EUGENE:** WZEL-FM, Stan Garrett  
**HARTFORD:** WHCN-FM, Ron Berger

**HOUSTON:** KLOL-FM, Tony Raven  
**LOS ANGELES:** KPPC-FM, Marci Robinson  
**MEMPHIS:** WMC-FM, Ron Michaels  
**NEW ORLEANS:** WRNO-FM, Doug Christian  
**PHILADELPHIA:** WDAS-FM, Harvey Holliday  
**PORTLAND:** KINK-FM, Bruce Funkhouser  
**PROVIDENCE:** WBRU-FM, Andy Ruthberg  
**SACRAMENTO:** KZAP-FM, Robert Williams

**SAN ANTONIO:** KTFM-FM, Bill Dante  
**SEATTLE:** KOL-FM, Jon Kertzer  
**ST. LOUIS:** KSHE-FM, Shelly Grafman  
**TORONTO:** CHUM-FM, Benjy Karch  
**TUCSON:** KWFM-FM, Allan Browning  
**UTICA, N.Y.:** WOUR-FM, Mark Fox  
**WASHINGTON, D.C.:** WMAL-FM, Phil de Marne

## Hot Action Albums

**STEVE GOODMAN, "Somebody Else's Troubles," Buddah**  
 Stations: KZAP-FM, WKTK-FM, WHCN-FM, KSHE-FM, WOUR-FM, KOL-FM

**ELTON JOHN, "Don't Shoot Me, I'm Only The Piano Player," Uni (MCA)**  
 Stations: WRNO-FM, WMAL-FM, WBRU-FM, KZAP-FM, KTFM-FM, KINK-FM, WCOL-FM, KPPC-FM, WKTK-FM, CHUM-FM, WOUR-FM, KWFM-FM

**MAHAVISHNU ORCHESTRA, "Birds Of Fire," Columbia**  
 Stations: KRMB-FM, WMC-FM, KZEL-FM, KZAP-FM, KINK-FM, WCOL-FM, WKTK-FM, KOL-FM

**DOUG SAHM AND BAND, "Doug Sahn and Band," Atlantic**  
 Stations: WRNO-FM, KTFM-FM, WREK-FM, WKTK-FM, CHUM-FM

**STEALERS WHEEL, "Stealers Wheel," A&M**  
 Stations: WRNO-FM, KLOL-FM, WMC-FM, KPPC-FM, KOL-FM

**VINEGAR JOE, "Rock 'n' Roll Gypsies," Atco**  
 Stations: KZAP-FM, WCOL-FM, WKTK-FM, WHCN-FM, CHUM-FM

**JERRY JEFF WALKER, "Jerry Jeff Walker," Decca**  
 Stations: KRMR-FM, KZEL-FM, KZAP-FM, KINK-FM, KWFM-FM, KOL-FM

## Also Recommended

**AEROSMITH, "Aerosmith," Columbia**  
 Station: KTFM-FM

**RANCE ALLEN GROUP, "Truth Is Where It's At," Gospel Truth**  
 Station: KZEL-FM

**DAVID AMRAM, "Subway Night," RCA**  
 Station: KLOL-FM

**AL ANDERSON, "Al Anderson," Vanguard**  
 Station: WHCN-FM

**ATLANTA RHYTHM SECTION, "Back Up Against the Wall," Decca**  
 Station: WRNO-FM

**BARKAYS, "Do You See What I See?" Volt**  
 Station: WDAS-FM

**BEE GEES, "Life In A Tin Can," RSO**  
 Stations: CHUM-FM

**MIKE BLOOMFIELD, NICK GRAVENITES, "Steelyard Blues," Warner Bros.**  
 Station: KOL-FM

**PAUL BUTTERFIELD, "Better Days," Bearsville**  
 Stations: KRMR-FM, WEBN-FM

**CAN, "Ege Bamyasi," United Artists (Import)**  
 Station: WBCN-FM

**CLIMAX BLUES MAN, "Rich Man," Sire**  
 Stations: KLOL-FM, KINK-FM, KPPC-FM

**JUDY COLLINS, "True Stories," Elektra**  
 Stations: WMAL-FM, WBRU-FM, WMC-FM, KZAP-FM, KINK-FM, WCOL-FM, WKTK-FM

**ALICE COOPER, "Hello Hurray," Warner Bros. (Single)**  
 Station: WMAL-FM

**CHICK COREA, "Light As A Feather," Polydor**  
 Station: KOL-FM

**JIM CROCE, "Life and Times," ABC**  
 Stations: WHCN-FM, KWFM-FM

**KING CURTIS & CHAMPION JACK DUPREE, "Blues At Montreux," Atlantic**  
 Stations: WOUR-FM, KPPC-FM

**CYMANDE, "Cymande," Janus**  
 Station: WMAL-FM

**DEREK AND THE DOMINOS, "In Concert," RSO**  
 Stations: KINK-FM, CHUM-FM, WEBN-FM, WREK-FM

**AMON DUUL II, "Wolf City," United Artists**  
 Stations: WRNO-FM, WBRU-FM, KSHE-FM

**ARETHA FRANKLIN, "Master Of Eyes," Atlantic (Single)**  
 Stations: KZEL-FM, WDAS-FM

**LITTLE FEAT, "Dixie Chicken," Warner Bros.**  
 Station: KOL-FM

**FREE, "Heartbreaker," Island**  
 Stations: KINK-FM, WKTK-FM, WOUR-FM

**GRIN, "All Out," Spin Dizzy**  
 Stations: KLOL-FM, WCOL-FM

**JOHNNY HAMMOND, "The Prophet," Kudu**  
 Station: WDAS-FM

**BARCLAY JAMES HARVEST, "Baby James Harvest," Capitol**  
 Stations: KLOL-FM, WBRU-FM, WKTK-FM

**KING HARVEST, "Dancing In The Moonlight," Perception**  
 Station: KTFM-FM

**HAWKWIND, "Doremi, Fasol, La-tido," United Artists**  
 Station: WEBN-FM

**PAUL HORN, "Inside Two," Epic**  
 Stations: KRMB-FM, WBRU-FM, WREK-FM

**BERT JANSON, "Moonshine," Warner Bros.**  
 Station: KOL-FM

**DOCTOR JOHN, "Right Place Wrong Time," Atco (Single)**  
 Station: WHCN-FM

**ROBIN KENYATTA, "Gypsy Man," Atlantic**  
 Station: KLOL-FM

**B.B. KING, "The Best Of," ABC**  
 Station: KWFM-FM

**KINKS, "The Great Lost Kink's Album," Reprise**  
 Stations: WMC-FM, KOL-FM

**BILL MASON, "Getting Off," Eastbound**  
 Station: WDAS-FM

**YUSEF LATEEF, "Hush and Thunder," Atlantic**  
 Station: KLOL-FM

**JOHN MARTYN, "Solid Air," Island**  
 Stations: KRMB-FM, WRNO-FM

**MARVIN WELSH, FERRER, "Second Opinion," Sire**  
 Station: WHCN-FM

**CURTIS MAYFIELD, "His Early Years With The Impressions," ABC**  
 Station: WDAS-FM

**JOHN MAYALL, "Down The Line," London**  
 Station: WKTK-FM, WREK-FM

**ELLEN McILWAINE, "We The People," Polydor**  
 Stations: KLOL-FM, WHCN-FM

**BARRY MILES, "Scatbird," Mainstream**  
 Station: KWFM-FM

**THE MOVE, "Split Ends," United Artists**  
 Station: KSHE-FM

**SAM NEELY, "Sam Neely," Capitol**  
 Stations: WREK-FM, CHUM-FM

**YOKO ONO, "Approximately Infinite Universe," Apple**  
 Stations: WBRU-FM, KINK-FM, WHCN-FM

**OREGON, "Music From A Past Present Era," Vanguard**  
 Stations: WEBN-FM, KLOL-FM, KZEL-FM, WREK-FM

**ANDY PRATT, "Avenging Annie," Columbia (Single)**  
 Stations: WRNO-FM, WBRU-FM, WHCN-FM

**PRETTY THINGS, "Freeway Madness," Warner Bros.**  
 Station: KPPC-FM

**DEEP PURPLE, "Who Do We Think We Are," KTFM-FM**  
 Station: KTFM-FM

**SHANKAR AND ALI AKBAR KHAN, "In Correct '72," Apple**  
 Station: KOL-FM

**SLADE, "Slayed?" Polydor**  
**BRUCE SPRINGSTEEN, "Greetings From Ashbury Park, N.J.," Columbia**  
 Stations: WKTK-FM, KSHE-FM, WOUR-FM

**PAUL, "Noel!" STOOKEY, "One Night Stand," Warner Bros.**  
 Station: CHUM-FM

**SONNY TERRY AND BROWNIE MCGEE, "Sonny and Terry," A&M**  
 Stations: WEBN-FM, WREK-FM

**LEON THOMAS, "Blues and the Soulful Truth," Flying Dutchman**  
 Stations: KLOL-FM, KWFM-FM

**RICHARD THOMPSON, "Henry The Human Fly," Reprise**  
 Stations: KRME-FM, WREK-FM

**TONI AND TERRY, "Cross Country," Capitol**  
 Stations: KRMB-FM, WBRU-FM

**TRAFFIC, "Shoot Out At The Fantasy Factory," Island**  
 Stations: WBRU-FM, WMAL-FM, WEBN-FM, WKTK-FM

**TRET FURE, "Tret Fure," Uni**  
 Station: KLOL-FM

**IKE AND TINA TURNER, "Let Me Touch Your Mind," United Artists**  
 Station: WDAS-FM

**VARIOUS ARTISTS, "Watts/Stax-The Living Word," Stax**  
 Stations: KZAP-FM, KWFM-FM

**THE WAILERS, "Catch A Fire," Island**  
 Station: KZEL-FM, KPPC-FM, WDAS-FM

**PAUL WILLIAMS, "Set In Memory Of Robert Johnson, R.I.P.," King**  
 Station: WBRU-FM

## Vox Jox

• Continued from page 36

director of WKQW-AM, Nanuet, N.Y., writes: "I realize there are space limitations in your column and that you are quite behind in your mail, however, it's been a month since I sent you a release that former WABC-AM, New York, personality Charlie Greer has joined the staff here at WKQW-AM in Spring Valley in the 9-noon slot. I also realize there is no requirement that you print notices such as this, but I would imagine there are quite a few people in radio that would like to know where Charlie is now. Couldn't you leave out your regular weekly mentions of Mr. Imus to make room for Charlie Greer just once? I don't particularly care to follow the weekly adventures of Imus in the Morning in your column anymore. Can't you leave him and Morgan alone for a while?"

How many Imus/Morgan/Atkins groupies are readers of yours? Maybe you should have stayed in New York. I apologize for writing too much on Imus, Morgan, and Atkins. But there's no way I would have stayed in New York. If you'd like to see me, though, I'll visit the Rotton Apple about the end of March for a few days. Tell you in a future Vox Jox when exactly and you can come on up to the Billboard office. That'll be my semi-annual trip, only this time I plan to spend a few days hanging around the New York office. Last time I just flew in and out and back to the land of sunshine—California. There may be prettier places and greater places to live, but New York City isn't one of them.

Charles (Dan Dayton) Berberian, 302-856-3207, is looking for a good morning position. I think a

medium market Top 40 or MOR position would be suitable. He'd been with WBAX-AM, Wilkes-Barre, Pa. . . I just happened to realize, Don Moline. I lived 12 years in New York City and never knew where-the-hell Spring Valley was. Jerry Marsden, formerly with KJCF-AM in Festus, Mo., has joined WGNU-AM-FM in St. Louis and morning drive personality and account executive. Other air personalities on the country music station include Neil Parks, Bob Baker, Dennis James, Mark Solomon, Dave Richman, Dan White, Jim Fairchild, and Russ Benson. . . KCMO-AM, a pop-folk-sort of country music station in Kansas City, is looking for a heavy personality man to handle the morning show. Talk to Stu Bowers, the operations director. I can't remember who was doing the morning show there, off hand, but he went to Milwaukee. . . Right

now, Judy Collins, Elektra Records, has a tremendous single out: "Cook With Honey." You should be playing it. Like "For the Good Times" by Ray Price and "Amos Moses" by Jerry Reed, this one can't miss.

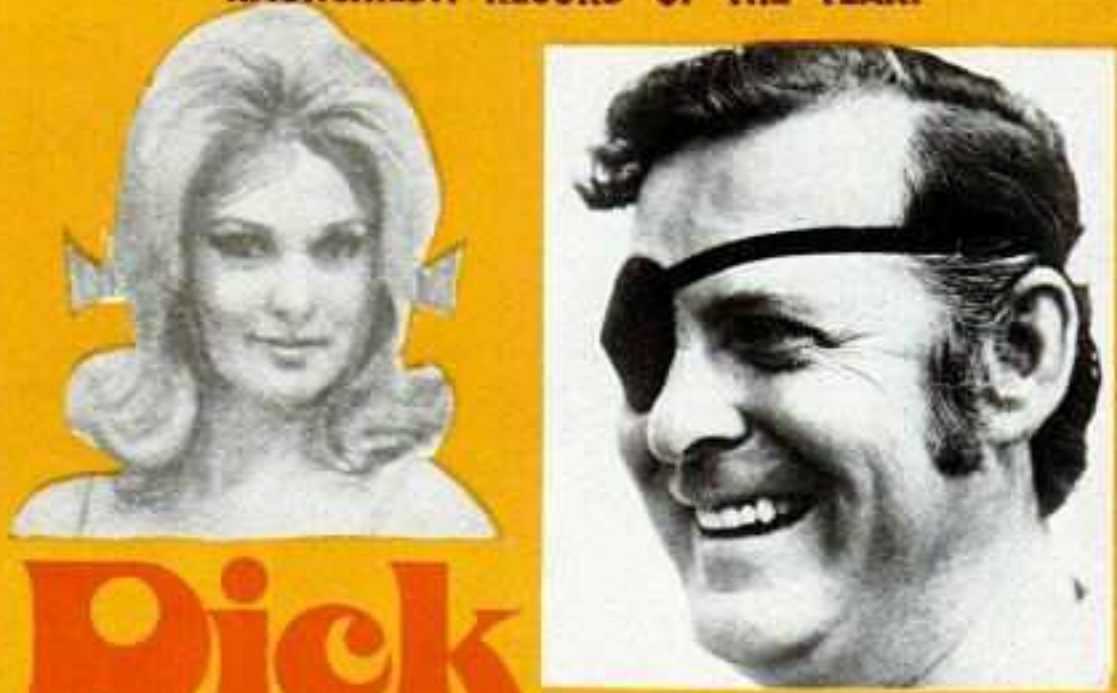
★★★  
 KSAN-FM, San Francisco, did a Texas Day from 9 p.m. Jan. 27 to midnight Jan. 28 and played records by Texas people including rock, blues, and country, and interviews, too. God, but I wish I could have listened. They had everything in that special but Ernest Tubb, Cindy Walker, the Chuck Wagon Gang, and Major (Cottonpickin') Bill Smith. . . Charlie Brown, KCLV-AM, Clovis, N.M. 88101, writes: "First, I'm having hell trying to get record service vital to a strongly competitive market such as this, and to top it all off I can't even get you to answer the phone so I can

unload on somebody. We're the top rock station in town and I absolutely refuse to go downtown and buy my records, so no sendee, no playee. We had a big turnover here a month ago and I took over programming. Before that, I was sweeping out. I see no need in giving you my hot 'n' heavy lineup here at the big 1240, because by the time it got printed, it would probably change."

★★★  
 Danny Davis, promotion executive with Screen-Gems Music, Los Angeles, says he's willing to work almost any kind of a promotion a radio station can think of to promote the music of the movie, "Lost Horizon." He's doing a contest thing with KAKE-AM in Wichita, Kan. If you need albums for a giveaway, call up Danny. . . Larry Scott, air personality on KLAC-AM, Los Angeles, sort of  
 (Continued on page 57)

# Hot Damn!

IT'LL DRIVE YA CRAZY THE HOTTEST! SEXY-EST! WILDEST! RAUNCHIEST! RECORD OF THE YEAR!



## Dick Curless



SINGS

## 'Chick Inspector'



CAPITOL RECORDS #3541

WHEN BIG DICK GOES ON THE PROWL

TRUCK STOPS ARE BOUND TO HOWL! WHEN THIS OL' TIGER STARTS TO GROWL!

HOSS—IT'S A SMASH HIT!

PRODUCER:  
JOE ALLISON

WRITER:  
VAUGHN HORTON (ASCAP)

PUBLISHER:  
HAPPY-GO-LUCKY MUSIC (ASCAP)

'CHICK INSPECTOR' IS ALSO INCLUDED IN CAPITOL'S NEW LP ALBUM #CPST 11119, TITLE: DICK CURLESS LIVE! AT THE WHEELING TRUCKDRIVERS' JAMBOREE—RELEASE DATE—FEBRUARY 12, 1973

ENDORSED BY CIA (CHICK INSPECTOR ASSOC.) GET YOUR "CHICK INSPECTOR" BADGE NOW!

"CHICK OF THE MONTH" CONTEST STARTING SOON!

For promo material:  
BIG WHEEL PRODUCTIONS  
Box 944, Nashville, Tn. Tel: 327-2807  
For Bookings:  
WAGON WHEEL TALENT AGENCY  
Bangor, Maine. Tel: (207) 947-7218

# Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 2/10/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	SHE NEEDS SOMEONE TO HOLD HER 11 Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)		38	24	SHE'S MY ROCK Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	14
2	3	I WONDER IF THEY EVER THINK OF ME Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)	10	39	19	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (Columbia) (Gallico/Algee, BMI)	16
3	4	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace, Decca 33036 (MCA) (TAJ, ASCAP)	10	40	45	LOVING GIFT Johnny Cash & June Carter, Columbia 4-45758 (Combine, BMI)	4
4	6	RATED X Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	10	41	46	I MUST BE DOIN' SOMETHING RIGHT Roy Drusky, Mercury 73356 (Ben Peters, BMI)	5
5	5	LOVE'S THE ANSWER/JAMESTOWN FERRY Tanya Tucker, Columbia 4-45721 (Algee, BMI/Tree, BMI)	13	42	42	HOPPY'S GONE Roger Miller, Mercury 73354 (Tree, BMI)	7
6	8	NEON ROSE Mel Tillis, & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	10	43	47	MARGIE WHO'S WATCHING THE BABY Earl Richards, Ace of Hearts 0461 (Bealin, ASCAP/Get the Music/Pale/Ace, BMI)	5
7	10	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33040 (MCA) (Stallion, BMI)	9	44	49	TRUE LOVE LOVIN' Ferlin Husky, ABC 11345 (Ronbre/Coach Four, BMI)	5
8	14	'TIL I GET IT RIGHT Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	7	45	50	NEITHER ONE OF US Bob Luman, Epic 5-10943 (Columbia) (Keca, ASCAP)	3
9	2	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Hallnote, BMI)	11	46	51	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	7
10	13	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	8	47	68	SUPER KIND OF WOMAN Freddie Hart, Capitol 3524 (Blue Book, BMI)	2
11	9	PASS ME BY Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	14	48	59	SHE FIGHTS THAT LOVIN' FEELING Faron Young, Mercury 73359 Ramblin' Rose, ASCAP)	2
12	7	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	15	49	52	SO MANY WAYS Eddy Arnold, MGM 14478 (Eden, BMI)	4
13	12	CATFISH JOHN Johnny Russell, RCA 74-0810 (Jack, BMI)	14	50	—	I LOVE YOU MORE AND MORE EVERYDAY Sonny James, Columbia 4-45770 (Don Robertson, ASCAP)	1
14	11	SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	14	51	53	WHEN A MAN LOVES A WOMAN (The Way I Love You) Tony Booth, Capitol 3515 (Blue Rock, BMI)	3
15	16	HELLO WE'RE LONELY Patti Page & Tom T. Hall, Mercury 73347 (Hallnote, BMI)	9	52	63	MONDAY MORNING SECRETARY Statler Brothers, Mercury 73360 (American Cowboy, BMI)	2
16	20	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA 74-0855 (Neely's Bend, BMI)	8	53	62	A GIRL LIKE THAT Tompall & The Glaser Bros., MGM 14462 (Glaser Bros., BMI)	4
17	18	SATISFACTION Jack Greene, Decca 33008 (MCA) (Tree, BMI)	10	54	65	TAKE TIME TO LOVE HER Nat Stuckey, RCA 74-0879 (Jack & Bill, ASCAP)	2
18	21	YOU TOOK THE RAMBLIN' OUT OF ME Jerry Reed, RCA 74-0857 (Vector, BMI)	8	55	55	I AM WOMAN Bobbie Roy, Capitol 3513 (Buggerlugs, BMI)	3
19	23	ALWAYS ON MY MIND/SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)	10	56	57	FEEL SO FINE Kenny Vernon, Capitol 3506 (Travis/Big Bopper, BMI)	5
20	25	GOOD THINGS David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	7	57	58	DON'T TELL ME YOUR TROUBLES Kenny Price, RCA 74-0872 (Tree, BMI)	4
21	26	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol 3499 (Blue Book, BMI)	8	58	40	WE KNOWS IT'S OVER Dave Dudley & Karen O'Donnell, Mercury 73345 (Newkeys, BMI)	10
22	30	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	7	59	60	SOME ROADS HAVE NO ENDING Warner Mack, Decca 33045 (MCA) (Page Boy, SESAC)	3
23	15	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galileo/Norlou, ASCAP)	15	60	72	DUELING BANJOS Deliverance/Soundtrack, Warner Bros. 7659 (Warner/Tamerlane, BMI)	2
24	27	DANNY'S SONG Anne Murray, Capitol 3481 (Goossos, ASCAP)	8	61	61	A MAN LIKES THINGS LIKE THAT Charlie Louvin & Melba Montgomery, Capitol 3508 (Cooper Basin, BMI)	4
25	31	IN THE PALM OF YOUR HAND Buck Owens, Capitol 3504 (Blue Book, BMI)	7	62	64	BLUE EYED JANE Benny Whitehead, Reprise 1131 (Peer, BMI)	3
26	29	THE SHELTER OF YOUR EYES Don Williams, JMI 12 (Jack, BMI)	9	63	54	THE TOAST OF '45 Sammi Smith, Mega G15-0097 (Jack, BMI)	8
27	36	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	8	64	—	A SHOULDER TO CRY ON Charley Pride, RCA 74-0884 (Pi-Gem, BMI)	1
28	34	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 74-0869 (Ovepar, BMI)	6	65	67	WOMAN EASE MY MIND Claude Gray, Million 31 (Vanjo, BMI)	4
29	32	BLUE TRAIN George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI)	8	66	—	I CAN SEE CLEARLY NOW Lloyd Green, Monument 8562 (Columbia) (Cayman, ASCAP)	1
30	22	SOMEWHERE MY LOVE Red Steagall, Capitol 3461 (Robbins, ASCAP)	12	67	69	SOFT LIPS & HARD LIQUOR Charlie Walker, RCA 74-0870 (Forest Hills, BMI)	5
31	33	UNBELIEVEABLE LOVE Jim Ed Brown, RCA 74-0846 (Tree, BMI)	9	68	71	MAKIN' HEARTACHES George Morgan, Decca 33037 (MCA) (4 Star, BMI)	4
32	38	I HATE GOODBYES Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP)	6	69	—	SONGMAN Cashman & West, Dunhill 4333 (Blendingwell, ASCAP)	1
33	35	ONE LAST TIME Glen Campbell, Capitol 3483 (Blackwood/Addrisi, BMI)	9	70	70	I'M NOT STRONG ENOUGH (To Build Another Dream) Stonewall Jackson, Columbia 4-45738 (Blue Crest/Hill & Range, BMI)	3
34	14	KEEP ME IN MIND Lynn Anderson, Columbia 4-45769 (Flagship, BMI)	5	71	—	BEHIND CLOSED DOORS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)	1
35	28	IF IT'S ALL RIGHT WITH YOU Dottie West, RCA 74-0828 (House of Gold, BMI)	11	72	73	FARM IN PENNSYLVANIA/BETWEEN THE KING & I Jeannie Seely, Decca 33042 (MCA) (Tree, BMI/Tree, BMI)	4
36	43	THERE STANDS THE GLASS Johnny Bush, RCA 74-0867 (Hill & Range/Jamie, BMI)	7	73	75	JOHN'S BEEN SHUCKIN' MY CORN Onnie Wheeler, Royal American 76 (Birmingham/Onnie, BMI)	2
37	17	SHE LOVES ME (Right Out of My Mind) Freddie Weller, Columbia 4-45723 (Young World/Center Star, BMI)	13	74	74	LILACS IN WINTER Ronnie Dove, Decca 33038 (Maple, ASCAP)	2
				75	—	JAMBALAYA (On the Bayou) Blueridge Rangers, Fantasy 689 (Acuff-Rose, BMI)	1



# Country Music

## Roadshow Seminar Attracts Hopeful Writers to Wheeling

By BILL WILLIAMS

WHEELING, W. Va. — The first "on the road" Songwriter's Seminar, featuring successful writers and others, drew more than 50 participants from five states in a two-day presentation here.

Sponsored by the Tel-Write Corporation and the Wheeling Jamboree, the seminar featured Eddie Miller, composer of more than 1,100 recorded songs including "Release Me."

The basic concept of the seminar was that instituted last year at the University of Tennessee here, where songwriting hopefuls, including those with experience, were instructed in such matters as song structure, meter, rhyme and inner-rhyme, publishing and its legalities, and the business aspects of writing.

This was the first in a series of such seminars to be held in cities across the nation in cooperation with radio stations. Stations promote and house the seminars for a nominal fee, and two days of intensive instruction and workshop practices takes place. Miller described it as "a means of giving the writer an opportunity to learn first hand what might take years of walking on the streets to learn."

This first such seminar out of Nashville was put together by Ed Rice, president of Tel-Write, in cooperation with Glen Reeves, manager of the Jamboree. Also taking part in the seminar were Dave Mead, an expert in the business aspects of writing and publishing, and Bill Williams of Billboard, who discussed the overall interre-

lationship of the music industry, ranging from creativity through distribution and promotion.

Labeled an "overwhelming success," the seminar drew registrants from Ohio, West Virginia, Pennsylvania, Maryland and Kentucky.

Rice already has negotiated with several other cities to hold similar gatherings, taking to those potential songwriters away from Nashville the knowledge of the industry there and elsewhere.

Tel-Write is a corporation which not only conducts seminars, but

records and sells cassettes by songwriters dealing with instruction on the proper approaches to writing lyrics and music. Thousands of the cassettes already have been sold, featuring such writers as Cindy Walker, Floyd Tillman, Ted Daffan, Boudleaux & Felice Bryant, Harlan Howard and Miller. The firm also is publishing a rhyming dictionary for songwriters.

Plans also are being made to do a repeat seminar here, probably in June. The demand of those attending was so great that a return was promised.

## Plan Better Agenda For 5-Day Intl. Fair

NASHVILLE—A determination will be made within the next few days as to which shows will be in what order at the 2nd International Fan Fair scheduled for five days next June.

Seven major artists already have committed themselves to appearing, and the number is expected to climb at an accelerated pace in the days ahead. Those who already have agreed to appear are Porter Wagoner, Dolly Parton, Johnny Bush, Skeeter Davis, Bill Anderson, Roy Acuff and Bill Monroe.

The June 6-10 function is adding

several new features this year. Among them: free passes to the Country Music Hall of Fame; a free ticket to Opryland, USA; and three free meals.

Pre-registration already is underway (Fan Fair, Box 100, Nashville, Tenn., 37202), and there also will be open registration beginning Monday, June 4, at the Municipal Auditorium, which will house most of the events.

On June 6, the Bluegrass Show will be held in connection with the event. The following day, there will be three shows by artists of major labels, with exhibitions throughout the halls. The Friday schedule is the same and, on Saturday, there will be the second annual Reunion Show, featuring the old-timers of country music. On Sunday the event will close with the Grand Masters' Fiddlers Day Contest.

Bill Hudson, chairman of the Fan Fair booth committee, said that 90% of the 200 available booth spaces already have been spoken for. There is no charge for such availability.

The Fan Fair is co-sponsored by the Country Music Association and the "Grand Ole Opry."

## Osborne Bros. Fight Bluegrass' 'Stigma'

NASHVILLE—The "stigma" of country music has long since been overcome, but there now is one connected with Bluegrass music, according to singer Sonny Osborne.

"It's difficult to get one's records played on many stations because of the association with Bluegrass," Osborne told Billboard. He and his brother, Bobby, constitute the Osborne Brothers, who in 1971 was named the top vocal group of the Country Music Association.

"We sing a great deal other than Bluegrass," Osborne said, "but the tie-in with that sort of music obviously is established." He said he found some country jocks, and even one program director who has been in country for three years who didn't know their names.

"It seems impossible, but that's the situation we ran into. We're classified as Bluegrass, and there are many stations who simply throw our records into the wastebasket because of it."

Osborne said the group changed

its style some years back just to get records played, but the new image obviously has not penetrated. And while they play numerous Bluegrass concerts throughout the year, they play other engagements as well, and their recent records have been of the non-Bluegrass variety.

## Robbins Honored, Cash Welcomed at Two Shows

NASHVILLE—The 20th anniversary of Marty Robbins' first show on the "Grand Ole Opry" was marked with a red carpet, a cake and posters, plus a half-hour performance.

Twenty-four hours earlier, Johnny Cash had surprised virtually everyone by showing up at the same Opry House to give a performance.

Robbins, feeling no one remembered his anniversary, had showed up with a bag of sweet rolls to commemorate the occasion. As he stepped on stage, the cake was rolled out, a presentation made by "Opry" manager Bud Wendell,

and the usherettes brought the posters to the front. After his extended performance, he spent considerable time signing autographs.

Cash, on the other hand, appeared at the "Friday Night Opry," explaining that he had promised Roy Acuff to show up on his next Friday night at home. He, too, gave a lengthy and welcome performance, with Acuff relinquishing his own time. He called his wife, June, up from the audience to join him in some songs. He later stayed to appear on the "Grand Ole Gospel" show which followed.

## Industry Backs Pugilists

NASHVILLE—Amateur boxing here has strong support, and it's no wonder. One of the principal backers is Marty Robbins, a former boxer in the service. Another is Earl Richards, former Golden Gloves champion of New Mexico; others include Dale Gardner of Blue Echo music, former flyweight champion of Texas; Johnny McCrea of Combine Music, former Far East Navy champion; Don Winters, musician, Florida Golden Gloves champ for three years; Chuck Chellman, former boxer in the Utica-Syracuse area.

Chellman, who heads up the matches, says the best new team in the boxing program is sponsored by John L. Sullivan, who has his own label and publishing firm. John McCartney of Billboard is a boxing judge. Tom Powell of Amusement Business is a fight inspector.

"About one-third of all our revenue comes from Music Row," Chellman said. And he added that regular visitors at the fights included Merle Kilgore, Roy Clark, Porter Wagoner and Tommy Cogbill.

## Catskills Beckon Country Conclave

MONTICELLO, N.Y. — The Eastern States Country Music Incorporated (ESCM) annual convention will be held at the Kutsch's Convention Hotel in the Catskills April 13-15, according to an announcement by Mickey Barnett, president.

All of the convention activities, lodging and meals will be under one roof, Barnett said. Several workshops will be conducted this year, including one on "Guitar Picking" for musicians, and another for disk jockeys dealing with Country Music programming and promotion.

ESCM also will present the most promising artists in the Northeast competing for awards. A golf tournament also is planned, and an Eastern States Country Music queen will be selected. Awards will be made at a banquet following a cocktail party on the evening of April 15.

Display areas are available for the first time, along with hospitality suits, with more than 12,000 square feet of exhibit space.

Barnett said early registrations indicate attendance by radio stations, recording companies, musical instrument manufacturers and general membership.

Registration fee for the convention is \$10.00. The cost for the complete weekend, including lodging, meals and all facilities is priced at \$40.00 to \$56.00 per person, with special rates for children.

Previous conventions were held in Wheeling, W.Va., but Barnett said the move to New York state would "promote country music throughout the Northeast and expand the potential of country music and the Northeast artist."

Registrants from as many as 15 states are expected. The hotel is equipped to handle any number.



THIS LOOKS LIKE THE ONE!

**CLAUDE GRAY'S**

BIGGEST HIT TO DATE . . .

**"WOMAN EASE MY MIND"**

MILLION #31

IT'S GOT GREAT WRITTEN ALL OVER IT. JUST CHECK OUT THE STATIONS CHARTING (\*) AND PLAYING IT (•).

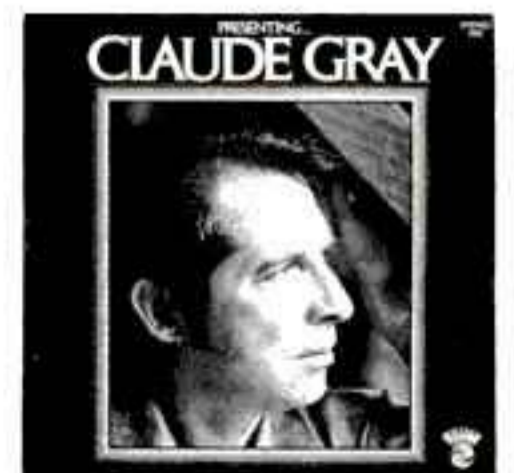
\* WFIV \* WXRL \* WMNI \* KMDO \* KBUY \* KWKH \* WGIL-FM \* KBUC \* WEEP \* WUNI \* WDWD \* WISZ \* KOKO \* WPOR \* WTOD \* WRLB-FM \* KFDI \* WDN \* KVET \* WMON \* KWMT \* WJEF \* KULM \* WGVM \* WNMW \* WCNW \* WUBE \* WIOV \* KAWA \* KAYO \* WWYA \* WSLC \* WHO \* KWJJ \* WPXE \* WENO \* KVOJ \* WWOL \* KIKN \* KSOP \* KRFD \* WYDE

• KMLA • KLAC • KSON • KGUY • WGMA • WYOU • WCNN • WPLO • WPNX • WGOV • WDN • WXCL • WGIL • WIRE • WOCH • KWMT • KCKN • KMDO • WCLU • DMDO • WCLU • WINN • KWKH • WISZ • WSDS • WJEF • KOLM • KAOH • WGUM • WIL • KOMO • KOOO • WXRL • WLAS • WNIO • WMWM • WCMW • WSLR • WMNI • WONE • WKBN • WELW • WLEC • KVOO • KTJS • WION • KBUY • KIKK • WBAP • KVET • DAWA • KKYX • KDJW • KAYO • KBFW • KUEN • WWVA • WAXX

IT'S ON BILLBOARD'S CHART AND DRIVING UPWARD!

PULLED FROM THE EQUALLY OUTSTANDING ALBUM . . .

**"PRESENTING CLAUDE GRAY"**



MILLION #1002

Exclusively on MILLION RECORDS



ERNEST TUBB receives recognition for his 30 years at the "Grand Ole Opry" from manager Bud Wendell.

**Tammy's  
"Til I Get It Right."**  
5-10940  
Its prophecy  
is already fulfilled.



Just check the charts.  
Tammy's got it right.  
She always gets it right.  
On Epic Records

## Country Music

### Park Concept Auctioned to Sate Mortgages

BURNS, Tenn. — Underground City U.S.A., Inc., a massive park complex organized in 1968 by Shelby Singleton and Jimmy Key, was sold at auction last week to satisfy two mortgages totaling \$130,000.

Key, president of Rice Records and several publishing firms, was president of the organization. The park was set up originally as a division of the Singleton Corporation. It was to have developed and operated a 343-acre Disneyland type family entertainment park at an estimated cost of \$20 million. Directors were Singleton; Nobel Bell, a former official of the Singleton group; Key; Bobby Frazier and Grant Smith. Stockholders included Jeannie C. Riley, disk jockey John Richbourg, and many other Nashville music industry people.

In December of 1969, Singleton announced that the first phase of development would be "under construction immediately." Three months later Singleton resigned from the project. Later he and Bell resigned from the board.

Some work got underway, but the site produced only a carnival and a restaurant. Both are now gone.

### Butler Adds to Producing List

NASHVILLE — Larry Butler, already one of the leading independent producers here, has signed an agreement with Columbia-Epic to produce a number of the label's acts.

Through his production company, he is already handling Johnny Cash, the Carter Family, Dick Feller, Johnny Williams, Jean Shephard and Tom Rapp. The firm is also doing work with United Artists and Paramount.

Butler's new affiliation will include several artists, but they have not yet been named.

### Corey Buys Back Catalog

NASHVILLE — Corey International has bought back its entire catalog of 300 songs from Central Songs, and will utilize two of them immediately in upcoming releases.

Dallas Corey, president of the firm, gave no purchase price, but said the songs revert to his publishing company.

Corey will have one of the releases himself, and the other will be by Toni Lee, a new artist from Phoenix, Ariz. Both are scheduled for early February releases, following sessions at RCA here.

### Network Show Features Women

NASHVILLE — The predominantly female-oriented "Country Music Hit Parade" has added the names of Donna Fargo and Anne Murray to the cast set to tape the Feb. 25 presentation on NBC-TV.

The actual taping will take place at the Grand Ole Opry House Feb. 8. Others in the cast are Ernie Ford, Lynn Anderson, Eddy Arnold, Loretta Lynn and Charlie McCoy.

A special cocktail party will be held after the taping for the benefit of the American Cancer Society.

The network show is sponsored by the American Gas Association through the cooperation of the local gas companies.

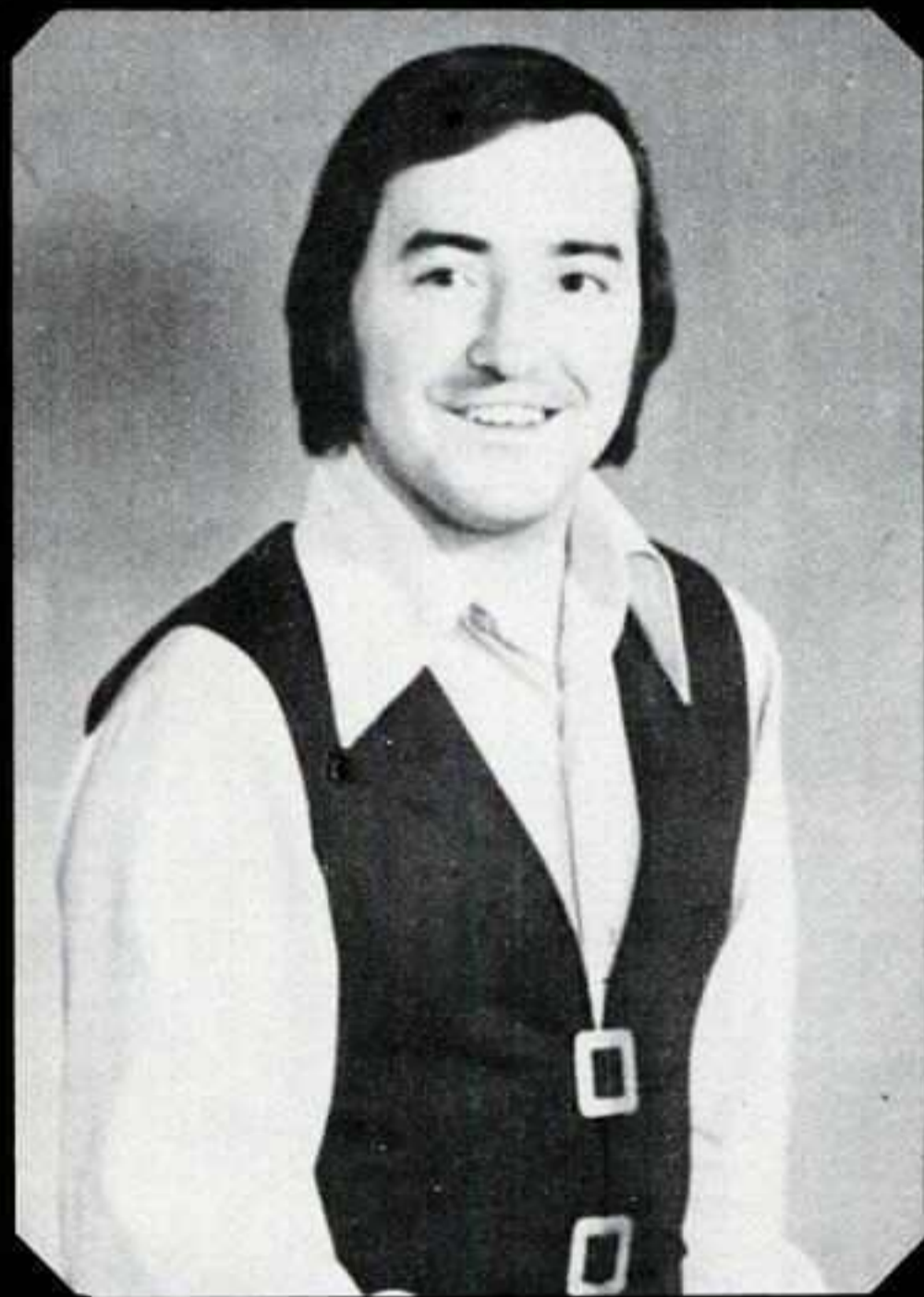
# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 2/10/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	10
2	2	MY MAN Tammy Wynette, Epic KE 31717 (Columbia)	13
3	4	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	15
4	3	THIS MUCH A MAN Marty Robbins, Decca DL 7-5389 (MCA)	9
5	7	A PICTURE OF ME George Jones, Epic KE 31718 (Columbia)	8
6	5	GLEN TRAVIS CAMPBELL Capitol SW 11117	11
7	8	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	31
8	9	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	14
9	28	SONG OF LOVE Charley Pride, RCA LSP 4837	4
10	13	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	12
11	12	DON'T SHE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	8
12	6	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	19
13	14	CHARLIE MCCOY Monument KZ 31910 (Columbia)	13
14	15	LONESOME 7-7203 Tony Booth, Capitol ST 11126	9
15	10	BURNING LOVE (And Hits from His Movies) Elvis Presley, RCA Camden CAS 2595	14
16	20	ROY CLARK LIVE Dot DOS 26005 (Famous)	7
17	24	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)	5
18	17	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	14
19	21	I AIN'T NEVER Mel Tillis & the Statesiders, MGM SE 4870	9
20	11	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	16
21	16	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	10
22	18	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	26
23	27	HOT "A" MIGHTY Jerry Reed, RCA LSP 4838	4
24	31	WHO'S GONNA PLAY THIS OLD PIANO... (Think About It Darlin') Jerry Lee Lewis, Mercury SB 61366	3
25	30	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801	7
26	26	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca DL 7-5391 (MCA)	6
27	23	ALL THE GREATEST HITS Ray Price, Columbia G 31364	23
28	22	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)	11
29	25	BEST OF Sammi Smith, Mega M 311019	6
30	36	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia KC 32091	2
31	33	LIVE AT KANSAS STATE Earl Scruggs Revue, Columbia KC 31758	5
32	38	SINGS THE GREATEST COUNTRY HITS OF 1972 Sonny James, Columbia KC 32028	2
33	19	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic KE 31746 (Columbia)	12
34	32	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia KC 31628	7
35	—	DELIVERANCE Soundtrack, Warner Brothers BS 2683	1
36	44	THIS TIME THE HURTIN'S ON ME Faron Young, Mercury SR 61376	2
37	40	BEST OF CHARLIE RICH Epic KE 31933 (Columbia)	7
38	39	GREATEST HITS, VOL. 1 Hank Thompson, Dot 26004 (Famous)	4
39	—	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol ST 11135	1
40	—	SING COUNTRY SYMPHONIES IN E MAJOR Statler Brothers, Mercury SR 61374	1
41	29	I CAN'T STOP LOVING YOU/ (Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	21
42	—	IN THE PALM OF YOUR HAND Buck Owens, Capitol ST 11136	1
43	43	DOWN TO EARTH Jeannie C. Riley, MGM SE 4849	3
44	34	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	33
45	45	THE MANY SIDES OF David Houston, Harmony KE 31778 (Columbia)	2

# HEADING FOR #1 A SMASH BALLAD



**"YOU LAY SO  
EASY ON  
MY MIND"**

MC 902

**BOBBY G. RICE**

BOOKED EXCLUSIVELY BY:



SUITE 300 806 16TH AVENUE SOUTH • NASHVILLE, TENNESSEE 37203 • 615 244 4326

WRITTEN BY: RICE, RIIS & FIELDS  
PUBLISHED BY: AMERICUS MUSIC, ASCAP

ON  
METROMEDIA  
COUNTRY  
RECORDS

## Country Music

### Nashville Scene

By BILL WILLIAMS

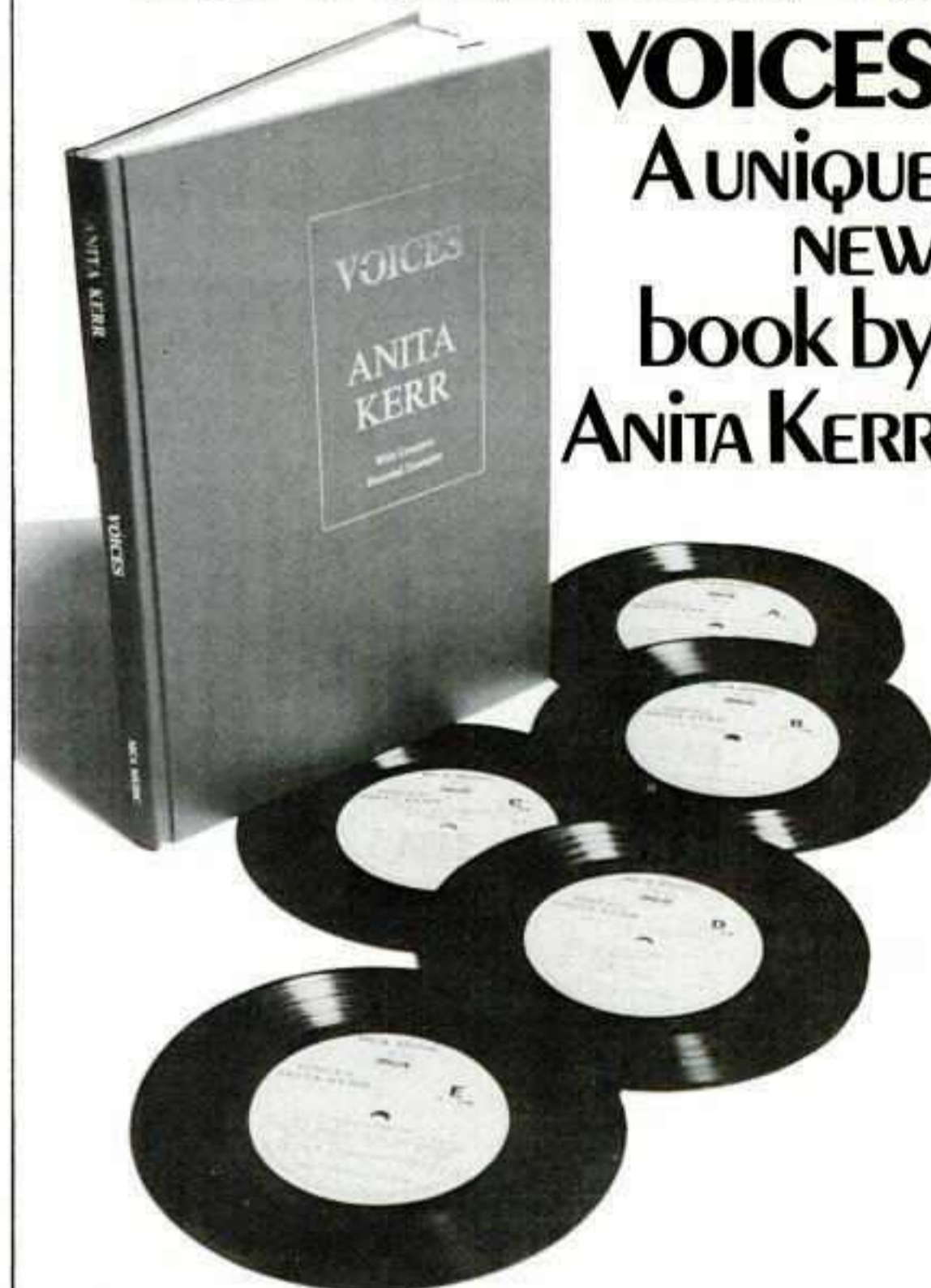
When Tom T. Hall's father died in Kentucky, it was necessary, of course, for him to cancel some dates. But young Johnny Rodriguez and the Storytellers filled in beautifully. Johnny was a hit wherever he went, thanks to the tutelage of his mentor. . . . Beth Moore, formerly with Cliffie Stone on the West Coast, has moved to Wheeling, where she now is a regular member of the "Jamboree" and is booked by Bob Gallion. She feels she needs exposure in the eastern part of the nation. Gallion, by the way, now books 18 artists out of his agency, including Patti Powell, with whom he co-wrote her new Hickory release. . . . Marty Robbins will headline the second KLAC Jamboree at the Palladium in Los Angeles Feb. 23. Appearing with him will be Johnny and Jolie Mosby and Brush Arbor. Ray Price was a sellout at the first such undertaking in January.

Johnny Frank Salisbury's new release on Earle Records is self-written, self-produced, and self-everything. His wife, the former Mary Taylor, also has been cutting. . . . Larry Butler and Larry Lee have just finished LP's on UA's Dick Feller and Paramount's Tom Rapp. . . . Watch for the Heckle Sisters of Elkins, W. Va. They've just recorded on the Jamboree label, and they have a new, refreshing sound. The release should be out soon. They are 13 and 17 years old. . . . Concert Express will present Merle Haggard and his show in two dates at the end of February, at Springfield, Mo., and Oklahoma City. He'll have his regular show, plus Ernest Tubb and the Texas Troubadours and the Osborne Brothers.

The world premier of "Gospel Road," the film shot with Johnny Cash, June Carter, etc., in the Holy Land, will be held at Charlotte, N.C., Feb. 14. The benefits will aid the student fund of Gardner-Webb College there. . . . Bob Wills, the all-time great, will be on hand for the tribute show honoring him in San Antonio, March 6, his birthday. The show is being organized by KBUC's Andy Jackson. It will honor Wills, and all of the proceeds will go to him for his constant medical expenses. Among those appearing are Tompall and the Glaser Brothers, Charlie Walker, Johnny Gimble, Eldon Shamblin, Al Strickland, Sleepy Johnson, Johnny Lee Wills, Billy Gray, and Leon McAuliffe.

February is Skeeter Davis month at RCA, and it's well deserved. . . . Mary Lou Turner was warmly received at her first appearance with Bill Anderson. It was at Charlotte, and the audience size was 8,000. . . . The ten-hour show involving Earl Scruggs and his friends at Kansas State University drew nearly 8,000 people—and tickets were being scalped. It was one of the biggest shows in history there, described by one patron as "the best thing to hit prairie Kansas since wheat." . . . Porter Wagoner is a man of many actions. He did three days in the studio producing Buck Trent, returned for two more days for over-dubbing and remixing, did a show in Louisville, returned for two spots on the "Opry," then left immediately for a show in Peoria. . . . Buzz Martin, "the Singing Logger" is set for a series of appearances in the Northwest, including one for the Oregon State Jukebox Operator's Association. . . . Johnny Cash named vice president of the Muscular Dystrophy Association of America.

# LISTEN TO THE WORDS VOICES: A UNIQUE NEW book by ANITA KERR



The first book-and-record or cassette package for voices with complete recorded examples (10 sides). Price, \$18.95 each.

The power of the written word takes a giant step forward in this valuable publication that teaches choral arranging with the aid of five recorded discs or cassette package.

With arrangements skillfully produced and directed by Anita Kerr, VOICES offers 22 see-and-hear chapters plus nine chapters that delve into the selection of voices, rehearsing, conducting, breathing, and even advice for all types of singers.

Through VOICES, Anita Kerr shares, in her own way, all the knowledge she has gained through her years of group singing, writing and conducting.

VOICES, from MCA Music, is a must for every music library.

VOICES by Anita Kerr. Read it . . . and listen to the words.

To get your copy of Anita Kerr's VOICES fill out the attached coupon and include a check payable to Billboard Books.

MCA Music  
Walter Brown  
1777 North Vine Street  
Hollywood, California 90028

Please send \_\_\_\_\_ copies of Anita Kerr's VOICES with  
records  or cassettes . (Check one) @ \$18.95 each.

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ ZIP \_\_\_\_\_

# Talent In Action

## STAN GETZ YVONNE ELLIMAN Rainbow Grill, N.Y.

With a delicate Joao Gilberto song, "Bimbo," Stan Getz and singer Yvonne Elliman revived memories of Getz' former partnership in the bossa-nova field with Astrud Gilberto. But it was the only reference to the musical form that brought the tenor saxophonist to a mass audience some years back.

For the rest of the evening Getz remained firmly jazz and strongly contemporary, either swinging hard or breathing soft romanticism into ballads, such as "My Foolish Heart" (played in tribute to audience member, Benny Goodman). There was little change in Getz' musical approach, except for some Ben Webster-ish vibrato at times, just secure musicianship with no compromise for the supper club audience.

The rebirth of jazz in such places is encouraging: the theory that this kind of audience leaped for the exit when faced with a jazz group has long since been demolished.

Miss Elliman was previously a lead in the Broadway and record versions of "Jesus Christ Superstar" but she dwells upon this not at all in her performance. Instead, she moves confidently through several styles and forms and is that rare thing—a singer who can work intelligently and relate to accomplishment from a jazz artist. She is a poised young singer. **IAN DOVE**

## DR. HOOK & THE MEDICINE SHOW

### ROBEY, FALK & BOB Bitter End, New York

Ah, the eternal verities: no, not the clear shining light, but something considerably more tangible lurks in the heart of the Columbia beast known as Dr. Hook et al. This band seems to have surfaced comfortably from the melodrama of "Sylvia's Mother" to reveal their real metier, the Single Entendre.

If focusing on the earthier elements of the subcultural swing of things sounds tasteless, you're close, but no cigar. Dr. Hook's approach is direct enough to win support anyway, particularly in view of the act's deceptive professionalism. It's all faded jeans and Very Laid Back, but they play tight, slightly funky music, and their infectious rapport really does go a long way to counter the sting of their more indiscrete projects.

Sweetening the take this time around was a new Epic Records act that has drawn its life-blood from the clear harmonies and sparkling acoustic styles of the Byrds-Buffalo-Springfield-and-points-West school of thought. Robey, Falk and Bob had formed their Bitter End line-up only the week before, so their supporting musicians may have lacked the tightness a seasoned band can offer.

But the trio itself is promising, despite their obvious nervousness. Vocal work is generally excellent, and, while they lean rather heavily on original material, several works, notably the title track of their debut LP ("Kentucky Gambler") and several tunes written since those sessions, revealed strength.

**SAM SUTHERLAND**

## MERRY CLAYTON MICHAEL GATELY BARNABY BYE

### Kenny's Castaways, New York

Merry Clayton's handling of Leon Russell's "A Song For You" laid bare the strength and projection the Ode artist showed throughout her set at Kenny's. Clayton, or "Baby Sister," as she is affectionately called, related to the evening's audience as if they were family—and they loved it. Pacing herself through selections like "Oh No Not My Baby," "Respect Yourself" and songs from her latest LP, Clayton peaked the house with her version of "Gimme Shelter"—a planned encore wasn't enough and she returned once again to the audience's delight. Weaving the melodic crispness of her voice with the totally together instrumental backup of her "brothers," "Baby Sister" once again hit the mark.

It might be hard to envisage—but take the better half of Dave Van Ronk and combine it with Rod McKuen's same half and you might hear Janus artist Michael Gately. Somewhat hampered by the last-minute disappearance of his backup, Gately still displayed some wares that deserve attention. Stand-out selections from his set included "I Couldn't Love You More," "Country Ladies" and "I Don't Know If I Should Love You"—all on his latest LP.

The evening was completed with the Barnaby Bye and the Band of Head group. Laying down a sort of bee-bop rock sound, they just don't have it together—one reason might be the weakness of the material used.

**JIM MELANSON**

## RONNIE DYSON

### Copacabana, New York

On the closing night of Ronnie Dyson's engagement at the Copa, comedienne Moms Mabley was taken ill and the 21-year-old singer was elevated to headliner status. The weather was nasty and the house sparse, but he put on a performance richly deserving of the title. Columbia artist Dyson, noted for his singing of "Aquarius" in the original Broadway production of "Hair," has a pure voice used most effectively in the upper register to put across pop ballads and rhythm tunes. His version of "The First Time Ever I Saw Your Face" evoked all the emotion Ewan McColl had written into it.

Dyson plays well to an audience, a talent no doubt gleaned from his stint with the musical. A Nat "King" Cole tribute was moving and respectful and it was good again to hear his big summertime hit of '70, "(If You Let Me Make Love to You Then) Why Can't I Touch You." He also kidded the audience with an all-stops-out arrangement of "The Pepsi Theme"—the soft drink commercial he does.

**PHIL GELORMINE**

## FANNY FRANKIE & JOHNNY

### Max's Kansas City, New York

Each successive appearance by Fanny, Reprise Records' band which we've been exhorted to get behind in the past, proves two things: first, that this band is a tight, extremely tasty unit; and, equally important, that folks still seem reluctant to take them seriously.

Three albums, several strong singles and a series of excellent club engagements have contested the latter point, helping Fanny build up a New York audience that is fully aware of the group's strength. Those folk recognize solid playing and a balanced repertoire (spiced by contributions from Marvin Gaye, Pete Ham and Eric Clapton) as evidence of something more than just a fluffy bit of hype.

Someday, we may hope to see them in a larger hall, where all that energy might have more room to move.

Opening the set was Frankie & Johnny, Warner Bros. act who, working with producer Al Kooper, have wisely focused on some tight rock 'n' roll.

**SAM SUTHERLAND**

# Studio Track

By SAM SUTHERLAND

Cecil B. DeMille is alive and well and hovering in the sonic ozone over the old Warner Bros. film studio complex in Burbank, Calif., where The Burbank Studios have finally been unveiled. The key word for this new, undeniably spectacular recording facility is **Total**, used as a key phrase in the studio's promotion via a translucent lucite logo.

The operation itself, under the direction of general manager Robert K. Hagel, has taken over one year and one million in spare change to complete, with all that energy directed toward creating a complex capable of handling film, television and record recording.

The room is equipped to comfortably accommodate a full orchestra of celestial proportions, with a variety of flexible acoustic treatments to tailor the acoustic properties to the session. A special drum booth even offers its own ventilation and lighting systems, while the podium is set to afford easy timing observation, full traffic control, height adjustment, lighting and even the conductor's vices: an ashtray and coffee stand are incorporated.

While the emphasis on film scoring has necessitated a full complement of film recording equipment, affording up to seven film channels (including 5-channel quadraphonic), lock up systems provide for playback on an unlimited number of recorded channels. The main recording console is supported and monitored by 12 computers to handle monitor, signal transfer and record command systems. The logic circuitry works on an analog to digital, then back to analog information system.

Conventional tape recording is available in all configurations up to 16-track. That mammoth console arguments recording with five echo send channels, four echo return busses in 28 different modes, all panable quadraphonically. Two quadraphonic joysticks are incorporated, along with 40 V. U. meters.

The mix-down facility is fully quadraphonic. Frankly, a further description would eat away most of this week's column, but, to round things out, please note that sessions there have already included Henry Mancini's scoring of "The Thief Who Came to Dinner."

Burt Bacharach's work for "Lost Horizon," Domenic Froniere's "Train Robbers" score, Fred Werner's score for "Mame," and Roger Kellaway's work on "Cleopatra Jones."

Those interested in checking out the facility will find it squarely ensconced in the old Warners lot at 4000 Warner Boulevard.

★ ★ ★

Return with us now to the days of yesteryear, when Vanilla Fudge and other early heavy-duty yankee bands first laid down tracks at Ultra-Sonic Recording Studios in Hempstead, N.Y.

Carmine Appice of that band, along with Cacti Tim Bogert, are now with Jeff Beck, whom we last saw pulling his act together with Don Nix at the Village Recorder. Beck and his buddies are still moving, and they've managed to move cross-country to return to Ultra-Sonic where Mike Colchamiro handled the engineering duties for those Columbia/Epic sessions.

Meanwhile, Ultra-Sonic has formed its own publishing arm, Ultra-Sonic Publishing, Inc. (BMI), recently incorporated with John Linde at the controls. The first copyrights are for material by Paramount Records' Baxter, who recorded their forthcoming album at Ultra-Sonic Studios. And, in case you think you're following all of this, please note that Baxter is produced by Ultra-Sonic Productions, which, like the pubbery, is considered separate from the facility.

## Bloomfield, Kooper & Miles in Col LP

NEW YORK—Mike Bloomfield and Al Kooper will unite with drummer Buddy Miles to record an album for Columbia Records.

Bloomfield, who came to prominence with the Paul Butterfield Blues Band, and The Electric Flag and Al Kooper, formerly with Blood, Sweat and Tears and a solo artist, will be re-united for the album. The sessions also represent a reunion for Bloomfield and Miles, the original drummer for The Electric Flag.

The meeting between the musicians is the first in over three years. The scheduled album is now slated for mid-year release.

# 16 channel noise reduction?

dbx announces two 16 channel noise reduction systems offering the same capabilities as their popular 187 system. Take your choice of

**dbx 116** 16 channel record or play, remote control, with external dbx 324 power supply, 10-1/2" rack space.....\$6,800

**dbx 216** 16 channel simultaneous record and play on each channel, self-contained power supply, remote control provision, 7" rack panel.....\$8,200

For full information and the name of your local dealer, call or write

**dbx**

incorporated / 296 newton street / waltham, mass. / 02154

# PRODUCER'S ARRANGER'S STUDIO WORKSHOP

A four day workshop from March 29 to April 1  
An intense forum-seminar to be conducted at Vanguard Studios and the Institute of Audio Research facilities.

The Workshop will focus on extending the producer's creative and artistic skills through more efficient and expanded use of studio facilities.

John Woram heads the Workshop which will include a number of special guests as well.

A printed Workshop program & additional details may be obtained by writing to the address below or by phoning 212 677-7580.



**institute of audio research inc.**  
64 University Pl., New York,  
New York 10003

# Tape/Audio/Video

## CBS Blank Tape Via 2-Step Dist.; 19 Rep Firms, Small Dealer Focus

By RADCLIFFE JOE

NEW YORK—Columbia Magnetics is going to a two-step system of distribution to market its new lines of blank loaded cassette, 8-track and open-reel tapes, according to Ted Cohen, manager, consumer products of the new division.

Decision to market the Columbia and Soundcraft lines to distributors as well as directly to the retailer, was based on Columbia's desire to give the small retailer an opportunity to realize a worthwhile profit from stocking the line.

To ensure that this goal is achieved, Columbia Magnetics has established separate price structures for both its distributors and dealers. "In this way," said Cohen, "the little guy who can only stock a couple dozen pieces of tape in his shop, can come directly to us, and get the product at a price that would not leave him feeling ripped off."

Despite the close affiliation between Columbia Magnetics, and the Columbia Records Division, the new line is not being marketed through the regular Columbia sales staff, but through 19 independent sales representatives around the country.

Distributors, according to Cohen, are being called from various markets including drug stores, consumer electronics hardware, music distributors, discount shops and mass merchandisers.

Columbia Magnetics marketing and merchandising strategy for the line, also includes plans for the active participation of the consumer. Cohen explained that as an introductory offer, customer buying two C-60 cassettes gets a notice coupon which entitles him to a free C-40 cassette when he mails the coupon back to Columbia.

The C-40 that is mailed back to the consumer in turn carries a bonus coupon which entitles the customer to one free C-60 cassette for each 11 C-60s he purchases.

This bonus coupon is also avail-

able in every box of top-of-the-line Columbia cassettes, and according to Cohen, dealers participating in the promotion are compensated for their efforts by receiving two free cassettes for every 11 he sells.

The new tape lines which were officially debuted at the recent Winter Electronics Show, and which were first announced in the pages of Billboard magazine, will be subject to a major consumer drive starting this April with announcements in 15 leading consumer magazines. Distributors of

(Continued on page 55)

## L.A. Chain Pushing TVC to Consumer

By BOB KIRSCH

LOS ANGELES — Federated Electronics here will soon devote a store solely to videotape equipment and will devote special rooms in several other outlets to consumer-oriented video equipment.

Equipment to be carried in the consumer-oriented rooms will include Cartrivision, the Sony 3/4-inch U-Matic system and the Akai reel-to-reel unit. The Panasonic 1/2-inch cartridge unit may also be included.

Federated will also devote the Magnetic TV-Eye outlet in Hollywood, now called Federated Magnetic TV-Eye to videotape and will cover both consumer and professional equipment. President Mike Renne said he hopes the outlet will be fully stocked sometime during March and will carry six or seven brands of equipment. Included here will be a Sony video console.

The chain also ran a double truck blank tape ad in Friday's (2) Los Angeles Times, which mentioned blank videotape including Akai, Sony and Scotch brands.

"What we will be doing in our West Los Angeles store, for example," Renne said, "is to slowly phase out one of our radio sound rooms and convert it to video equipment."

"I feel that we're in a transition period that will see an end to

(Continued on page 52)

## RCA Gives Go-Ahead for Consumer TVC Program

NEW YORK—With RCA's SelectaVision Division still basking in the success of its first public demonstrations — at the Winter CES—of its MagTape TVC system; and plans for its consumer market debut, later this year, gaining momentum, the inevitable question of software surfaces.

Man in the spotlight, now that the go-ahead has been given for consumer penetration, is Tom McDermott hired by RCA, ever since the holography type system was developed, to head the videocassette software department.

McDermott languished while holotape teetered, but survived and

re-emerged as the man entrusted with the job of creating a consumer software catalog for the bouncing little \$795 MagTape unit.

McDermott is non-committal, but while MagTape evolved, he was working behind the scenes preparing a proposal designed to give RCA a diversified, entertaining and viable catalog of programs to present to the consumer.

McDermott presented his proposal to the hierarchy of the SelectaVision Division sometime ago, but it was only recently in Chicago that William Hittinger, new executive vice president of RCA's Consumer and Solid State Electronics acknowledged that McDermott's proposal had been accepted and that he (McDermott) had been given the green light to go with its development.

No one is saying what the programming plans are. There is no real indication as to whether emphasis will be placed on feature

(Continued on page 51)

## Tape Carrying, Storage Units Hot Sellers; Quality in Design and Construction Stressed

By ANNE DUSTON

CHICAGO—Tape carrying cases and home storage units continue as one of the hottest accessory items with numerous firms at the winter home entertainment shows displaying a variety of new models. Quality in design and construction were more than ever evident though special deals abounded.

Display Media, Inc. said it had the first storage case for videotape to be shown at a trade show. The unit, end-table height with leather-look top, and drawer pulls, can be moved around on ball casters. The two-tier library holds 14 tapes per tier, and will be available in May. List is \$72. Also introduced was table-like storage unit for 70 LP albums, listing at \$39.95.

Open bookshelf sized cases with walnut finish were shown by Casemakers, La Grange Park, Ill. The units hold 24 8-track or 30 cassettes, and retail at \$18.95. Carrying cases were lined in suede cloth rather than flock, to avoid the problem of dust filtering into the cartridges. The square-shaped cases in alligator leatherette, with a capacity for 24 8-track or 30 cassettes, retail for \$10.95. Vinyl covered cases

for 16, 24 or 32 cartridges retail for \$12.95, \$14.95 and \$17.95. All cases feature metal valances. Also new for Casemakers are two lazy susan models, listing for \$19.95, with a 32 or 40 capacity.

Semi-rigid carrying cases with side openings were introduced by Fidelity Products Co. Inc. Features include safety slide locks and nylon tricot cushioned interiors. Model SO 820 holds 20 8-track cartridges, and model SO C24 carries 24 cassettes. List is \$7.95.

Teletone's new carousel unit for home storage is walnut finished masonite and stacks 12 tapes per side. Titles are easily read in the \$7.95 units. The square shaped cases are on a revolving base and can be carried by a gold colored top handle. Available in both cassette and 8-track models, with a capacity of 48 tapes each.

Storage cases for both home or car are still the most popular item.

Teletone's black alligator vinyl attache styled cases hold 30 eight track cartridges, and list at \$6.95. A cassette case only retails at \$5.95. The cases' fea-

(Continued on page 57)

## Bow Improved Store Displays

By EARL PAIGE

CHICAGO—Store tape display cases are being offered with much more sophistication and versatility a roundup before and after the winter home entertainment shows reveals. There were several new exhibitors at the show also reflecting the continuing competition in the field. A number of trends were covered previously (Billboard, Jan. 13-20).

Reflecting the trend to more knocked-down construction is Cesco Manufacturing Corp., Northampton, Mass., a new exhibitor at the Independent Home Entertainment event. Roger House and Walter Price of the firm point out that Cesco's units are put together with a pin and disk (they claimed their entire exhibit, which came KD, was put up so fast an exhibitor next to them was astonished).

Another feature of Cesco's cases is replaceable parts. House explained that it is common for cases to sustain damage in the store; thus the idea of panels that can be purchased separately and easily put in place. While Cesco ships KD it also utilizes moving vans for dealers who wish completely assembled units.

The firm is also set up for the trend to more long-box packaging, since its LP browser cases can be converted for the long packages. Cesco's newest unit, though, is the "Swinger," so named because the tapes are displayed openly but held by a framework that slides on a rod. Swinger capacity is 120 cartridges open and 360 in storage or 144 cassettes open and 480 stored—price \$212.23 KD. A more typically-designed case, the 360 cartridge capacity TC-EF, sells for \$132.45.

(Continued on page 53)

## WEA Pushes Tape; Ads, Merchandisers

By ELIOT TIEGEL

LOS ANGELES—Warner, Elektra, & Atlantic Distributing Corp. will launch a sales merchandising program for tapes this year, designed to increase sales by around 20 percent.

The company, which handles product from the three Warner Communications labels, will develop separate ad mats, separate tape order forms and merchan-

disers, notes WEA president Joel Friedman.

These are actions WEA has never taken before, but the major distributor sees tape sales as providing a healthy profit center this year. "There will also be a concerted effort from our headquarters to work with tape manufacturers," Friedman notes.

The Electronics Industry Assn. (EIA) shows a 45 to 50 percent increase over its expectations for tape units sold in 1972, Friedman says. A lot of these sales are in the cassette configuration. The old OEM market has decreased and has been replaced by expensive, good working units for the home market. "We're going to damn sure try to fill that home market," Friedman says.

As part of its concentration on

(Continued on page 51)



VIDEO color cassettes are helping an Arden Hills, Minn., ski-ski-sailboat store build volume. The Sitzmark Mall makes its own cassettes, finds that the color and clarity of the TV-showing is far superior than any other promo method they've found. They also use the cassettes for their 30-show schedule of programs on a local TV channel. Store, owned by Bill Wegleitner, uses its grounds for cross-country practice, which, with appropriate fashions, can be filmed for later viewing.

Who is the professional tape duplicating company that offers coast-to-coast multi-plant duplicating facilities?

There's only one **Iewlex** CUSTOM SERVICES

The Tape Duplicating Company

1700 Bway., N.Y.C. • (212) 581-5641  
3416 Vineyard, L.A. • (213) 731-0888

# Panasonic's TVC Merchandising Plans; Eye Consumer, TV LP

By RADCLIFFE JOE

NEW YORK — Panasonic has re-emphasized its commitment to the EIAJ ½-inch format for its videocassette system, and has further stressed its intention to market both its Omnivision ½-inch, and U-Vision ¾-inch products first to educational and industrial markets, and later, as marketing viability increases, to the consumer.

The company's stand on the budding videocassette market was stressed by Al Barshop, assistant general manager of Panasonic's VTR/CCTV division in this country.

Explaining his company's firmness in refusing to allow itself to be prematurely sucked into mass consumer merchandising of its videocassettes by the current industry's surge in that direction, Barshop said he did not think there were enough consumers in the market financially capable of making the home videocassette market a viable one at this time.

He also said that there were certain technicality problems in videotape systems not yet completely mastered which may pose problems for the unsophisticated consumer, and eventually create something of a nightmare for the manufacturer.

"I think," Barshop continued, "that the industry must evolve and grow into home video to make it successful. As things now stand, we do not know enough about it to make it a viable end of our industry."

The Panasonic executive said that despite his company's commitment to EIAJ tape formats, it was by no means locked into tape systems. He pointed out that Panasonic had successfully developed a disk system, even though no plans had yet been made to market the product.

Barshop also indicated that Panasonic had not ruled out the possibility of becoming a licensee of some other manufacturer. He did not say which, if any, manufacturer the company had in mind.

Barshop saw no immediate involvement by Panasonic in videocassette software production and distribution, but indicated that the company would soon get into the custom duplication end of the business.

Does Barshop see Panasonic eventually relenting its stand on consumer TVC involvement, and allowing pressures to back it into the mass consumer market

Barshop says no. However, in a brand new TVC brochure released to its sales staff and dealers, the literature on the Omnivision system calls the unit "today's most

advanced business communications vehicle, and tomorrow's most exciting entertainment system for the home." Even Panasonic's advertising

schedule, although geared to such business publications as Business Week, The Wall Street Journal, Fortune, Forbes and U.S. News and World Report, carry consumer

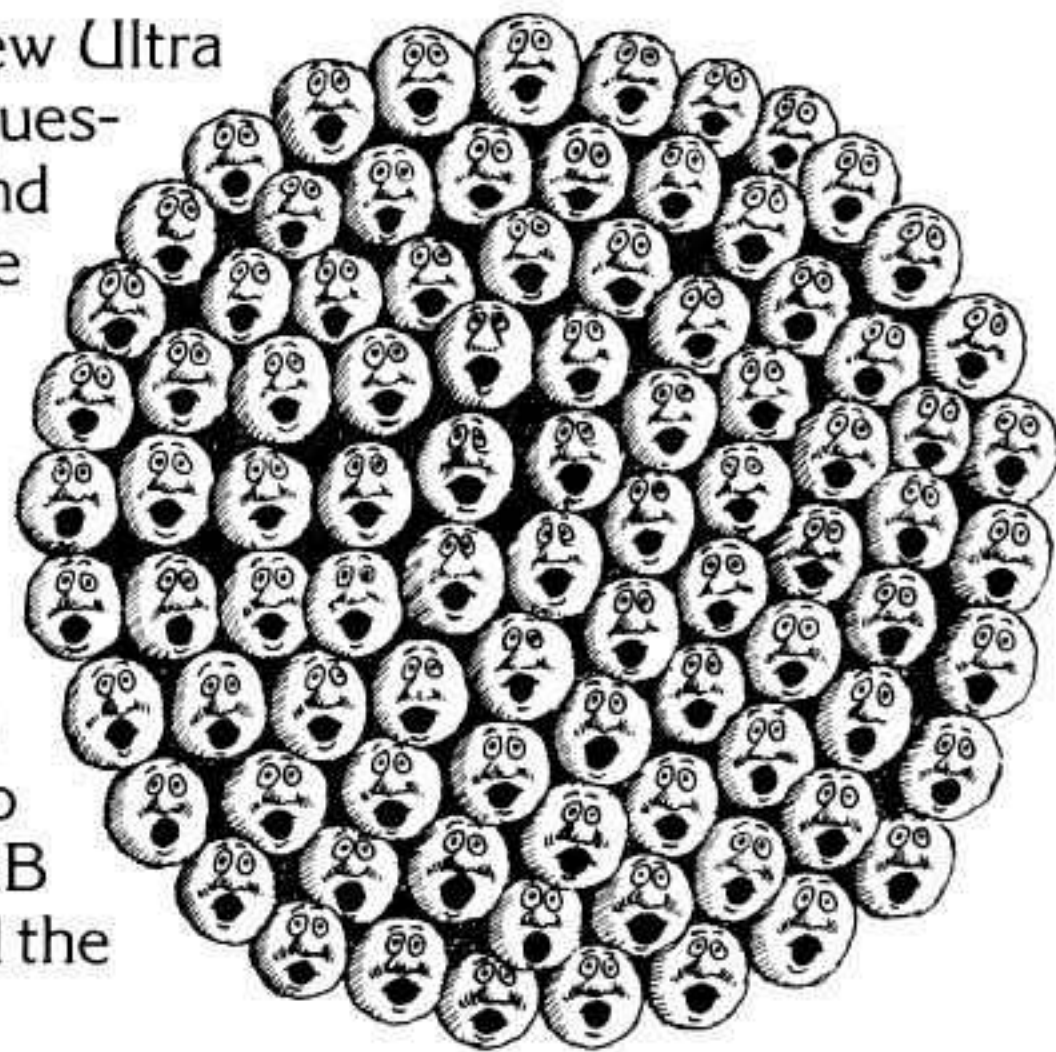
messages like, "Now You Can Watch Programs You Won't Find in TV Guide." The question then is, "Quovadis, Panasonic."

# Maxell's five new can improve your

When we decided to bring out our new Ultra Dynamic cassette, we asked ourselves a question. "How could we improve our cassette and at the same time make the poor dealer a little more happy and a little less poor?"

**A huge improvement in cassette tape. Magnified 10,000x so you can see it.**

The first thing we did was to improve our tape. We reduced the size of the PX gamma ferric oxide particles and increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio's now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.



The little pad that takes all the pressure has finally gotten a grip on itself.

Other cassettes keep their pressure pads in place with glue—or rather don't keep their pressure pads in place with glue. So we've designed a little metal frame that holds the little pad in a grip of steel. And now your customers don't need to worry about signal fluctuations and loss of response any more.

## ITA Seminar Sold Out: 275 Set to Attend

LOS ANGELES—The third annual International Tape Assn. (ITA) set for Tucson, Feb. 11-14, has been sold out, according to executive director Larry Finley.

"Because of the limited capacity of our meeting room," Finley said, "we have closed out all registrations. There will be no registrations available at the hotel and only advance registrations will be honored. We are filled with 275 attendees."

## 3M Tape Book

ST. PAUL—The 3M Company now has available a revised edition of "Recording Basics," an informative 50-page guide to tape recording.

The booklet explains in simple language the principles of tape recording, how to use tape recording equipment, splicing and editing, maintenance, organizing a tape library, choosing the right tape, and it includes a glossary of tape terms. Also included is a complete listing of 3M's new Scotch brand audible range tapes which were introduced at the Winter Consumer Electronics Show in Chicago in January.

Single copies are available free from 3M Magnetic Products here.

# Memorex Develops High Density Iron Oxide Blank Tape

NEW YORK — The Memorex Corp. has introduced a new blank loaded cassette featuring what the company calls the finest quality iron oxide formulation available anywhere.

The new formulation, design-

ated MRX2 by the company, represents the culmination of more than a year of intensive research and development by a team of technical experts, according to James Loser, Memorex's advertising and promotion director.

According to Loser, the resulting formulation is the densest, strongest, signal-holding iron oxide coating ever developed. He added, "The new oxide offers the advantages of performance quality equivalent to chromium dioxide tape,

without the need for special bias switches. It also offers greater low frequency output than any other standard or chromium dioxide tape."

Citing the MRX2 formulation as a breakthrough improvement in

tape fidelity, Michael Martin, technical director of Memorex, said the new tape is considered to be the single most significant improvement in ferric oxide since the introduction of the acicular particle.

Martin said that the new oxide particles are not only more needle-like in shape, but also stand alone with greater than ten to one particle length to width ratios.

The Memorex executive added, "Our new MRX2 oxide has a near perfect crystal structure, a particle volume less than one-third that of conventional oxides, and an almost complete elimination of crystal imperfections."

Martin said that because of the higher magnetic density of the new formulation, the tape sensitivity is improved over the entire audible range. He said the improvement was approximately 2db in the lower part of the audible frequency range, and up to 7db at the higher limits.

"In addition," he continued, "the distortion of the signal, by the tape, is lower for equivalent record levels than with conventional tapes because of the uniformity of oxide dispersion in the coating and smoothness of the tape surface. This lower distortion allows the tape to be driven 2db harder with acceptable distortion levels."

Memorex plans an extensive marketing and merchandising program to launch the new line. The project to blanket the mass consumer market, calls for a continuance of nationwide television exposure using the "Shatter glass" theme. There will also be full-scale consumer and trade magazine advertising, as well as local retail cooperative ads to support the new product.

Among the television programs selected for airing of the product are the Dick Cavett Show, Mission Impossible and NFL Football. These will all feature 30 and 60 second Memorex commercials.

There will also be a full schedule of four color and black and white ads in such magazines as Playboy, Penthouse, Rolling Stone and other magazines.

Coupled with the advertising program, Memorex will continue consumer promotions that offer immediate benefits to consumers and merchandisers, including the "get one cassette free," and "Cash Savings" offers which will continue through 1973.

## RCA Video Plan

• Continued from page 49

films, how-to, educational or other forms of specially produced entertainment programming.

No indication is given either as to whether RCA will concentrate on the sale or rental markets, or both, or what price tags the software will carry. However, McDermott does indicate that he will shortly be making an announcement pertinent to these questions.

It is believed that McDermott, having waited this long, wants to have all details of his software package, including marketing and merchandising plans carefully worked out before making any sort of public announcement which may lock him into a situation.

Unlike other companies committed to a single system, RCA does have the advantage of involvement with several different systems, which, should they come to market, would add to the viability of any software catalog developed.

## WEA Pushes

• Continued from page 49

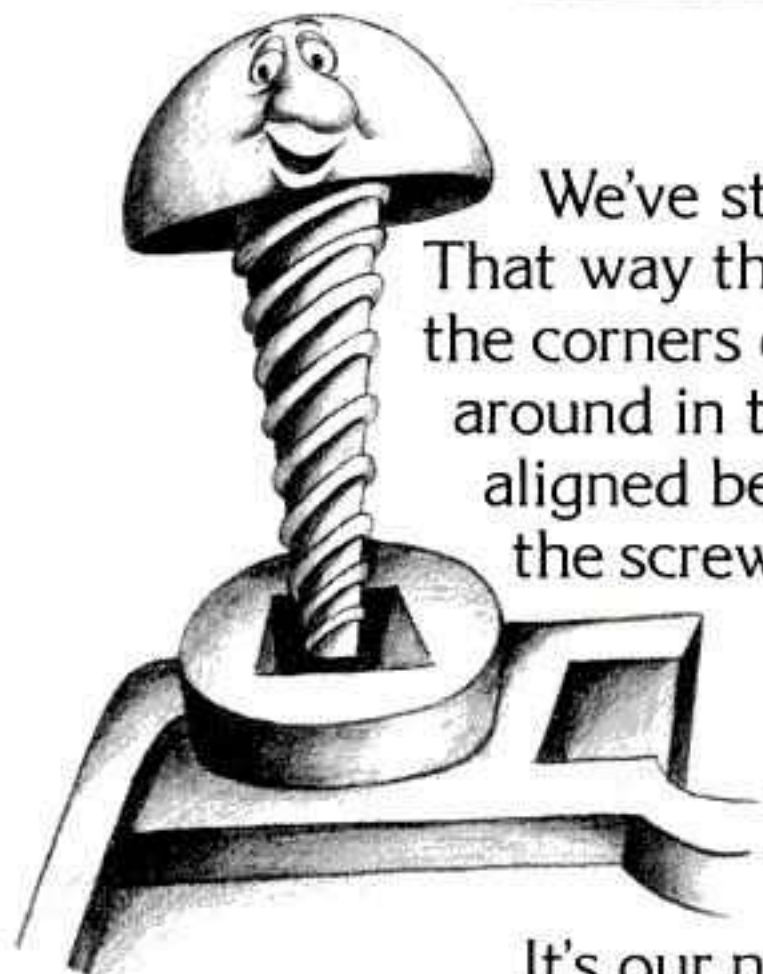
tape, WEA is making sampler tapes for its salesmen who were given car cassette player/recorders. These tapes feature tracks from new LP releases and the practice is being expanded to key buyers. Friedman estimates that between 300 and 400 people in sales and promotion receive the tapes and another 500 racks and dealers will be added.

# improvements business.

## Amazing new miracle ingredient fights dirt fast !!!

The first five seconds of our new cassette is a head-cleaner and what's amazing, new and miraculous about it is that it doesn't rub as it scrubs at it cleans. Because it's nonabrasive.

But the head-cleaner's also a timing leader and we've marked the place where it starts with three little arrows so your customers will always know exactly where they are.



## Our screws aren't loose.

We've started putting our screws into square holes. That way the shavings from the threads get trapped in the corners of the holes and can't cause trouble jumping around in the works. Also, the cassette stays properly aligned because the shavings create a tighter grip on the screws.

## Our new long-playing cassette is shorter.

It's our new UDC-46. Twenty-three minutes per side.

Which just happens to be the average playing time of the average long-playing record. (Our other cassettes are 60, 90 and 120.)

And those are our five new improvements. They add up to better Maxell UD cassettes. And better Maxell Ultra Dynamic cassettes mean happier customers. And happier customers mean more sales. And you know who's happier then.



**maxell**

Our business is improving.  
So can yours.

Maxell Corporation of America, 501 Fifth Avenue, New York, New York 10017

# Mo. One-Stop System Speeds Back-Orders on New Tapes

By GRIER LOWRY

KANSAS CITY, Mo.—A workable system for handling back orders on new releases, and other merchandise, is a vital part of serving retail-customers of Musical Isle, Kansas City, Missouri. Physically, the system centers on a bin arrangement, located near the back delivery door at the supplier, with each customer assigned a bin in which back-ordered records, cassettes and 8-track cartridges are placed.

"As soon as back-ordered merchandise is available, whether in our own inventory or whether it comes in from our St. Louis home base," said Joe Salpietro, the one-stop's outside representative with retail customers over the Missouri-Kansas trade territory, "it goes into the customer's individual bin. This precludes the possibility of an order, which comes from St. Louis, getting mixed with other inventory. It also insures that it gets into the hands of the retailer immediately. We think it is important to get back-ordered goods into the hands of the customer ordering it fast. This is merchandise we know someone wants."

"The merchandise in the bin is

either held for the retail-customer to pick up, goes out by Merchant's Delivery or is delivered personally by a member of our staff," Salpietro said. "Most retail-customers appreciate getting a back-order on red-hot new releases, say titles by Three Dog Night or Moody Blues, quickly. They can order in the morning and if it's in our stock the customer of the retail operation can have it that afternoon."

"Our special form for use of retailers in back-ordering speeds up service," he added. "Made in duplicate, it has blank sections for name of store, address, title desired, artist, quantity, name of customer requesting it. The store keeps one copy, gives the other to our salesman. If we have the title in stock it goes into the customer's bin immediately, if not, we send the white copy to St. Louis for processing."

A 100 percent service plan, which covers re-ordering and restocking displays, is followed with many retail accounts. These details are handled by a salesman who call on some customers weekly and replace sold merchandise with the aid

of a tab system. Two-part tabs are attached to all LP's, cassettes and cartridges. The upper portion of the tab is stamped on an automatic ticketing machine at the supplier reflecting record number, date, title, label, quantity to be kept in stock and the suggested selling price. The lower portion reflects the price the retailer actually asks for the item. Upper portions are torn off at point of sale and counted by the salesman in keeping stock up to designated level.

The arrangement of the backup inventory at the Kansas City one-

stop on albums, cassettes and cartridges is no minor factor in giving retailers service. First, the merchandise is grouped on the metal shelving by label. Then each item is given a number keyed to the number on an order sheet used by salesmen in making re-orders. In filling orders, personnel simply follow the numerical sequence on the list with the same order followed on the merchandise stocked on shelves. And the salesman simply goes down this numerical listing and checks off items needed in ordering merchandise for the retailer.

## L.A. Chain in TVC Push

• Continued from page 49

the hi fi business as we now know it," Renne said. "I feel it will be a video-audio business within 10 years, so we're trying to examine the future now. We're looking at everything in the way of hardware and software, and we won't touch a hardware system unless the software is ready."

Renne said Federated will take a stance in video "as we did in 4-channel. We're going to put it in all of the stores that space allows and we will have separate video departments. We will also do a lot of advertising revolving around hardware."

"We want to aim at the average consumer, the mass market," Renne continued. "Just as we carry audio products ranging from the lowest in price to the highest, we will do the same in video."

Concerning the display of software, Renne said that video software will be displayed in the record and tape department, not directly with the hardware.

Renne also said he feels the video disk will be a major factor in the consumer market, while tape will be a factor but will probably have more impact in the industrial and educational market. "Both systems will co-exist very nicely," he said. "What we are looking at is the combined market for disk and tape in video."

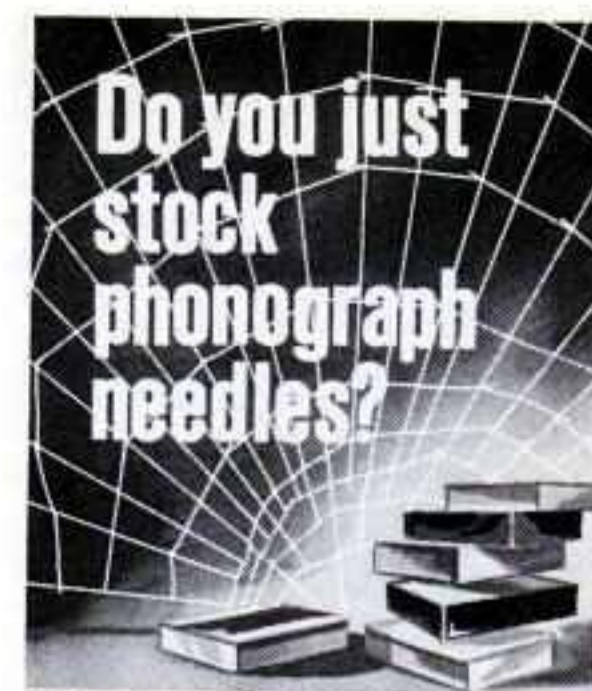
"Disk systems will probably be primarily for entertainment," Renne said. "The hardware and the software seem to be priced in a mass merchandising range, and consumers are familiar with records."

"But the videotape market will also be a huge one," he continued, "by virtue of several things. For one, there are thousands of things that will not be on disk. Some of it may be available on tape and a lot of material may be taped by the owner of the unit. There will be some people who will want both. Basically, however, I see videotape challenging what is

## FCC Extends TVC Waivers

WASHINGTON — At the request of the Matsushita Electric Corp. of America, the Federal Communications Commission has decided to extend its temporary waivers for marketing video recording and playback devices all the way to July 1, 1973. On that date, the FCC's new rules for the so-called Class I TV devices requiring type approval, will become effective.

The commission found the Matsushita request for a waiver period beyond the original extensions (granted to Mar. 1, 1973) was reasonable, since it would give the company time to incorporate the required receiver-transfer switch, and meet the type approval standards. Other manufacturers presently marketing the devices, after meeting only the technical requirements at first required by the FCC, would also have suffered "hardship" if compelled to meet the earlier deadlines on type approval and an antenna transfer switch not originally required in the proposed rules, the FCC decided.



Do you just stock phonograph needles?

Or - do you merchandise them?



There's quite a difference—the difference between ho-hum, dead inventory and fast-moving, top profit merchandise that makes your accountant happy.

A major reason Fidelity needle dealers smile when they talk about needle sales, is their Fidelity Distributor.

Your Fidelity Distributor is a trained needle specialist providing:

- fast, personalized service
- extensive back-up stock including special items
- world's best, most complete needle replacement guide
- inventory management system
- powerful merchandising program

Your Fidelity Distributor is a needle merchandising specialist who is only satisfied when his dealers make substantial sales and profits on Fidelity needles.

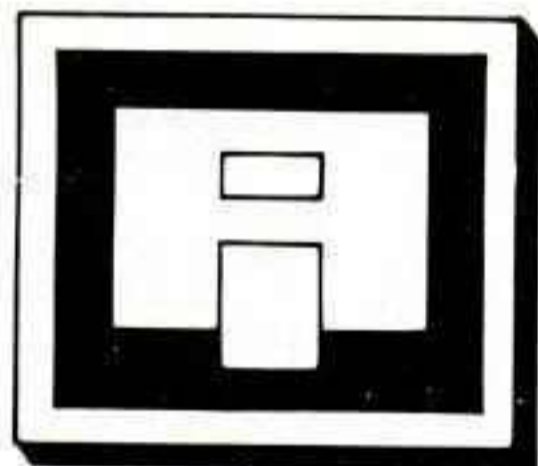
If your business is just buying phonograph needles, you may be missing profit opportunities.

If your business is selling phonograph needles, contact your Fidelity Distributor.



**FIDELITONE**  
THE TOUCH OF MAGIC

6415 N. Ravenswood Avenue, Chicago, Illinois 60626

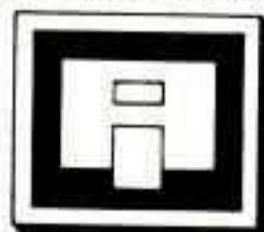


**ATHENIA INDUSTRIES INC. MANUFACTURERS OF**

**TAPE LOADED CASSETTES  
C-O LEADER LOADED CASSETTES  
HUBS  
GUIDE ROLLERS AND PINS  
PRESSURE PADS  
ANTI-MAGNETIC SHIELDS  
SLIP SHEETS  
MOLDED PLASTIC BOXES**

**ALL PRODUCTS MADE AND ASSEMBLED IN THE U.S.A.**

Please direct your inquiries to Jules Sack, V.P. Marketing



**ATHENIA INDUSTRIES INC.**

90 BRIGHTON ROAD, CLIFTON, N. J. 07012 (201) 471-8044

### DO YOU NEED 8 TR SENSING TAPE

for automatic or hand splicing, splicing tape for master making or cassettes, tape wipes, splicing blocks, lube tape or C-O's.

Call **TAPEMAKER**, the ONE-STOP FOR ALL ACCESSORY IN DUPLICATING OR LOADING. LOWEST PRICES.

**ART BRANDWEIN . . . TAPEMAKER**  
2255 Broadway, New York City  
10024—(212) 874-0800

P.S. We have video splicing tape and head cleaning materials

Now Shipping from

**NEW YORK, ATLANTA, NORTH CAROLINA**

**ONLY \$2.25**

50 up \$2.75  
100 up \$2.50  
200 up \$2.40  
300 up \$2.35  
400 up \$2.30  
500 up \$2.25

#54 8-Track CARRYING CASE Holds 24 8-Track Tapes

**Custom Case Mfg. Co., Inc.**

Private label on 1,000 or more \$2.25 ea.

6232 Bragg Blvd.  
P.O. Box 5625, Fayetteville, N.C. 28303  
Phone: Area Code 919-867-6111



# Washington Hi Fi Show Focus on Quadrasonic Equipment

By MILDRED HALL

WASHINGTON—Rock in all its variations and quadrasonic sound will dominate the three-day Washington High Fidelity Music Show opening Feb. 9 here at the Washington Hotel. The Hi Fi show is held here every other year, attracting more than 20,000 visitors in 1971, and its producer-president, Teresa Rogers, expects at least 22,000 attendance at this year's show.

A full spectrum of all the newest gains made by scientists and technicians in quadrasonic stereo's "total surround" sound, and other high fidelity refinements will be put on by most major exhibitors, Mrs. Rogers has announced. Exhibitors will occupy 90 display rooms on four floors of the newly renovated historic downtown hotel which is only a block from the White House.

Multi-speaker systems, containing as many as 24 speakers, will provide "an unusual experience in high fidelity sound reproduction." Manufacturers demonstrating them claim benefits to be derived from the multispeaker systems to be a decreasing of resonance, with a consequently purer sound. Tuners will demonstrate freedom from drift, great sensitivity and high gain with very low noise.

Also promised are turntables with combination synchronous/induction motors, tone arms that maintain perfect balance in all planes of motion, and "many other features." Seminars will be put on by the Washington Section of the Audio Engineering Society, demonstrating multi-track and other recording techniques, and discussing acoustical and other questions

of interest to the seekers of the best in sound.

Free testing of audio equipment and diagnosis of equipment problems will be available at a laboratory set up at the show by Audio

Clinic, Washington area studio service specialists.

Public radio station WETA-FM and commercial FM station WJMD will participate. WETA plans special stereo broadcasts

from its studios, tied in with the show. Inside the show, WETA plans to demonstrate tapes of many live symphonic and chamber concerts, including performances of the Philadelphia Orchestra.

WJMD-FM will have a lounge exhibit on its "Man and Woman" theme, a high-style romantic TV commercial advertising the station, with music from the movie of the same name.

## JOIN THE GREAT TDK CONFIDENCE GAME



Get in on TDK's BIG 2-part Spring '73 promotion, designed to move lots of TDK cassettes off your shelves and into customers' hands:

**1** When your customers buy ANY 5 TDK cassettes, they can get TDK's new "Better Recordings" Kit FREE:



- Free copy of TDK "Guide to Better Recordings" booklet
- Free TDK C-60SD Super Dynamic "tape-of-the-pro" cassette

The kit is designed to help your customers make recordings like a pro—with confidence.

**2** YOU can get a distinctive, modular cube-type counter display for TDK cassettes, absolutely FREE, with your order for TDK cassettes.



This 2-part "Confidence Game" program runs from Feb. 5th thru May 15, 1973. With plenty of local and national advertising support.

Your TDK Sales Rep has all the details. Ask him about our BIG SPRING '73 Program... or call us directly to find out how you can get in on it!

world's most complete line

**TDK ELECTRONICS CORP**  
23-73 48TH STREET, LONG ISLAND CITY, N.Y. 11103 • 212-721-6881  
In Canada, contact: SUPERIOR ELECTRONICS INC Montreal



## Store Displays

• Continued from page 49

One of the most unusual cases was shown by Chamberlin Industries, Conway, Ark., also a new IHE exhibitor. The firm's unit, actually a vending machine, holds 400 tapes and sells for \$550. Its unusual construction derives from a large revolving, plastic disk that is fitted into the front and which has a smaller revolving disk inside the larger one. The revolving disks mean that only one hand hole is necessary.

The trend to almost custom-size cases was highlighted at the Rock Creek Fixtures exhibit where four units were shown. These are security cases with sliding plastic doors with a virtual stain proof exterior of Wilson Polyboard, a tough polyester. They come in either cortina pecan or natural walnut finish with white interior.

Still another trend, combination LP and tape cases, was highlighted by two IHE exhibitors. Quality Display Fixture Co., Charlotte, N.C., showed model 101 that holds 216 cartridges or 432 cassettes and 528 LP's. The case is 54-in. long, 60-in. high and 30-in. deep.

Creative Store Equipment, Terrell, Tex., introduced another LP and tape unit at IHE called the Mini-Combo that holds 40 cartridges or 80 cassettes and 100 LP's and lists for \$175. It's 28-in. wide, 59-in. high and 18-in. deep.

Yet another trend is the design that eliminates sliding plastic doors, according to Dave Touzel, Master-Craft Displays, Twin Lake, Mich. Touzel said the doors sustain scratches from the constant opening and that a better design is one that allows for tapes to fall to a bottom section accessible through a door. The cases are loaded through a front glass that is removed.

Master-Craft recently went to a standard size on two models allowing it to be more competitive in price. Touzel said. Model MCP-540 holds 540 cartridges, stands 72-in. high, 48-in. wide and 16-in. deep. It sells for \$247 as a standard model without fluorescent lighting, bottom storage and bell button.

No question about it! The professional tape duplicating company is Viewlex

The only company...

- with coast-to-coast duplicating facilities—N.Y. and L.A.
- offering total in-house recording and packaging graphics service
- manufacturing the world's foremost line of tape duplicating equipment (Electro Sound)

**Viewlex**  
CUSTOM SERVICES  
The Tape Duplicating Company  
1700 Bway., N.Y.C. • (212) 581-5641  
3416 Vineyard, L.A. • (213) 731-0888

**RECORDING TAPE RIOT!**  
FACTORY FRESH: CHOICE OF SCOTCH #150 OR #203, 1800 FOOT 1-MIL POLYESTER, 7" REELS; OR AMPEX #611, 1200 FT., 7" ACETATE

Quantity	1-11	12	48
#150	1.95	1.87	1.75
#203	2.85	2.55	2.45
#611	1.68	1.50	1.39

"SCOTCH" BRAND CASSETTES

SC-30	1.10	1.06	1.01
SC-30 High Energy	1.43	1.39	1.32
SC-60	1.30	1.26	1.18
SC-60 High Energy	1.62	1.58	1.49
SC-90	1.94	1.90	1.78
SC-90 High Energy	2.51	2.47	2.23
SC-120	2.52	2.48	2.23

"Certron" Cassettes Assembled With Screws (in Norelco-type Plastic Box)

C-30	.52	.48	.45
C-60	.62	.58	.55
C-90	.92	.88	.85
C-120	1.02	.98	.95

Add 10% to above prices for shipping — 5% for orders over \$80.00

**OPEN REEL STEREO TAPE BUYERS**  
At last! An open reel compilation, including titles, songs, etc., of 95 long play, 1 1/2 hour albums by American Airlines, Continental Airlines, and Ampeg 4 track stereo tapes (includes a group of "sound effects" tapes by Audio Fidelity). Send \$1.00—and we will also mail you a 140-page Harrison stereo tape catalog—so you'll get both for \$1.00—and this \$1.00 is refundable on your first \$10.00 purchase of open reel stereo tapes at our 30% discount!

**SAXITONE TAPE SALES**  
1776 Columbia Rd., NW, Wash. D.C. 20009

## Laurie Will Handle, Make Its Own Tape

NEW YORK—Laurie Records will handle its own manufacturing and distribution of its tape line, according to Bob Schwartz, president of the label. The move follows the termination of the label's tape manufacturing/distribution agreement with GRT.

Schwartz said that "the need to get catalog product into the distribution stream on an in-depth basis, rather than piecemeal, prompted the label to retain control of the tape line."

Schwartz added that Laurie is preparing an 11 tape release package. The tapes will retail for \$6.95, with room for dealer discounting, and will include product by Dion, the Chiffons, the Royal Guardsmen, and a "golden oldie" package. The release will be offered through independent distributors and Laurie's direct buying policy.

## DeMambro as Distributor

NEW YORK—DeMambro Radio Co. has been signed as master distributor for the University Sound products line in New England, according to James Morrison, University's sales manager. DeMambro Radio Supply Co. will inventory the University products line, which includes P.A. and high fidelity speakers, amplifiers and preamplifiers, microphones, microphone stands and accessories, and portable sound equipment.

DeMambro has outlets in Boston, Worcester, Salem and Lawrence, Mass.; Manchester and Keene, N.H., and in Portland, University Sound products are manufactured by the Altec division of Altec Corp., with plants in Anaheim and Oklahoma City.

**do you**  
need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

Get in touch with **EMPIRE MAGNETIC INDUSTRIES** — the one stop for all your duplication or blank loading requirements at **LOWEST PRICES.**

**H. MANN**  
EMPIRE MAGNETIC INDUSTRIES  
545 Allen Rd., Woodmere, N.Y. 11598  
Phone: 516-293-5496

## Carry Case Mfrs. Stress Quality

By SAM SUTHERLAND

NEW YORK—Quality in design and construction continues to be the prime factor for case manufacturing and marketing operations this year. In recent months, many manufacturers and retailers have experienced encouraging growth as the cassette and cartridge market grows, but the basic growth patterns of that industry have changed little during the past year.

Earlier predictions that a key element in case design this year would be a larger size remain unresolved, with most manufacturers as yet unconvinced that consumers are moving toward larger capacity cases as their tape libraries grow.

While Jack R. Scanlon, vice president, sales & marketing, for Casemakers of La Grange Park, Ill., felt that larger cases were selling, he noted that that increase reflected the growing number of customers now purchasing tapes for both car and home use. Scanlon noted that the larger cases were being used at home, while the more conventional cases continued to be used for car storage.

Stephen Nester, president of Duotone, the South Miami accessories concern, was among those who rejected the trend toward larger cases outright. Nester noted that his experience suggested that the most popular sizes of 8-track cases continue to be the basic 24-cartridge designs.

Nester emphasized the continuing importance of car units, noting, "Most use cartridge in their cars, and, if you're carrying 24 cartridges that's quite a lot." In view of space limitations, Nester doubted that larger cases would gain acceptance.

At Peerless-Vidtronic, the Bloomfield, N.J., case manufacturing operation, Herb Ravis, president, also stressed that case size was not a prime factor.

In commenting on prime sales factors, Ravis reflected a majority of manufacturers when he stated, "The consumer, once the initial blush is over, is always going to be concerned with quality." That concern, Ravis went on to note, has been reflected in Peerless' experience with its own library-styled home storage units, which have developed into one of Peerless' strongest designs. That unit's sales stem from the finish and construction of the unit, rather than any substantial increase in tape capacity (Peerless' library units have a conventional 24-cartridge capacity). Ravis also cited quality in materials and construction as a key concern for Peerless as a manufacturer of cases, rather than merely a jobber or retailer. According to Ravis, the past year has seen Peerless' sales "exploding," due primarily, he feels, to the emphasis on quality of construction.

At Duotone, Nester agreed only partially with that stance, feeling that construction alone was important. "As long as the case is good and strong, the customer doesn't really care what it's made of. Good fibre-board is still more popular than wood. And the \$11.95 units don't sell as well as those priced at \$7.95."

Scanlon noted that Casemakers has almost completely phased out its cheaper promotional line. Unlike Duotone, Scanlon's company has apparently found their customers more concerned with case materials.



PROFESSIONAL automatic turntable Model 625 from Benjamin Electronic features pushbutton operation. It accommodates 7-10-12-inch disks, and lists for \$99.50.

While the number of manufacturers and distributors competing for the case market remains high, most operations consulted agreed that the sales volume is still rising for those items. For the most part, 8-track cartridge cases continues to be the strongest sellers, although several companies reported increases in sales of cassette units.

As for design refinements, most manufacturers remain somewhat conservative, relying on the proved

designs. Some companies are developing new designs for home units, such as the Duotone cassette carousel, Peerless' library, or the variety of molded, wood-grained storage units now emerging in several product lines. Nester did reveal that his firm was working on a specially-insulated case for car use, designed to protect tapes from heat-induced wow, but most other design changes still fall into the area of cosmetic upgrading.

## TEAC Training Program; Plan Service Center Net

LOS ANGELES—TEAC Corp. of America will offer a presentation in Indianapolis this week covering sales training showcasing new product and explaining its new warranty program.

According to sales manager Jim Oblak, "We have a new rep in that area and the first day of the program will be devoted primarily to him. The second day will be an open day for our retailers and for other dealers who might be interested in talking on the line. It will be a product familiarization type of thing."

Oblak also said that he will explain the TEAC warranty plan on tape equipment which went into effect January 1. This is a two years parts and labor warranty on tape products. He will also show the newest TEAC cassette deck, the

450, which is a Dolby home unit.

"We will also be covering new sales training programs," Oblak added. "This will be an ongoing series of seminars and lectures for both retailers and service people. We also expect to have some brochures ready in these areas by April."

Oblak added that the firm is in the process of opening "national service centers across the country." These will essentially be factory outlets. The more service centers we open up, the more essential it is to train service people.

"The need for sales training is also evident," he said. "We will be talking to both distributors and retailers and as more consumers become familiar with tape, it is obviously more important to give the sales people some background."

WRITE FOR YOUR FREE CATALOG!

### ASK THE MAN WHO KNOWS

... what's new in domestic and imported cartridges ... and how to identify what's needed with Pfanstiehl's new cartridge catalog.

**Pfanstiehl**  
FACTORY-TO-YOU SALES REPS.  
KNOW all about cartridges and will simplify your merchandising problem!

**PFANSTIEHL** 3300 WASHINGTON ST. • BOX 498  
WAUKEGAN, ILLINOIS 60085

## DUPLICATOR SPECIAL

### BLANK TAPE CLOSE OUT

STANDARD OUTPUT	DUPLICATOR QUALITY	SPLICE FREE
	BULK	HINGED WHITE BOX
7" 1200'	POLYESTER 52¢ ...	62¢
7" 1800'	POLYESTER 70¢ ...	80¢
7" 2400'	POLYESTER 89¢ ...	99¢
5" 600'	POLYESTER 30¢ ...	40¢
	LOW NOISE	HIGH OUTPUT
		MASTERING TAPE
7" 1800'	POLYESTER \$1.15	\$1.25

BUY DIRECT FROM THE MANUFACTURER  
213-984-1559  
Dept. 602, 10845 Vanowen, N. Hollywood, Calif. 91605

## DAK INDUSTRIES INC.

## EXACT TIME LOADED 8 TRACK BLANKS

- 56 Different Lengths in Stock
- First Line Cartridges and Tapes
- Lifetime Guarantee
- Accurate to -0 +5 Seconds per Program
- Referenced for Make-A-Tape and Electrodepe Equipment

1,000 Pieces Combined—28 to 45 M—55¢; 46 to 84 M—70¢  
100 Pieces Combined—28 to 45 M—70¢; 46 to 84 M—85¢  
C.O.D. Only—5% C.I.A. Discount

**TAPE SERVICES, INC.**  
P.O. Box H, Pennsauken, N.J. 08110  
Phone 609—665-3551

# Columbia Magnetics Blank Tape Line Focus on Packaging

• Continued from page 49

the lines will also participate in the merchandising program by running ads listing the names of dealers from which the lines are available.

Packaging will play a major role in Columbia Magnetics merchandising program. Emphasis on both the Columbia and Soundcraft lines will be on graphics, with the Columbia line featuring a detailed specification sheet as an integral part of all the cassette and cartridge wrappings.

The spec sheet, according to Cohen, is on the back panel of each wrap, and shows a frequency response chart, and a cutaway diagram of the housing, keyed to descriptions of the important features, as well as listing frequency response and wow and flutter.

Said Cohen, "The specification sheet is repeated, in permanent form, inside each cassette box, and on the housing of the blank 8-track cartridges."

The cassettes and cartridges of the Columbia line are also being packaged with extra free labels for re-recording. As Cohen pointed out, inside each cassette box is a perforated "crack and peel" sheet containing two numbered self-adhesive labels, plus two self-adhesive indexes, and a tape box spine label.

Cohen stated that the entire sheet of labels may be inserted into a typewriter to produce finished labels with high legibility and professional appearance. "The indexes," he added, "may be applied to the cassette itself, the outer box, a notebook, file cards, or whatever convenient."

"The internal mechanism of the Columbia cassette features Delrin guide rollers mounted on metal pins for accurate tracking with minimum friction," said Cohen. He also added that slip sheets within the cassette housing are made of graphite impregnated Mylar to further reduce friction, as well as eliminate noise caused by static buildup.

The tape housing is made of a medium impact plastic, which according to Cohen, is rigid enough to maintain tape alignment, yet resilient enough to resist shattering if dropped.

Cohen continued, "A constant tension pressure pad provides consistent tape-to-head contact, and is mounted in a three-sided mu-metal bathtub" shield to prevent pickup of hum and stray noises.

The Columbia "Soundcraft" line is geared to the young recordist, and cassettes are color-coded front and back for quick identification, and school audiovisual applications. It also comes with crack and peel sheets containing extra labels. Both lines are available in lengths of 40, 60, 90 and 120 minutes.

Columbia is also marketing a complete line of blank 8-track cartridges, incorporating many of the features found in the cassette lines.

There are also additional features in the top-of-the-line 8-track cartridges such as the inclusion of a polyester base material, precision slit to avoid signal loss or mechanical difficulties within the cartridge housing.

Additional features include a stable, one-piece hub, rotating on a Delrin suspension, from which the tape feeds. The tape hub also rotates around a Delrin guide, and around a silicone rubber pinch roller, also mounted on a Delrin sleeve for smooth operation with minimum wow and flutter.

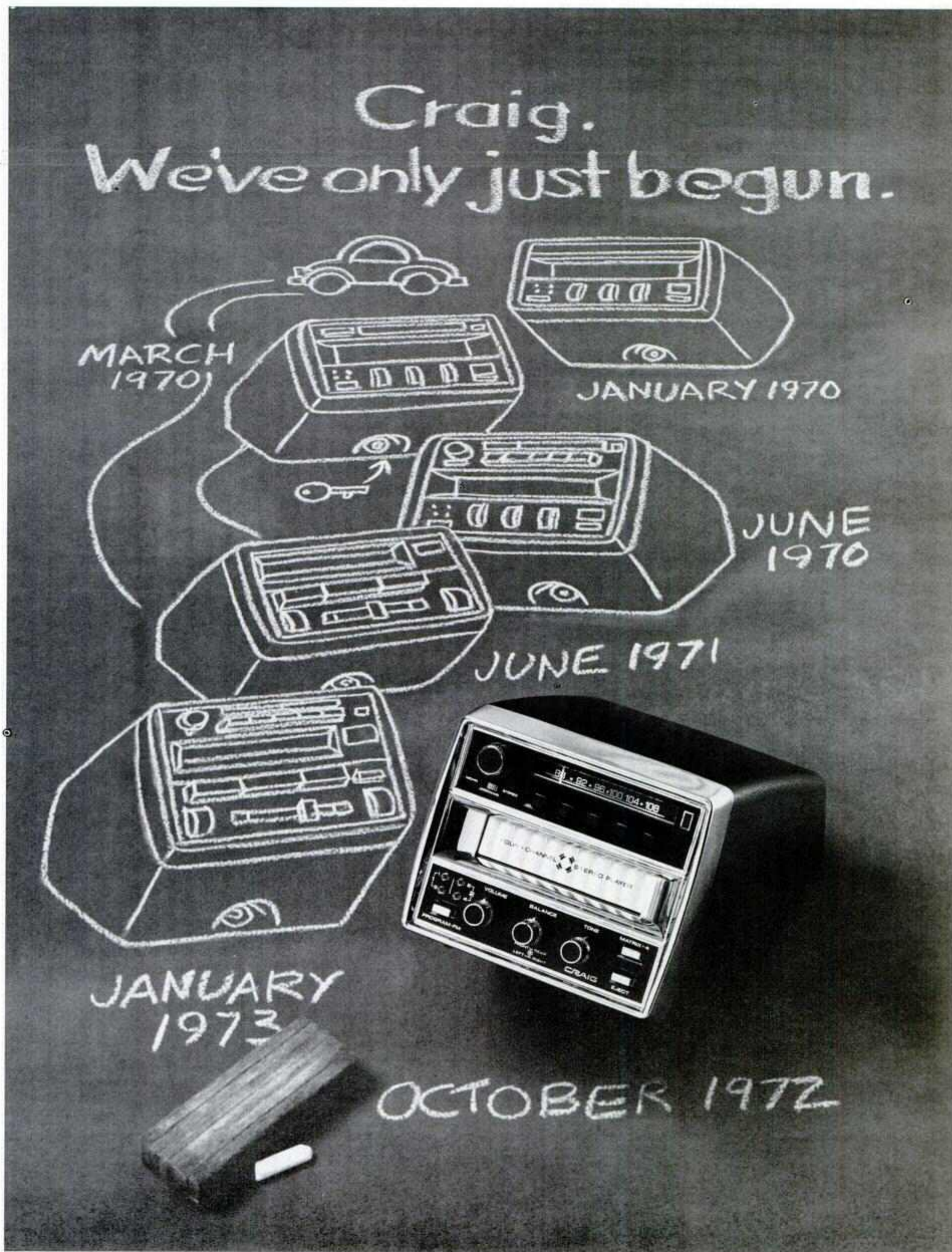
Cohen explained that the actual

shell of the cartridge incorporates a novel design wiper arm, with an extra-large spill chamber to avoid the tearing or tangling of the tape. A foam pressure pad provides optimum tape-to-head wrap for complete signal pickup.

A full line of open reel tapes in lengths of 1,200, 1,800, 2,400 and 3,600 foot lengths will also be marketed. These will come with a timing chart for all common tape lengths and speeds.

To round out the line will be a substantial selection of accessories bearing the Soundcraft label. This will include leader, splicing, conductive cueing tape, and a kit for viewing the recorded tracks on magnetic tape.

The kit, designated Magna-See, uses a special non-toxic, non-flammable fluid, which, according to Cohen, makes the tracks visible, so that a recorder can be evaluated for head azimuth, track uniformity, balance and head wear.



To date, over 100,000 Craig Floor Mount Car Stereos have been sold through our dealers! Including our recently introduced 3133 Quadraphonic and 3507 Dolby Cassette unit—the fifth and sixth models in our complete Craig line. **CRAIG** CRAIG CORPORATION • 921 W. Artesia Blvd. Compton, California 90220 • (213) 537-1233  
And we've only just begun.

Fun to be with

## AST Record '72 Output

(Story in Music Section)

# Jukebox programming

## Retail Push on Jukebox LP's

CHICAGO—The jukebox album can be exploited as a consumer item by one-stops and retail stores according to Reuben Lawrence, head of Creative Merchandising and Ruby Sales here, who has acquired a cut-out stock of over 15,000 pieces. Lawrence claims he moved over 50,000 pieces overseas in shipments to the U.K. and Sweden some time back. Price of the latest group will be determined by the quantity purchased and be between 32 and 50 cents, he said.

Both major producers of jukebox LP's, Richard Prutting (Little LP's Unlimited) and Bernie Yudkofsky (Gold Mor Dist.), have yet to develop plans for retail exposure of the product to consumers. However, Prutting has said on numerous occasions that there exists a need for the jukebox patron to recognize this unique product. Prutting has even developed special title strips which he hopes singles out the mini albums in jukebox program panels.

Lawrence's stock is part of the library once offered by Redisco and contains in addition to the Redisco Bomar brand 10 other labels consisting of Soma, Epic, Warner Bros., London, Atlantic, UA, Columbia, Blue Note, Hilltop and Reprise. Quantities range widely from 1,622 of a "Walk on the Wild Side" soundtrack package to two copies of "American Waltzes."

## Set In-depth MOA Jukebox Sessions

CHICAGO — Topics probing play price strategy, motivating employees and communicating with location owners and personnel will be explored in depth during the April 13-14 Music Operators of America (MOA) seminar at Notre Dame, according to a preliminary agenda. The range of the three subjects will relate to programming and to programmers, though the scope is much broader.

Head of the seminar again is Dr. Gerry Sequin, conference coordinator of the school's Center for Continuing Education. The three faculty speakers are Dr. Salvatore Bella, Dr. John Malone and Dr. William Sexton.

The outline of the opening 9:15 a.m. topic, "New Perspectives on Operator Economics" with Malone gives some indication of the seminar's depth. Malone will probe play pricing, percentage splits, jukebox rentals, profit planning, return on investment, location sales research, cost analysis and cost-volume relationships.

The opening-day afternoon topic, "Making and Implementing Business Decisions" with Sexton will explore subjects ranging from wages and bonuses to worker productivity and morale. The 8 a.m. Saturday topic, "Communications for Effective Leadership" with

*(Continued on page 57)*

### REQUESTS VITAL

## Radio-Jukebox Co-op, Oldies Surge Score High as Programmer Topics

CHICAGO—Jukebox programmers see a need for more cooperation with their counterparts in radio, find that oldies are increasingly in demand and recognize requests as important barometers of the public's tastes, according to a survey probing topics for Billboard's jukebox programming conference (Billboard, Feb. 3).

Over 36 percent rated as good a topic that would explore how stations can gain programming insight from jukebox popularity; 36 percent rated as excellent another topic related to stations supplying information to jukebox programmers. However, 58 percent of the respondents said they do not now work with stations.

Oldies, now receiving wide airplay exposure, are increasingly important to jukebox programmers. A topic related to the importance of oldies was rated excellent by 40 percent and good by another 40 percent.

While the largest proportion, 43 percent, said they

program boxes with less than 10 percent oldies, 28 percent said they are using 10 to 20 percent of the box for oldies and another 28 percent said they use over 20 percent oldies.

Display of oldies via title strips was also highly rated with 44 percent voting this as a good topic.

The oldie surge has put more stress on programmers' libraries. The number reporting they fill 10 to 20 percent of requests from the library was 46 percent; 29 percent said library fill runs over 20 percent.

Over 70 percent agreed requests are important in determining the type of music locations desired; methods of encouraging requests and having them identified more properly were also popular topic picks. Heavy ratings of good were received on topics related to how one-stops handle requests, how to limit too many requests from locations and how requests relate to the popularity of specific categories of music.

### NOTRE DAME MOA DETAILS

NOTRE DAME, Ind.—Registration fee checks for \$70 for the second annual Music Operators of America (MOA) seminar here April 13-14 should be made out to Univ. of Notre Dame CCE, and mailed to Box W here, zip 46556. Deadline: April 9. Reservations at nearby Morris Inn (\$12 single/\$17 double) same zip are to be made with the inn. Deadline: Mar. 29. MOA has announced that if it doesn't receive over 40 registrations the seminar will be scrubbed. The ceiling is 75 people.

## Wis. Assn Push in Jukebox Tax Fight

By EARL PAIGE

OSHKOSH, Wis.—Jukebox operators associations in Wisconsin are pushing a bill they helped draft that would gain an exemption from the 4 percent sales tax for jukeboxes and other coin-operated amusement devices. Members were urged to join the Independent Business Association, which is also pushing for tax relief. Telephones and coin-operated laundries are now exempt, which is one point jukebox people are stressing.

La Crosse, Wis. operator James Stansfield was elected president of the Wisconsin Music Merchants, which met jointly with the Milwaukee Music Operators group here. Director Jerome Jacomet urged operators to be aware of the

new Federal safety law, a subject also touched on by Fred Granger, Music Operators of America executive vice president, who talked on copyright legislation. Les Montooth, former MOA president from Peoria, Ill., talked on jukebox play

*(Continued on page 57)*

### Jukebox Meetings

Feb. 6—Missouri Coin Machine Council, Community Lane, Moberly.  
Mar. 22-24—Music Operators of America board meeting, Americana, Miami Beach.  
Apr. 13-14—Music Operators of America Seminar, Notre Dame Univ., South Bend, Ind.  
Sept. 21-23—Illinois Coin Machine Operators Association, Playboy Club, Lake Geneva, Wis.  
Oct. 18-20—West Va. Music & Vending Association, Heart O' Town Motor Inn, Charleston.  
Nov. 8-11—MOA exposition, Conrad Hilton, Chicago.

## MOA Drive to Create State Jukebox Associations

By KENNETH W. FITZGERALD

GLENEDEN BEACH, Ore.—An energetic campaign for the development of more state organizations throughout the country will be the major thrust of the Music Operators of America between now and the national association's 25th annual convention in November, members of the Oregon Amusement & Music Operators Association were told January 20 by Harlan Wingrave, Emporia, Kan., president of the MOA. Wingrave was a featured speaker at the fifth annual convention of the association. Over 50 operators and their wives from all parts of Oregon, plus several visitors from the State of Washington, attended the two-day session.

The record of achievement chalked up by the MOA over the past quarter century should be an incentive for more state organizations to get going, the national president pointed out. The value of state organizations, he noted, is underscored by the accomplishments of the Oregon association over the past five years. Prior to the establishment of the Oregon group, he observed, the MOA received practically no help from the Pacific Northwest region. Subsequently, he pointed out, the national effort was bolstered substantially by support from Oregon. "For example," he explained, "the resolution your association passed on the copyright problem was very helpful. Without an Oregon association, none of this help and cooperation would have been possible."

Wingrave stressed too, the help the state organization has been able to provide its members on tax problems. "As individuals," he observed, "you would have had difficulty

solving these problems, and it may have been all but impossible. But as an association, you were able to hire able, experienced, and highly respected legal counsel to represent you."

Association meetings, too, he noted, have enabled operators to know and understand each other better by providing get-togethers for socializing and exchanging ideas.

All the advantages accruing to individual operators through participation in their state organizations will be emphasized by the MOA in its Silver Anniversary drive to encourage the establishment of associations in states where none now exist, Wingrave declared.

Part of the 25th anniversary effort, he stated, will be a redevelopment of the MOA public relations program. A special public relations kit will go out to the membership soon, he announced. It will contain an updated version of the already successful "Jukebox Story" and other materials designed to improve the image of the industry.

### PR Push

"I really think that public relations is what MOA's 25th anniversary is all about," Wingrave explained. "I think if we will all make a special effort this year, we can do a great deal of good for the industry. For example, we will encourage sending material to your local newspapers and radio stations. We do not expect to move any mountains, but even if a small amount of favorable publicity is achieved here and there, the net cumulative effect can do a world of good."

Twenty-fifth Anniversary MOA Merit Awards will be given to members this year for outstanding work in public relations, the presentation to be made at the Exposition next November, Wingrave announced. The Silver Anniversary convention is being held November 9-11 at the Conrad Hilton Hotel in Chicago.

One of the major jobs of state associations, the national MOA president emphasized, is the telling of the industry story to people in key positions of responsibility, particularly to elected representatives in the state legislatures and to other government officials. "Nobody is going to educate them but us," he emphasized. He was greatly impressed, he noted, by the strong legislative effort generated by the Oregon association.

There will be an education seminar this year at the University of Notre Dame for interested members, Wingrave said. He noted also that the MOA insurance services, including group life, hospital, catastrophe health care, and income replacement, are the best they have ever been. The association, he added, also provides helpful tax and Social Security information.

Wingrave presented an MOA commemorative gavel to the Oregon association's newly elected president, Bob Fallow, at a banquet concluding the convention Saturday night. Similar presentations, walnut gavels with inscribed silver bands, will be made to other state associations at subsequent 1973 conventions as an expression of MOA appreciation for the support given the national organization.



JUKEBOX businessman Bob Fallow (left) now heads Oregon association. Pool table dress of Fran Dolgoff drew interest at the group's meeting (she is wife of Seattle Disc City one-stop chief Larry Dolgoff). Mrs. Fred Granger and Mrs. Harlan Wingrave (center) receive Ore. myrtlewood trays from Mrs. Nels Cheney (right). Granger (with book), Music

Operators of America (MOA) executive vice president, retiring Ore. president Don Anderson and MOA president Harlan Wingrave (right). Ore. secretary-treasurer Lon McKee (left) with Seattle's Buzz Heyer.

# Jukebox programming

## What's Playing?

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

**BELLE, W. VA.: METER SPINNERS** OSCEOLA, IOWA: POP PURCHASES

Leoma Ballard  
Belle Amusement Co.  
"Trouble Man," "The World Is a Ghetto,"  
"Superfly," "Superstition," "Your Mama Don't  
Dance." Country: "The Lord Knows I'm Drink-  
ing."


**BRISTOL, VA.: SOUL**

Susan Shields  
Vending Machine Exchange  
New purchases: "Killing Me Softly With His  
Song," Roberta Flack, Atlantic 2940; "Living  
in the Footsteps of Another Man," Chi-Lites,  
Brunswick 55489; "It's a Shame," Johnny Nash,  
Epic 10949. Reorder: "Do It Again," Steely  
Dan.

**HUDSON FALLS, N.Y. METER SPINNERS**

Clenia Pendergrass  
H.C. Knoblauch & Son  
"Superstition," "Why Can't We Live Together,"  
"Superfly," "The World Is a Ghetto,"  
"Me & Mrs. Jones," "I've Got a Bag of My  
Own," James Brown; "I'll Be Your Shelter  
(in Time of Storm)," Luther Ingram, Koko  
2113; "Harry Hippie," Bobby Womack &  
Pease; "You Gotta Be With Me," Al Green,  
Hi 2227.

**LEESVILLE, LA.: COUNTRY**

  
Albert E. Kelly  
Ross Investments  
Meter spinners: "Old Dogs, Children & Water-  
melon Wine," "The Lord Knows I'm Drink-  
ing," "Goodbye's Come Hard for Me," Kenny  
Serratt, MGM 14435; "You Lay So Easy on  
My Mind," Bobby G. Rice, Metromedia Country  
502.

**MALTA, MONT.: COUNTRY AND POP PURCHASES**

  
Dorothy Christensen  
Country's Music  
New purchases (country): "Neon Rose," "Dan-  
ny's Song," "Let the Children Pick the Flow-  
ers," Webb Pierce, Decca 33044. Reorders:  
"Old Dogs, Children & Watermelon Wine,"  
"Lovin' on Back Streets," "The Lord Knows  
I'm Drinking," "I Really Don't Want to Know,"  
Charlie McCoy; "In the Palm of Your Hand,"  
Country picks: "Superman," Donna Fargo,  
Dot 1744; "A Shoulder to Cry On," Charley  
Pride, RCA 0884. Pop purchases: "Do It  
Again," "Last Song," "Peaceful Easy Feel-  
ing," Eagles Asylum 11913; "Bringin' It  
All Back Home," Medicine, Capitol 3478.  
"Love Is What You Make It," Grass Roots,  
Dunhill 4338; "I'm Just a Singer (in a Rock  
& Roll Band)," "Moody Blues" Threshold  
67012; "Don't Expect Me to Be Your Friend,"  
"Big City Miss Ruth Ann," Gallery, Sussex  
248.

**OSCEOLA, IOWA: POP PURCHASES**

  
Jack Jeffreys  
Jeffrey's Amusement Corp.  
"Last Song," "Duelling Banjos," Warner Bros.  
7659; "Why Can't We Live Together," "Liv-  
ing Together, Growing Together," 5th Dimen-  
sion, Bell 310. Country: "A Shoulder to Cry  
On," Charley Pride, RCA 8884.

**ROLLING MEADOWS, ILL.: GENERAL LOCATIONS**

  
Robert Hesch  
A&H Entertainers  
New purchases: "Killing Me Softly With His  
Song," Roberta Flack, Atlantic 2940; "Living  
Together Growing Together," 5th Dimension,  
Bell 310; "Duelling Banjos," Warner Bros.  
7659; "Jambalaya (on the Bayou)," "Do You  
Want to Dance," Meter spinners: "You're So  
Vain," "Crocodile Rock," "Me and Mrs.  
Jones," "Superstition," "It Never Rains in  
Southern California," "Funny Face," Donna  
Fargo (reports WCFL airplay has made record  
happen all over again on boxes).

**STERLING, ILL.: CAMPUS/YOUNG ADULT**

George Wooldridge (owner)  
Glen Whitmer  
Blackhawk Music Co.  
New purchases: "Good Morning Heartache,"  
Diana Ross, Motown 1211; "Don't Cross The  
River," America, Warner Bros. 7670; "Peace-  
ful Easy Feeling," Eagles, Asylum 11013;  
"Hummingbird," Seals & Crofts, Warner Bros.  
7671. Meter spinners: "You're So Vain,"  
"Don't Expect Me to Be Your Friend."

**TOMS RIVER, N.J.: HIGH SCHOOL AGE PURCHASES**

Anthony Storino  
S&S Amusement  
"Love Is What You Make It," Grass Roots,  
Dunhill 4338; "Don't Cross the River,"  
America, Warner Bros. 7670; "I'm Just a  
Singer (in a Rock & Roll Band)," Moody Blues,  
Threshold 67012; "Dancing in the Moonlight,"  
"Rosalee," Sam Neely, Capitol 3510; "Super-  
man," Donna Fargo, Dot 17444.

**UBLY, MICH.: HIGH SCHOOL AGE**

Ralph Shagena  
Ralph Shagena Music  
Meter spinners: "But I Do," Bobby Vinton,  
Epic 10936; "I'm Stone in Love With You,"  
Stylistics; "On Babe, What Would You Say,"  
"Neon Rose," Mel Tillis; "Crocodile Rock,"  
"You Lay So Easy on My Mind," Bobby G.  
Rice; "Last Song."

# Tape Carrying, Storage Units Hot Sellers

• Continued from page 49

tures include metal edge lock corner construction. Ess & Ess introduced a line of low priced, heat sealed cases in alligator grain or flower print, with the wet vinyl look. The CC201, for 12 cassettes, lists at \$3.49; the TC202, for 12 cartridges, lists at \$3.95. A 15 cartridge case, the TC 203, lists at \$6.95.

Ess & Ess's improved line of hardshell carrying cases feature wood construction with vinyl leather grain coverings, low profile molded handles, nickel-plated hardware, and red velvet linings. Choice of coverings include six colors in alligator, black terrazzo and black jaguar. Cartridge cases include the TC330,

for 30 cartridges, in attache styling, at a \$14.95 list; the TC 336, for 36 cartridges, \$15.95; the fully padded TC315, for 15 cartridges, \$9.95, and the TC324 with padded tops, with 24 capacity, \$11.95. Cassette cases include the CC330D attache styled case for 30 cassettes, \$11.95; and the CC330U, also for 30 cassettes.

New in the Savoy line is the Humper Deck, a square carousel with completely padded exterior and carrying handle. Holding capacity is 24 cartridges or 43 unjacketed cassettes, with a list of \$14.95. Also new in home/car carrying cases is the 8-24, for 24 cartridges or 48 unjacketed cassettes. Four leatherette colors are offered for the \$15.95 list unit.

# Vox Jox

• Continued from page 43

directs his all-night show at truck-ers. A couple of weeks ago, he set out to really see what the trucker's life was like. Hitched a ride with D&D Distributors for Fort Wayne, Ind., and back, stopping off to deliver Bill Mack at WBAP-AM in Fort Worth a box of oranges. . . . KNIN-AM, Wichita Falls, Tex., is launching a three-and-a-half hour country music program, live and remote from a local car dealership in town each Saturday morning. Program director Bob Casey asks to be put on record mailing lists. Personalities at the station include Gary Garrison 6-10 a.m., Bob Casey until 2 p.m., Skip Allen 2-7 p.m., and Randy Hardin until midnight.

Got a note from Henry Gonzalez of KWIK-AM, Pocatello, Idaho. He has a program that features Mexican music and Chicano news. Needs information, records, anything. . . . Gary Persons is the new program director of WESA-AM-FM, Charleroi, Pa. Staff at the station now includes Dave Rhodes, Ken Williams, Jay Morton, Eric Bugaile, John Bekish, and Jeff Kegg. . . . Lineup at WAME-AM, Charlotte, N.C., includes program director Edd Robinson, Bob Scott, Bill Alexander, Bob Grayson, Jerry Kearns, and Cloyd Bookout. . . . Joe Lyons, WNYN-AM-FM, Canton, Ohio, writes: "Although I have enjoyed the series of interviews you have run of late, I have noted that too often they have broken down into a series of memoirs and eulogies. I wish I had a dime for everyone who claims to have invented Top 40. On the other hand, the short article by Gary Owens (Jan. 27) was probably worth your ever-increasing subscription rate. While I don't expect all the guys on top to give away all their secrets, a few more such pointed and instructional first persona articles would be of immense value to my brother neophytes, and thus, of value to radio in general. If Gary's article can get just a few more jock's to sit down and work on their own stuff we'd have fewer stations that sound like a re-run of Saturday night's 'Hee-Haw' show. God bless you, Gary Owens."

Charlie Williams is the new program director of KFOX-AM, Los Angeles, now in the hands of the Walton chain. Ray Potter, national program director of the Walton chain, is hereby fined one Lone Star for not telling me about the change. . . . Steve O'Shea is looking and ready, after a long vacation. Has some good markets under his belt. You can reach him at 415-479-9206. . . . Terry Fox, two years of experience, with KWK-AM in St. Louis, is looking. 618-797-0631. . . . Boom Boom Cannon, now using his real name of Jim Bunn as program director of KEIN-AM, Great Falls, Mont., needs Top 40 records. . . . Helene Stewart, super promotion executive for Stax Records in Connecticut, called to bring me up-to-date on the Tony Woods soul show on WICC-AM in Bridgeport, Conn.

Jay Clark, program director of WPRO-AM, Providence, R.I., is looking for a super midday personality with "personality." Pay good. Send tape and resume. Rea-

call letters, etc., and any press obtained from the venture.

John Pullians, until recently at WJAX, Jacksonville, Fla., is the new 7 p.m.-1 a.m. voice at WCKY Radio, Cincinnati, replacing Hugh Lutton who has joined WEBN-FM in production. Pullians was formerly a drummer with various Florida bands. WCKY's new line-up now has Nick Clooney, 6-10 a.m.; Norm Swenson, 10 a.m.-3 p.m.; Karl McClung, 3-7; Pullians, 7 p.m.-1 a.m., and Don Hines, 1-6 a.m.

## BILLBOARD'S MARCH 3 ISSUE

### IT WON'T COST YOU A NARM AND A LEG

Ad Deadline: February 17

## Campus News

(another good reason for subscribing to the #1 newsweekly of the international music record-tape industry!)

### In Billboard. Get into It!



Billboard • 2160 Patterson Street • Cincinnati, Ohio 45214

Please fill me in on your exclusive Campus News coverage and authoritative coverage of all phases of the international music industry first thing, every Monday.

1 year \$40  3 years \$90  new  renewal  
 payment enclosed  bill me later

above subscription rates for Continental U.S. & Canada

Please check nature of business

- 1. Retailers of Records, Tapes Playback Equipment
- 2. Distributors, Operators, One-Stops, Rack Jobbers
- 3. Radio/TV Management & Broadcasters
- 4. Mfrs./Producers of Records, Tapes, Equipment
- 5. Talent-Artists, Performers, Agents, Managers
- 6. Schools, Colleges, Libraries, Audiophiles
- 8. Music Publisher, Songwriter, Unions
- 9. Writers, Reviewers, Newspapers & Magazines
- Other \_\_\_\_\_ (please specify)

Name \_\_\_\_\_  
Company \_\_\_\_\_ Address \_\_\_\_\_  
City \_\_\_\_\_ State & Zip \_\_\_\_\_  
Type of Business \_\_\_\_\_ Title \_\_\_\_\_ #6199

## Coin Machine World

### WIS. OFFICERS

Wisconsin Music Merchants officers elected at the recent meeting: James Stansfield, president; Walter Bohrer, Jr., vice president; Roland Tonnell, secretary-treasurer. Directors: Stansfield, Bohrer, Tonnell, Ervin Beck, Jerome Jacomet, Ernest Feight, Russ Dougherty, Roger Boockmeier, Clinton Pierce, Lou Glass, Russell Gherty.

Seeburg Industries, Inc., president Louis Nicastro announced the firm will commence manufacturing and marketing slot machines.

### WURLITZER SEMINARS

Under the direction of factory engineer Bob Harding at B&W Dist., Helena, Mont.: John Larraher, Ron Weidman, Tom Baker III, Thomas Worden, Marvin Adams, Jack Richter, Don Fedson, Jay Glover, Gary Link, Keigh Jennings, C.W. Whare, Bill Guthier, Charles Carver, Steven Williamson, Oren Loyland, Michael Barber, Bob Hampson, Ray

### Plug Winter Song

NEW YORK—Musicanza Records president Al Rubin is continuing to push "It's Snowing in New York" as a record to program all winter and has it available now as a vocal and instrumental flip pressing.

Ebert, Jeff Larraher, Richard Brass, Tony Baker, Marvin Oamel. At Coin Machine Technical Training School, Fort Morgan, Colo.: Sidney L. Spears, Andy Jaramilk, Ted Tuerandsen, Ralph Wilderson, Pat Thompson, Paul Tenoso, Leslie Carroll, and Don Luhrs.

## MOA Sessions

• Continued from page 56

Bella will go beyond locations and with the community.

Before adjournment at 3:45 p.m., there will be three rotating workshops made up of small groups that will review all three topic areas.

## Juke Tax Fight

• Continued from page 56

promotion and was questioned at length by those in the large audience.

The main thrust of the group's bill to gain exemption is that there is a "profit squeeze caused by the tax on gross receipts after paying the tax on equipment, records and parts. Unlike other businesses subject to the same taxes, there is no way of collecting (the tax) from the consumer," the association's proposal points out.

(Next, more reports on topics at the meeting.)

# MARKETPLACE

### CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. 4-times \$22.50; 26-times \$21.25; 52-times \$18.00. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/757-2800.)

### Check heading under which ad is to appear

(Tape & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$ \_\_\_\_\_  Check  Money Order.

PAYMENT MUST ACCOMPANY ORDER

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
Telephone # \_\_\_\_\_

### HELP WANTED

## PUBLIC RELATIONS DIRECTOR

New York Based entertainment company is seeking a dynamic individual with 2 to 4 years diversified experience in public relations and journalism.

Position will include promotional and publicity work with artists and product lines including maintaining relations with financial community.

Please submit confidential resume detailing experience, education, and salary history to

Box 6027 Billboard,  
165 West 46th St., New York, N.Y. 10036 fe10

AGGRESSIVE, MATURE SALESMAN who knows advertising and recording studio trade (jingles) in N.Y., L.A., or Chicago. Commission sales; expenses paid; with chance to own piece of business. Submit resume with past advertising experience, educational background and references to MAS, P.O. Box 671, Wilkes-Barre, Pa. 18702. fe10

TAPE DUPLICATING PLANT IN NEW Jersey is looking for foreman. Must be familiar with electro-sound equipment. Write to: American Tape Corp., 11 Teaneck Rd., Ridgeland, N.J. 07860. fe10

MORNING MAN—MODERN COUNTRY format. Must have some experience. WKEX, 1501 Lark Lane, Blacksburg, Va. 24060. fe10

### RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING SPECIALS			
Qty.	7"	45rpm	12" 33 1/3 rpm
100	\$ 80.00		\$118.00
500	105.00		235.00
1000	145.00		375.00

Write for information for quantities of over 1000, custom jackets, stereo, promotion & national distribution. Orders shipped in ten days if accompanied by certified check or money order. TERMS: 50% deposit. Balance COD.

Onside Video-Audio Tape Cassette Corp. 740 Blandina St., Utica, N.Y. 13501. Low Cost Cassette Duplication fe2

TOP QUALITY CUSTOM PRESSINGS and Jackets. 100 45's as low as \$79.00. Ewing Record Mfg., Inc. 122 No. Main St., Union, Ohio 45322. (513) 836-8038. fe17

### BUSINESS OPPORTUNITIES

#### WELL ESTABLISHED RECORD STORE

Posters, LP's, Tapes. 15,000 cat. oldie 45's. Store has tradition on S.F. peninsula of having what the customer wants. Oldie 45 reputation is such, surrounding area stores refer customers. Only record store in town. Gross 90,000 to 110,000.

(415) 345-2141; 593-2945  
Box 909  
Redwood City, Calif. 94064 fe10

4 INK SPOTS AND REVUE AVAILABLE for fairs, night clubs, concerts, etc. Show includes acts, bands. Contact: Jim Jackson, Mgr., 8959 S. Oglesby, Chicago, Ill. (312) 375-4276.

PRODUCERS AND GROUPS: ARE HIGH studio costs getting you down? Open your own studio and save. Call Bill Hamilton (215) 446-1415. fe10

CLASSIFIED  
ADVERTISING  
DOESN'T  
COST,  
IT PAYS.

### MISCELLANEOUS

#### BILLBOARD IS ON MICROFILM:

Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1970.

Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.

For prices on additional copies and for further information contact:

Andy Tomko  
General Services  
Billboard Publications  
165 W. 46th Street  
New York, N.Y. 10036 tfn

#### 2 new LP's with rhythm section

#### ANITA O'DAY

"Anita 1972," "Once Upon A Summertime," "She Belongs Up There With Billie, Ella, and Sarah," July Playboy, 1972. ANITA O'DAY RECORDS. \$6.00 postpaid. Box 442, Hesperia, Calif. 92345. Wholesalers welcome. fe10

#### BILLBOARD

Group Subscription Discounts

Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

BOX 4019  
c/o Billboard, 163 W. 46th St.  
New York, N.Y. 10036 tfn

#### "RUN, SPOT, RUN!"

A handy guide to easier spot writing by Top-Three Market air personality.

\$5.00 per copy (check or MO)

MEDIA ASSOCIATES  
P. O. Box 465

Valparaiso, Indiana 46383 fe10

#### COLLECTOR'S RECORDS:

Fifties R&B/R&R/Rockabilly/Blues/Pop/Trad. Jazz/Comedy/Weird/Nostalgia / Carrousel / Reissues / Specials / Orig. Labels / SUN / ACE. 45's, LP's. GEE GOLLY WOW! Cat. \$1.00 (refundable)

ROCKHOUSE  
349 E. Cooke Rd.  
Columbus, Ohio 43214 fe10

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474, H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

### WANTED TO BUY

ATTENTION FACTORY REPS—GROWING distributorship needs low priced 8 track car decks and stereo supplies Sam Pate, 5032-A Lemmon Ave., Dallas, Texas 75209. (214) 521-9570. fe24

RECORDS & TAPES SURPLUS. Returns, Cut-Outs. HARRY WARRINER at KNICKERBOCKER MUSIC CO., 453 McLean Ave. Yonkers, New York 10705. (914) GR 6-7778. fe17

### FOR SALE

## SHRINK WRAPPING EQUIPMENT TAPE, CASSETTE, L SEALER AND SHRINK GUN

Average production, 200 per hour, \$175 complete.

Tape and L.P.L. Sealer and Shrink Gun, average production, 200 per hour, \$250 complete.

Continuous tape wrapping L Sealer and Shrink Tunnel, average production, 400 per hour, \$595.

Most popular deluxe production machine for Tapes and LP's, L Sealer and Shrink Tunnel, average 600 production per hour, \$895.

All machines 110 volts, 30 day money back guarantee. Free roll film with each machine.

STEVENSON PACKAGING  
8613 Yolanda  
Northridge, Calif. 91324  
(213) 349-1710  
Dealer inquiries invited eow

## FOR SALE

### 8-Track Recording Studio

Complete, or all equipment only.

Located in Macon, Ga.

Call (615) 228-2575

Nashville, Tenn.

Johnnie Miller or Mike Stone fe10

#### FOR SALE

8-Track Tape Winders ..... \$ 695.00

Cassette Tape Winders ..... 695.00

8-Track Run-In-Cueing machines, 4 position ..... 349.95

8-Track Lube Tape, 5 1/2" per 100'

8-Track Cartridges, 22¢.

Call: (405) 232-8214

Or Write:

MAGNETIC RECORDERS, INC.,  
P.O. Box 40797,  
Oklahoma City, Okla. 73106 mh31

FOR SALE—WILL SACRIFICE COMPLETE 4 track recording equipment. Ampex-Altec. Make offer. Wally Proctor, Florence, Ky. 41042. (606) 371-5329. fe10

22 THOUSAND USED 45 RPM RECORDS right off routes. Non-sorted. Royal Distributing Co., 1210 Glendale Milford Rd., Cincinnati, Ohio 45215. (513) 771-4256. fe10

100 ASSORTED 45 OLDIES, \$6.75; MANY top labels, artists! Tell us if we should emphasize rock or C&W. JASCO, P.O. Box 403, Flushing, N.Y. 11379. fe10

FOR SALE—900 R&R 45's—\$325, PLUS shipping. Would make ideal radio station library—all hits. Stone, Beetles, Supremes. (419) 385-2483. fe10

### DISTRIBUTORS

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW items. House of Rippis, 38 N. Mac Queenen Parkway, Mt. Vernon, New York 10550. fe24

### PROFESSIONAL SERVICES

AIRCHECKS OF N.Y. PERSONALITIES, N.Y. stations, THE N.Y. SOUND. Recorded to order. Aircheck N.Y.C. 17 So. Georgia, Valley Stream, N.Y. 11580. fe24

### COMEDY MATERIAL

#### PROFESSIONAL COMEDY MATERIAL

The Service of the Stars for 30 Yrs.!

"THE COMEDIAN"

Original Monthly Service—\$45 yr.

2 issues, \$8—3 for \$11.50

35 "FUN-MASTER" Gag Files, \$45

"Anniversary Issue," \$30

"How to Master the Ceremonies," \$5

No C.O.D.'s

"We Teach Standup Comedy"

Remit to: BILLY GLASON

200 W. 54th St.

New York, N.Y. 10019 ttn

"FREE" CATALOG . . . EVERYTHING for the DeeJay! Comedy, books, airchecks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

NEW! 11,000 CLASSIFIED ONE-LINERS: \$10. Hilariously funny! Unconditionally guaranteed. Write for free catalog. Edmund Orrin, Box 679-A, Mariposa, Calif. 95338. tfn

MIKE LEFKOWITZ COMEDY SERVICE—954 56th St., Brooklyn, N.Y. 11219—\$10.00 per month weekly sheet. tfn

WRITE YOUR OWN COMEDY: DJ Comedy Course 85, DeNal, Box 2816B, Dublin, Calif. 94566. fe17

### SCHOOLS & INSTRUCTIONS

FCC FIRST PHONE IN (5) WEEKS. Training guaranteed. Call 1-800-237-2251 toll free for brochure. Write: R.E.L. P.O. Box 806, Sarasota, Fla. 33578. tfn

### DISTRIBUTING SERVICES

#### A PROGRESSIVE ONE-STOP

Rock, Jazz, Blues, LP's, & Tapes, Direct English Imports, German & French Jazz, Contemporary Crafts & Paraphenalia, Watts Record Care Products.

\* Hard-to-find labels aren't hard for us!

KARMA DISTRIBUTORS  
5210 East 63th Street  
Indianapolis, Indiana 46220  
(317) 849-3382 eow

ATTENTION, RECORD OUTLETS. We have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

### SITUATIONS WANTED

CHIEF ENGINEER SEEKS POSITION IN Tape Duplication industry. Highly experienced. Box 6029, Billboard, 165 West 46th St., New York, N.Y. 10036. fe10

### PROMOTIONAL SERVICES

RETAILERS: INTERESTED IN A LOW cost store promotion? If so, write: The Music Machine, Box 262, Shrewsbury, Massachusetts 01545. fe10

# RADIO-TV mart

If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:  
Radio-TV Job Mart  
Billboard  
165 W. 46th St.  
New York, N.Y. 10036

### POSITION WANTED

Anyone can afford me! If you need a dedicated young man who lives radio, I'm the man for the job and ready to work NOW! I'm knowledgeable in all fields of music. I have complete files of interesting facts and stories on over 1000 performers. Using the material would enhance any radio format. . . . My files also include biographies of sport figures, politicians, and other people in the news. And I have hundreds of stories on this and that. . . . I am a graduate student of Columbia School of Bestg. Been trained in all phases of broadcasting. I have written promos for a country and western radio station. Also, I am a college student majoring in Communications Arts. I am 20 and single. My draft status is I-H. I have a 3rd. class license with a broadcast endorsement. . . . Will send tape and resume. Contact: Kert Radel, Box 18104, Cincinnati, Ohio 45218. 2/10

Have 1 year's experience—1st phone, good references. Trained at L.H. Bates Vocational Technical Institute in Tacoma, Wash. Can Jock—do news—P.D. or what you want. Looking for station or chain to grow with. Call nights (206) 393-5444 or write Frank Potter, 1220 Division, Tacoma, Wash. 98403. 2/17

ATTENTION CANADA. Do we share the same thoughts? Permanency, 100% cooperation, community minded station and a good announcer. My resume and tape tells the rest. Write Box 558, Radio-TV Job Mart, Billboard, 165 W. 46th St., New York, N.Y. 10036. 2/10

Mature, young announcer, with some experience, good voice, professional training, and a third phone, broadcast endorsed license; desires a position in either progressive rock or top 40, preferably in Ohio. I am married with my military taken care of. I possess a cooperative, hard working, responsible attitude toward my work. A tape and resume will be sent out immediately upon request. Bill Harman, 4960 Medfield Way, Columbus, Ohio 43228. (614) 878-5895. 2/17

VERY CREATIVE PROGRESSIVE JOCK is in need of first professional gig. Looking for medium market. Have 5 years exp. in radio, 2 non-comm. & 3 in college. 3rd endorsed, will write copy, do prod. Strong music knowledge. Tape, resume & copy and production sampler on request. Will relocate anywhere immediately. Progressive Rock my bag. Good programming ideas. Don't miss your chance to give me mine. Box 559, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. 2/10

BEGINNER LOOKING FOR WORK. I have just graduated from Elkins Institute (Broadcasting School) and also have my first phone. I want to work as a disc jockey in a small market radio station in the south. Contact: John McAlpin, 1016 16th Avenue South, Nashville, Tenn. 37212. Phone: (615) 297-5396. 2/10

Every DJ started somewhere. So must I. Have broadcast endorsed third ticket. Accredited training all segments. Prefer rock, MOR, country, easy listening in that order. Delivery similar to popular Sunday top 40 syndicated DJ. I've got the drive, knowhow, 2 1/2 years old, single and can start anywhere anytime. Tape, resume, pix available on request. John Hamby, Box 969, Wichita, Kansas 67201. Phone AC 316—522-0140. 2/10

### POSITIONS OPEN

MORNING MAN. Humorous deejay needed for New York Metropolitan Market station. Send resume and tape to: WWDJ, Post Office Box 970, Hackensack, New Jersey 07602. 2/17

NEWSMAN-DEEJAY WITH TOP quality voice and delivery for lively MOR format. Hard work, long hours, low pay. Tape and resume to KNOP, P.O. Box 831, Port Angeles, Wash. 98362. 2/10

# International News Reports

## Bootleg Recording Made of Isaac Hayes' MIDEM Performance

CANNES—MIDEM is over and the music industry throughout the world can now return to the relatively sanity of the home offices and reflect on the happenings and achievements of the past week.

The Palais des Festivals was packed to capacity and with an estimated 4,500 participants, so it may be assumed that some business was concluded in between the expensive socializing and bouts of MIDEM madness.

However, many publishers and records men felt that it was fairly quiet in terms of business compared with previous years. But the week was a haven for publicity-conscious firms.

One occurrence which marred the week took place during the performance of Isaac Hayes at one of the galas, when an unauthorized recording was made which was being offered for sale. The vendor, who would only give his name as Chavez, told Billboard that no U.K. firm had shown interest in the tape, but that he was hopeful of finding a buyer in Italy. Although unconfirmed, there was a report that a second illegal recording had been made of Hurricane Smith's gala performance.

The next few weeks will bring forth announcements of completion

of deals started during MIDEM. Lionel Conway of Island Music is putting final touches to an agreement to represent the Stax label's East Memphis catalog, while Decca is understood to have acquired the Bang catalog. Also much in evidence was ex-major minor owner Philip Solomon, accompanied by lawyer Bernard Sheridan, negotiating a new label deal for his product.

An overall management change at Chappell is understood to be on the way which will include Polygram publishing president Georges-Myerstein Maigret taking greater control of the running of Chappell in America. George Lee, international vice president for the past two years has left the company and is soon to announce a new post.

Another development within the Polygram set-up could involve British producer Tony Hall who, accompanied by lawyer Marty Machat, was holding discussions regarding an association with the group.

During meetings with Bob Reno, Intersong succeeded in negotiating the renewal of its deal with the Buddah publishing group for worldwide representation outside America and Canada.

Ronnie Beck of Feldman secured

singer Alan Clarke's publishing worldwide and the five-year deal will control tracks on his recent RCA album plus new material. Beck also acquired rights to Georgie Fame compositions, among them tracks on his forthcoming "Prime Cuts" album with Alan Price. Through a deal with Stephen Sulke of Sweden, Beck picked up publishing rights to two new British acts, Rusty and Duffy.

Mervyn Conn has placed his product with Peter Kirsten for the German market in a three-year deal and has also signed with C.N.R. for the Benelux territories. In South Africa he has placed his catalogue with Feldmans.

In London, managing director Walter Woyda will finalise details of U.K. tape deals for Precision with two American labels currently with EMI. It is also believed that Louis Benjamin has secured the American Scepter label for the U.K. in addition to the 20th Century Fox label, previously reported.

Margaret Brace acquired a number of new clients for her Brace Copyright Bureau, including the Alaska label formed by John Schroeder and Geoff Wilkins.

Eliot Cohen of the Red Bus Company signed with MGM for the release of Red Bus recordings in America and MGM will also be handling publishing.

The worldwide success of the Popcorn hit was revealed by Bourne Music's London office chief Len Taylor. The number has been released and covered throughout most European countries and other parts of the world, and Taylor stated that on preliminary assessments its combined worldwide sales were now in the region of six million.

Taylor reassigned the Santana hit "Black Magic Woman" for Scandinavia to Sonet Music.

Bourne now controls approximately 95 percent of the music written by Charles Chaplin and featured in his films. Taylor is anticipating at least three more albums resulting from MIDEM negotiations to join those already released by Stanley Black and the London Festival Orchestra and Johnny Douglas and the living Strings.

### Shane Organization

Cyril Shane set a catalog deal for the Shane Organization with Ediciones Ego covering Spain and Portugal, and acquired some more copyrights of Italian origin.

Another Italian song whose English lyric version is published by Shane attracted attention during the MIDEM week. Its original title is "Plazza San Bablla," and the English language adaptation by Jack Fishman is called "Change It All." The number has been recorded for Young Blood by Mac and Katie Kisson, produced by Young Blood chief Miki Dallon, and the single is released in France this week. An English release is planned for March.

Shane's son Stephen placed several masters which he has produced. One is called "Last Day of Dawn" by Jimmy Lindsay, which will be issued in Germany, Belgium, France and Australia, and another is "Today" written by Paul Ryan and sung by Beverly Ebdon, which is fixed for France, Belgium, Holland and probably the United States. Stephen Shane also started negotiations for a worldwide release of product he has recorded with an Afro jazz rock band called Rising Sun.

He will be recording a leading German LP seller Reinhardt Mey in English in London soon. Mey is with Interchord in Germany.

Sydney Thompson disclosed plans for widening the scope of his record interests with the setting of a deal with Chappell to release in April an orchestral LP composed, arranged and conducted by Robert Farnon. The album was recorded at the Chappell studios. (Continued on page 61)

## From The Music Capitals of the World

### CANNES

Gilbert Marouani representing Eds. Marouani-Screen Gems Columbia reportedly paid \$200,000 to set up a co-publishing deal with Michel Polnareff. . . . Sofrason, the International Pelgrims Group company and the Decca outlet in France, announced the adoption of the Sansui QS matrix quadrasonic system at MIDEM. Barclay has also plumped for this system. Sofrason announced plans to release 50 quadrasonic records in 1973. . . .

Takis Cambas announced that the 1973 Greek Song Olympiad (the 6th) would be held at the Panathenian Stadium, Athens, July 13 to 15. Entries to: Cambas, 42 rue Alopekis, Athens 140, Greece. . . . J. Carlos Schidlowski, president of Crested Butte Records, reported considerable interest in his polypropylene Disq-Pak which is claimed to eliminate warpage and cardboard mailers. Schidlowski had contacts with companies in France, Germany and the U.K. and says the company's plant in Sunnydale California will be producing 20 million paks a year. He will also license the process in Europe and is currently investigating the possible applications of the pak in the videodisk field. . . . Alain Milhaud reported that following an agreement with Miki Dallon, he would be releasing Young Blood product under its own logo in Spain. Milhaud is also releasing a new Pop Tops single, "My Little Woman," an English adaptation of the Ital-

ian hit "Piccolo Uomo" with lyric by Phil Trim. . . . Bobby Weiss, at MIDEM for the first time as licensing consultant for Mainstream and representing his own One World Of Music organization, said he had initiated two important negotiations at MIDEM regarding licensing and these would be finalized in the weeks ahead. "But," added Weiss, "this is my first MIDEM, and the last. It's the biggest hype I've ever seen. . . . Intersong chief Heinz Voigt renewed the group's sub-publishing contract with Buddah for a further three years. The deal covers all territories outside the USA and Canada, and was signed with Buddah's Bob Reno and Art Kass. . . . John Nathan, president of Overseas Services Inc., reported representation deals in Europe for U.S. clients Stereo Dimension (Sonopresse, France), Fania (Accion, Spain), Anthem (Metronome, Germany) and GSF (Fonit Cetra, Italy). . . . CRD Records of London reported a deal with EMI of Greece to import Greek and Arabic product and a deal with RIFI of Italy to import finished product into the U.K. CRD has also secured a second option deal with French Vogue (represented in the U.K. by Pye). . . . Robert Esposito of Neighborhood Records said: "We did a great deal of business. We renewed our publishing deal with the U.K. and we negotiated some new countries for Melanie. He reported universally good reaction to the new Melanie single, "Bitter Bad."

MIKE HENNESSEY

## French Discount Org Scores Local Companies

CANNES — Accusations that some French record companies were deceiving the public by the wording on certain album sleeves and by inferior quality of recording were made by representatives of FNAC—the French discount organization—at a stormy MIDEM conference.

The conference, held in the Miramar Hotel and attended by record company representatives, dealers and specialist pressmen, was conducted by FNAC public relations chief, Andre Gouillou, who presented 59 examples of misleading sleeves, bad quality recording, unwarranted price category increase, etc., and urged the record industry to work together "to improve its public image."

Gouillou admitted that considering that each of the three FNAC record stores in France carried an inventory of 100,000 titles, the incidence of "trickery" was very small; but we saw no reason why it should not be eliminated altogether in the interest of better customer relations.

Gregoire Katz, representing Barclay Records, said that if the FNAC felt that certain records were faulty or misleadingly labeled, the organization should refuse to handle them.

Gouillou replied that in many cases the faults could not be discovered until the product had been sold and customers had complained. "Apart from that, we accept the right of the record companies to say that we don't have to sell these records; but we, in turn, insist that the record industry does not have to produce them."

Among specific examples mentioned in a list circulated at the conference were:

### U.K. Jazz Label —Berlin Deal

CANNES—Alan Bates of Black Lion and Freedom records announced that he had concluded a deal with Gottlieb Bauer-Schlittergeroll of ITP Berlin to have all his repertoire duplicated on 8-track and cassette by ITP for the whole world.

Bates added that he was still working to secure representation for his product in the U.S.

— Sleeves labeled "stereo" when the records are in fact monaural disks electronically processed to simulate stereo. . . .

— An album purporting to feature a concert by a major artist who only appears on 8 percent of the total recording time. . . .

— An album purporting to feature tracks by a major artist recorded at the Olympia in 1972—but containing, in fact, recordings made 15 years ago. . . .

— An album of music from "The Godfather" containing the line "original film music" which is meant to suggest that it is the original soundtrack (which it isn't).

— An album purporting to feature a major American vocal artist when his role on the LP was that of non-singing rhythm guitarist. . . .

On the subject of simulated stereo, E.W. Pelgrims de Bigard, head of the IPG companies, said that in the matter of a Django Reinhardt disks recorded in the forties, there could be no question of deceiving the public because everyone knew there was no stereo at that time. Nevertheless great efforts had been made to improve the quality when the recordings were re-issued as an album and because of its historical value, there was no reason why the LP should be sold as a low-price release.

When Georges Cheriére of the magazine "Diapason" suggested that the French record industry should adopt a standard nomenclature for various recording processes, Jacques Masson-Forestier, head of the Centre d'Information et de Documentation du Disque said that as from March, there would be a certain amount of standardization of nomenclature among record companies in the EEC countries.

Winding up Gouillou said that it was not the main concern of FNAC to exploit a handful of misleading sleeves in order to give his organization a "knight in shining armor" image; but he did feel that all concerned would benefit from the total elimination of dishonesty, and he evoked the FNAC's philosophy that "if you are not persuaded to be honest as a matter of principle, you should certainly be persuaded as a matter of expediency."

## 1972 U.K. Tape Figures

• Continued from page 1

Figures for the final quarter are still being computed but are expected to bring total cassette sales for the year up to around 4.5 million units and total cartridge sales up to around 3.2 million units.

The figures are based on sales information submitted to the BTIA by every major tape manufacturer. Apart from the sheer volume of tape business done last year, the statistics show two particularly significant trends—firstly, the rate at which the market is growing, emphasized by the figures for the third quarter being more than double those of the first, and secondly, the way in which the gap between the two configurations is closing.

In the first quarter, cassettes were outselling cartridges almost two to one but by the third quarter, sales of the two configurations were almost equal—stage which is expected to be reached when the figures for the final quarter are released.

The narrowing of the gap reflects the tremendous growth during 1972 of the in-car entertainment sector of the tape market which is still almost exclusively 8-track orientated.

The figures are a considerable feather in the cap for the British Tape Industry Association which was founded and is chaired by Musitapes managing director Philip Ashworth.

Ashworth told Billboard: "Undoubtedly, one of the most useful things to emerge from the first year of the association are the UK's first reliable tape statistics which we have been able to compile thanks to the help of the manufacturers and the British Phonographic Industry. I also think that the figures show that the market has grown considerably faster than most people had anticipated."

The British Recorded Tape Development Committee is also cock-a-hoop about the figures and feels that they show its promotional efforts at public exhibitions such as the Motor Show, Ideal Homes and

Boat Show are beginning to pay off. The discovery of the first real indication of the true size of the UK cassette and cartridge market is also expected to help the BRDC in its efforts to raise the necessary money to launch a national generic promotion for tape along the lines of the Tea Council and Woolmark campaigns—something which the Committee has wanted to do for a while but has been unable to because of the reluctance by some firms to commit the necessary funds.

Commented committee member Graham Smith, tape marketing manager of British Decca: "We are naturally very pleased with the figures and with the rate at which they show the market has been developing. 1972 was undoubtedly the year of tape and one of the reasons for the tremendous expansion of the market during the past 12 months has been the way in which the retail trade has been backing cassettes and cartridges."

The final figures for the fourth quarter is expected to be released within the next few weeks. Meanwhile, the Department of Trade and Industry which compiles record sales figures, has also started monitoring cassette and 8-track sales on a quarterly basis and is planning to publish a set of statistics at the beginning of July relating to the third quarter of last year.

## M. Fields Gets ATV Music Rep

CANNES—Mildred Fields of Transaction Music Ltd. has secured representation of ATV Music Ltd. of the U.K. for the purpose of acquisition of U.S. repertoire. This makes a total of five foreign companies in five major territories now represented by Transaction.

Transaction also represents Peter Meisel's Edition Intro of Germany, Stig Anderson's Sweden Music AB of Scandinavia, the Victor Company of Japan, and Festival of Australia.

## Pirate-Bootlegger Is Fined \$1,152 in U.K.

LONDON — A 23-year-old Wolverhampton man who illegally duplicated and sold pirate and bootleg tapes worldwide featuring several top British acts was fined a total of \$1,152 last week in the first case to be brought under the amended Performers Protection Act.

At Wolverhampton Magistrates Court last week, Stuart Alan Brasier, admitted making and selling illicit recordings of four LP's, Fuzz Box, H-Bomb, Time of the Season and Pink Floyd In Concert. Although Brasier worked from his home at Farm Road, Finchfield, Wolverhampton, he exported tapes as far afield as Australia.

The court was told that Brasier, currently serving a nine month sentence for causing an affray, spent \$408 on duplicating equipment to make the tapes. Helped by his mother, who was said to have acted as his agent, he built-up a catalog of 50 titles which he offered for between \$4.80 and \$8.40.

It was also stated that Brasier taped a concert at Wolverhampton Civic Hall. The court ordered that all tapes should be destroyed.

The case was brought by the British Phonographic Industry after Brasier had placed a number of advertisements in the pop weekly, Sounds. A man, posing as a salesman, went to Brasier's home where the defendant showed him the tapes and duplicating equipment.

Andrew Rankin QC, prosecuting on behalf of BPI, told the magistrates that Brasier was plainly guilty of piracy and bootlegging and that he had built-up a "substantial business in the UK."

Rankin went on: "We must stamp on him a great height most severely. Recordings are the way record companies and artists gain their rewards. The artists have to depend on their talents for a living. In America, artists lose billions of dollars every year because of this sort of thing."

Rankin added that piracy was the copying of a recording for gain  
*(Continued on page 61)*

## UNIONS BAN ON DISK USE

SYDNEY—At a joint meeting, the Professional Musicians Union of Australia, Actors Equity, and the Theatrical Employees Union decided to ban the use of recorded music for live television appearances.

General secretary of the Musicians Union, Mr. Thompson, said later that the ban would apply in all cases unless the recording had been made for the specific use of the segment in question.

## Rocket Is 4th Inde To Sign With Island

LONDON—Rocket Records, the new label formed by Elton John, Bernie Taupin and John Reid, has become the fourth independent company to sign an exclusive manufacturing and distribution agreement with Island. Island already handles in this country the Bron Organization outlet, Bronze, Blue, Thumb and Chrysalis.

The Rocket deal is for Europe, where it will be handled by Island's Continental affiliates, and the U.K. Reid told Billboard: "We had offers—some of them, financially very attractive—from many companies but we felt that if we had gone with one of the majors, we might easily have ended up as just another label in their catalogs. We like all aspects of the Island operation and they are a particularly good company creatively." MCA, which releases Elton John

Records in America—in the U.K. he is contracted to DJN—will press and distribute the label in the United States and deals are being negotiated for Australia and Japan.

The first release on Rocket, which is based at 101, Wardour St., London W1 (01 437 5047), will be made a little later this month and will be a single by a group called Longdancer, a band led by Kai Olsson, brother of Elton John's drummer, Nigel Olsson. Title of the single will be "If it Were So Simple," which comes from an album of the same name by the band which will be released by Rocket next month.

Other initial releases will include a solo album by John's guitarist, Davey Johnstone, which is currently being mixed, and a single followed by an LP by ex-Beach Boy Bruce Johnston who is about to be signed to the label.

Reid said that the label was not going to identify itself with any particular types of music—"we are looking for good, young talent and we are happy to sign anything we feel comfortable with."

Rocket has also formed its own publishing company, Rocket Music, which like the label, has as its directors John, Taupin, Reid, Steve Brown and producer Gus Dudgeon.

Meanwhile, music journalist Penny Valentine, a staff writer with Sounds for the last three years, will be joining Rocket during the next couple of months as press officer. Prior to joining Sounds, Miss Valentine worked for Disc.

## Closure Of Four U.K. Rock Theaters

LONDON—The dramatic closure of two of the Rank Organisation's four Sundown rock theatres last week occurred because of the lack of major rock attractions, John Jarvis, the Sundown's executive, told Billboard. "This is a rationalization of our position," he said. "We took the decision simply because of lack of major artists needed to fill the venues."

The two theaters, situated at Mile End and Brixton, were opened last Autumn as part of the Rank Organisation's entry into the rock music field. The theatres, together with the Sundowns at Charing Cross Road and Edmonton, were reported to have cost \$625,000 in conversion work.

"We are going to concentrate on the Edmonton Sundown for major concerts because that theatre is very healthy, it's doing extremely well," commented Jarvis. "All the equipment in the two Sundowns we have closed will be transferred to other venues. That was the major backbone of our costs, so we won't be losing money from that."

"The Charing Cross Road venue we use as a discotheque. That's its primary use at least, although artists can use it if they want. The major difficulty with the Charing Cross Road Sundown however, is lack of capacity. Edmonton will be the major concert venue and we will keep the Charing Cross Sundown open for smaller events."

Jarvis however, denied that the closure of the two Sundowns would effect possible expansion plans in the provinces. "It could well be that if Edmonton proves to be successful we will open other Sundown theatres around the country. There's no definite plan to do so as yet, but we're in business to be successful so I won't exclude that possibility," he commented.

The decision to close the two Sundowns however, will not affect the policy of the Rainbow theatre,

acquired last May by Biffo Music, whose two principal directors are Chris Wright and Terry Ellis of Chrysalis.

"We took over the Rainbow because we felt it important to us and the business that a good concert hall existed, especially at a time when its become difficult to book a prestige venue in London," said Ellis. "But there really isn't a fortune to be made in promoting concerts or by running a venue. When the Sundowns opened, I feel Rank thought there was a fortune to be made."

"We aren't making a fortune from the Rainbow—and we never will. In fact we never had it in mind to make a fortune. It was important however, to have a prestige venue for promoters to hire out for a fee, the same way as other venues operate, and it's proved to be successful."

"The Sundowns made the same mistake as the original management of the Rainbow. It's impossible to run a venue on a weekly basis when you're buying the bands—especially when the prices you're paying are too high. The truth is that there is only a certain amount of money in this market and paying high prices is a bad thing, because all it achieves is additional inflation and higher ticket prices."

Promoter Robert Paterson meanwhile, in association with the sports promotion company Viewports, has acquired London's 18,000-seater Earls Court for 16 concert dates between May and August. Half of the dates will be sporting events, leaving Paterson with eight music concerts. "I can't disclose at this moment which acts I will be bringing to Earls Court, but I can tell you they are among the biggest names in music," Paterson said.

"The acoustics of Earls Court are very good—it has a designed acoustic ceiling—and I can promise some of the major concerts of the year."

## Programs Set for '73 Montreux Festival

CANNES—The resurgence of jazz in the U.S. and Europe will be celebrated simultaneously in New York and Montreux, Switzerland this summer by the international festivals of Montreux and Newport.

Claude Nobs, organizer of the Montreux Jazz Festival—by far the most important annual jazz event in Europe—announced at MIDEM that this year's festival would run from June 29 to July 15—co-incident with the Newport Jazz Festival in New York which is scheduled for June 30-July 7.

Nobs said that, more than ever, the Montreux Festival would place emphasis on jazz from the source country—America—with just a handful of European musicians taking part. And there will be no European jazz group contest. The jazz concerts will be sponsored by various record companies and all performances will be recorded on 16-track for future release on record. Nobs recalled that since the inauguration of the Montreux Jazz Festival seven years ago there had been more than 35 albums released featuring extracts from the concerts.

This year the performances will also be filmed in color for sale to television networks around the world.

In addition to the concert programme, the 1973 Montreux Festival will incorporate a four-day music fair—July 6-9—which will feature exhibits by music publishers, record dealers, audio equipment manufacturers and musical instrument companies.

The Festival will open with a blues weekend featuring a "summit blues guitar meeting" June 29; and

then on June 30, Jerry Wexler and Neshui Ertegun will produce, on behalf of Atlantic, "A Night in New Orleans" with Dr John, Professor Longhair, Snooks Eaglin, The Meters and Allen Toussaint.

Concluding the weekend, on July 1, will be a blues and gospel evening.

The jazz section of the festival starts on July 3 with an evening of Swiss jazz, and the remainder of the programme is as follows:

July 4: Black Lion's Salute To Swing, with the Alex Welsh Band, Stephane Grappelli and Barney Kessel, Earl Hines and the Dave Shepherd-Kenny Baldock All Stars. (Produced by Alan Bates)

July 5: Cooking with Blue Note, with the Horace Silver Quintet, Nathan Davis and Donald Byrd, Bobby Hutcherson Trio, Bobbi Humphrey, Patricia Rushing and Ronnie Foster. (Produced by George Butler)

July 6: Today's Sound With Impulse, with Michael White, John Klemmer, Pharoah Sanders, Alice Coltrane. (Produced by Ed Michel)

July 7: An Evening With Prestige & Milestone, with Gene Ammons & Dexter Gordon, Kenny Burrell, Hampton Hawes, Gary Bartz & Ntu Troot and the Sonny Rollins Quartet with Kenny Clarke. (Produced by Orrin Keepnews, Ralph Kaffel and Ralph J. Gleason)

July 8: Sounds Of The 70s From CBS, with Miles Davis, John McLaughlin and Carlos Santana; Verve/Polydor Presents Return to Forever.

From July 11-15 the Festival will feature various U.S. high school and university jazz bands with top American soloists.

## WEA Foreign Meeting Held

CANNES — Presentations of 1973 product, arranged by the European companies, were the highlights of the WEA half-yearly licensee meeting held at the Port Canto, Cannes, during MIDEM week.

Atlantic international vice president Nesuhi Ertegun told Billboard: "For the first time we had everyone of our European licensees present, including representatives from Lebanon, Greece, Turkey and Finland."

All the meetings were attended by Mo Austin, chairman of Warner-Reprise and by Elektra general manager Mel Posner.

Ertegun said: "We don't come to MIDEM to do business, because there is really no business to be done, unless you are lucky enough to pick up an act. But it is a great industry get-together and I think this is the biggest and best MIDEM ever. I've been to every one and I don't think there is anybody who doesn't find it useful. The absence of any kind of organized program is a stroke of genius."

Ertegun had no comment to make on the recent WEA-Filipacchi Common Market fine but said he would be discussing the matter in Paris.



JOINING IN the celebration of the tenth anniversary of the creation of Billboard's London office are, left to right: Andre de Vekey, Billboard's regional publishing director; Pickwick International chairman Cy Leslie; EMI publishing chief Ron White; Billboard president of international operations, Mort Nasatir; Pickwick U.K. chief, Monty Lewis; Phonogram U.K. chairman, Steve Gottlieb; Mike Maitland, president of MCA; Roy Featherstone, director of repertoire, EMI Records; Douglas Muggerridge, head of BBC Radio 1 and 2; Geoffrey Bridge, head of the British Phonographic Industry organization; Teddy Warrick, assistant head of BBC Radio One; Ken Glancy, head of RCA U.K.; Bill Crozier, general manager, Walt Disney Productions Ltd., U.K.; Hal Cook, publisher of Billboard; Fred Marks, international vice president, Fantasy; Paul Rich, international manager of Carlin Music, U.K.; Charisma chief Tony Stratton Smith and Alan Holmes, director and general manager, Robbins Music, U.K.



# WHO WHERE WHEN

• Continued from page 31

**MELVIN VAN PEEBLES** (A&M): Academy of Music, Philadelphia, Feb. 11; Constitution Hall, Washington, D.C., Feb. 21.

**MODERN JAZZ QUARTET** (Atlantic): Philadelphia Community College, Philadelphia, Feb. 4.

**ANNE MURRAY** (Capitol): Hit Parade, Nashville, Tenn., Feb. 4-10.

**J. F. MURPHY & SALT** (MGM): Max's-Kansas City, New York, Feb. 6.

**CHET NICHOLS** (Buddah): Eastern, Ill. Univ., Feb. 6.

**GRAM PARSONS** (Reprise): Edison Electric, Boulder, Colo., Feb. 13-18; Liberty Hall, Houston, Feb. 22-25.

**THE PERSUADERS** (Atlantic): Henry's Club, Detroit, Feb. 1-4; Kittrell College, Kittrell, N.C., Feb. 10.

**JOHN PRINE** (Atlantic): Constitution Hall, Washington, D.C., Feb. 10; Symphony Hall, Boston, Feb. 11.

**MASON PROFFIT** (Warner Bros.): Duluth Arena, Duluth, Minn., Feb. 4; Milwaukee Auditorium, Milwaukee, Wisc., Feb. 17.

**BONNIE RAITT** (Warner Bros.): Troubadour, Los Angeles, Feb. 13-18; Univ. of Conn., Storrs, Conn., Feb. 22; Yale Univ., New Haven, Conn., Feb. 23; American Univ., Washington, D.C., Feb. 24.

**PHAROAH SANDERS** (ABC/Dunhill): Univ. of Texas, Austin, Texas, Feb. 6.

**SEALS & CROFTS** (Warner Bros.): Music Hall, Boston, Feb. 8; John F. Kennedy Center, Washington, D.C., Feb. 9; Univ. of Maryland, College Park, Md., Feb. 10; Capitol Theater, Passaic, N.J., Feb. 11; Mosque, Richmond, Va., Feb. 12.

**SHA NA NA** (Buddah): Duluth, Minn., Feb. 4; Marquette, Mich., Feb. 15; Kalamazoo, Mich., Feb. 16; Milwaukee, Wisc., Feb. 17; Chicago, Ill., Feb. 18; Denver, Colo., Feb. 22; Albuquerque, N.M., Feb. 23; El Paso, Texas, Feb. 24.

**JEAN SHEPARD** (Capitol): Carrousel Ballroom, Bowie, Texas, Feb. 10.

**STEELY DAN** (ABC): Big Surf, Tempe, Ariz., Feb. 4; McCormick Place, Chicago, Feb. 9-10; Winterland, San Francisco, Feb. 16-17; Coliseum, Denver, Colo., Feb. 22; Civic Auditorium, Albuquerque, N.M., Feb. 23; Coliseum, El Paso, Texas, Feb. 24.

**STYLISTICS** (Avco): Loew's Palace Theatre, Washington, D.C., Feb. 2-8; Times Square Club, Durham, N.C., Feb. 9; So. Carolina State College, Orangeburg, S.C., Feb. 10; Burning Spear, Chicago, Feb. 16-25.

**SYLVERS** (MGM): The Forum, Inglewood, Calif., Feb. 4.

**CHIP TAYLOR** (Buddah): Passim's, Cambridge, Mass., Feb. 1-4; My Father's Place, Old Roslyn, N.Y., Feb. 7-10.

**BOBBY TIMMONS** (Prestige): Jazzboat, New York, Feb. 13-18.

**TOWER OF POWER** (Warner Bros.): Symphony Hall, Newark, N.J., Feb. 4; Waterbury, Conn., Feb. 5; Maple Leaf Gardens, Toronto, Ont., Feb. 8; State Farm Arena, Harrisburg, Pa., Feb. 9; Richmond, Va., Feb. 10; Hampton, Va., Feb. 11; Atlanta Municipal Auditorium, Atlanta, Feb. 12.

**TRAFFIC** (Capitol): Kinetic Playground, Chicago, Feb. 4; Ari Corner Theater, Chicago, Feb. 5; Cobo Hall, Detroit, Feb. 6; Nassau Col., Hempstead, N.Y., Feb. 8; Academy of Music, New York, Feb. 9, 10; Music Hall, Boston, Feb. 11; College of William & Mary, Williamsburg, Va., Feb. 13; Municipal Auditorium, Atlanta, Ga., Feb. 14; Curtis Hixon Hall, Tampa, Fla., Feb. 16; Sportatorium, Hollywood, Fla., Feb. 17.

**MARY TRAVERS** (Warner Bros.): Carnegie Hall, N.Y.C., Feb. 17.

**JOE WALSH/BARDSTORM** (ABC/Dunhill): Whiskey A Go Go, Los Angeles, Feb. 7-11.

**WAR** (United Artists): Symphony Hall, Newark, N.J., Feb. 4; Civic Auditorium, Atlanta, Ga., Feb. 12; Valley College, Grand Rapids, Mich., Feb. 14; Univ. of Texas, Dallas, Feb. 15; Loyola Univ., New Orleans, La., Feb. 17.

**RANDY WESTON** (Atlantic): Philharmonic Hall, New York, Feb. 4; Various Schools, Pittsfield, Mass., Feb. 5-9; Rutgers Univ., Rutgers, N.J., Feb. 10.

**BILL WITHERS** (Buddah): Catholic Univ., Washington, D.C., Feb. 4; State Univ. of N.Y., Fredonia, N.Y., Feb. 9; Dartmouth, Hanover, N.H., Feb. 10.

**BOBBY WOMACK** (United Artists): Henry Levitt Arena, Wichita, Kansas, Feb. 6; Municipal Auditorium, Lincoln, Neb., Feb. 7; Expo Center, Madison, Wisc., Feb. 8; University Convocation, Notre Dame, Ind., Feb. 9; Northern Ill. Univ. Fieldhouse, DeKalb, Ill., Feb. 10; Municipal Auditorium, Kansas City, Mo., Feb. 11; The Arena, St. Louis, Mo., Feb. 14; Univ. Memorial Gym, Kent State, Ohio, Feb. 15; International Amphitheatre, Chicago, Feb. 16; St. John's Ohio State, Columbus, Ohio, Feb. 17; Cobo Arena, Detroit, Mich., Feb. 19; Maple Leaf Gardens, Toronto, Canada, Feb. 20; The Forum, Montreal, Canada, Feb. 21; Memorial Auditorium, Utica, N.Y., Feb. 22; RPI Fieldhouse, Troy, N.Y., Feb. 23.

**NEIL YOUNG** (Reprise): Univ. of Alabama, Tuscaloosa, Feb. 5; Civic Center, Roanoke, Va., Feb. 7; Boston Gardens, Boston, Feb. 8; Music Hall, Boston, Feb. 9-11; Cleveland Arena, Cleveland, Feb. 11; Convention Center, Indianapolis, Feb. 13; Cincinnati Gardens, Cincinnati, Feb. 14; Convention Center, Louisville, Ky., Feb. 15; Loyola Univ., New Orleans, Feb. 17; Louisiana State Univ., Baton Rouge, La., Feb. 18; Memorial Coliseum, Shreveport, La., Feb. 19; Municipal Auditorium, Mobile, Ala., Feb. 20; Memorial Auditorium, Dallas, Feb. 21; Tarrant County Convention Center, Ft. Worth, Feb. 23; Houston Coliseum, Houston, Feb. 24.

**ZULEMA** (Buddah): Tuesdays, New York, Jan. 30-Feb. 4; Knight Gallery, Worcester, Mass., Feb. 12-18.

# HITS OF THE WORLD

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	BLOCKBUSTER	*Sweet(RCA)-Chinnichap/RAK (Phil Wainman)
2	5	DO YOU WANNA TOUCH ME (ON YEAH!)	*Gary Glitter (Bell)-Leeds (Mike Leander)
3	4	YOU'RE SO VAIN	Carly Simon (Elektra)-Essex Richard Perry)
4	2	LONG HAIREED LOVER FROM LIVERPOOL	Little Jimmy Osmond (MGM)-KPM (Mike Curb/Perry Botkin)
5	3	THE JEAN GENIE	*David Bowie (RCA)-Titanic/Chrysalis (David Bowie)
6	10	DANIEL	*Elton John (DJM)-DJM (Gus Dudgeon)
7	19	PART OF THE UNION	*Strawbs (A&M)-Hawkana (Strawbs)
8	8	WISHING WELL	*Free (Island)-Free
9	9	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & The BlueNotes (CBS)-Gamble Huff/Carlin (Gamble & Huff)
10	6	BALL PARK INCIDENT	*Wizzard (Harvest)-Wood/Carlin (Roy Wood)
11	15	PAPER PLANE	*Status Quo (Vertigo)-Valley (Status Quo)
12	16	ME AND MRS. JONES	Billy Paul (Epic)-Gamble Huff/Carlin (Gamble & Huff)
13	7	HI HI HI/C. MOON	*Wings (Apple)-McCartney/Northern (Paul McCartney)
14	11	ALWAYS ON MY MIND	Elvis Presley (RCA)-London Tree
15	13	CAN'T KEEP IT IN	*Car Stevens (Island)-Freshwater (Paul Samwell-Smith)
16	12	BIG SEVEN	*Judge Dread (Big Shot)-Bush (Sinclair/Bryan/Shrowder)
17	28	ROLL OVER BEETHOVEN	*Electric Light Orchestra (Harvest)-Blue Ribbon (Jeff Lynne)
18	14	PAPA WAS A ROLLIN'	STONE-Temptations (Tamla/Motown)-Jobete/Carlin (Norman Whitfield)
19	18	CRAZY HORSES	Osmonds (MGM)-Kolob (M. Lloyd/A. Osmond)

20	23	HELP ME MAKE IT THROUGH THE NIGHT	Gladys Knight & The Pips (Tamla/Motown)-KPM (Johnny Bristol)
21	34	SYLVIA	Focus (Polydor)-Britico (Mike Vernon)
22	21	RELAY	*The Who (Track)-Fabulous (Glyn Johns)
23	35	WHISKY IN THE JAR	*Thin Lizzy (Decca)-Luddington House (Nick Tauber)
24	-	SUPERSTITION	Stevie Wonder (Tamla/Motown)-Jobete/Carlin (Stevie Wonder)
25	22	BEN	Michael Jackson (Tamla/Motown)-Jobete/Carlin (Corporation)
26	29	BIG CITY/THINK ABOUT THAT	*Dandy Livingstone (Horse)-B&C/Mooncrest (D. Livingstone)
27	33	TAKE ME HOME COUNTRY ROADS	*Olivia Newton-John (Pye)-ATV Music (John Farrar)
28	17	SOLID GOLD EASY ACTION	*T. Rex (EMI)-Wizard (Tony Visconti)
29	24	SHOTGUN WEDDING	*Roy C. (UK)-Sparta Florida
30	25	NIGHTS IN WHITE SATIN	*Moody Blues (Deram)-Tyler (Tony Clarke)
31	20	DESPERATE DAN	*Lieutenant Pigeon (Decca)-Makepeace (Stavely Makepeace)
32	36	BABY I LOVE YOU	*Dave Edmunds (Rockfield)-Carlin (Dave Edmunds)
33	39	HOCUS POCUS	Focus (Polydor)-Radio Tele (Mike Vernon)
34	37	TAKE ME GIRL I'M READY	Jr. Walker & the All Stars (Tamla/Motown)-Jobete/Carlin (Johnny Bristol)
35	31	GUDBYE T'JANE	*Slade (Polydor)-Barn (Chas Chandler)
36	27	WHY	Donny Osmond (MGM)-Dehmar (Mike Curb/Don Costa)
37	30	COME SOFTLY TO ME	*New Seekers (Polydor)-Edwin H. Morris (Michael Lloyd)
38	26	MY DING-A-LING	Chuck Berry (Chess)-Carlin (Esmond Edwards)
39	-	REELIN' & ROCKIN'	Chuck Berry (Chess)-Jewel (Esmond Edwards)

40	42	THE LOVE IN YOUR EYES	*Vicky Leandros (Philips)-DJM
41	32	I'M ON MY WAY TO A BETTER PLACE	Chairmen Of The Board (Invictus)-KPM (Greg Perry/General Johnson)
42	40	BIG SIX	*Judge Dread (Big Shot)-B&C/Mooncrest (Bush Prod.)
43	44	THERE'S GONNA BE A SHOWDOWN	Archie Bell & the Drells (Atlantic)-Gamble Huff/Carlin (Gamble & Huff)
44	38	STAY WITH ME	*Blue Mink (Real Zonophone)-Cauliflower/Cookaway (Blue Mink)
45	41	CROCODILE ROCK	*Elton John (DJM)-DJM (Gus Dudgeon)
46	-	THE SHEPHERD'S SONG	*Tony Osborne Sound (Philips)-United Music (Norman Newell)
47	-	IF IT WASN'T FOR THE REASON THAT I LOVE YOU	*Miki Anthony (Bell)-Colkaway (R. Cook/R. Greenaway)
48	45	ON A SATURDAY NIGHT	*Terry Dactyl & The Dinosaurs (UK)-Sonet (John G. Lewis)
49	-	LOOKING THROUGH THE EYES OF LOVE	Partridge Family (Bell)-Screen Gems-Columbia (Wes Farrell)
50	43	YOU ARE AWFUL	*Dick Emery (Pye)-Mews (Bill Martin/Phil Couter)

6	POLKA PARTY II	*James Last (Polydor)
7	NON STOP DANCING 1973	*James Last (Polydor)
8	THE MAGICIAN'S BIRTHDAY	Uriah Heep (Island/Ariola)
9	STARS & TOP-HITS FUR DAS ROTE KREUZ	*Various Artists (Philips)
10	RUSSLAND ZWISCHEN TAG UND NACHT	*James Last (Polydor)

## JAPAN

(Courtesy: Music Labo, Inc.)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	KASSAI	*Naomi Chiaki (Columbia)-Kantatai	
2	ONNA NO MICHI	*Shiro Miya, Pinkara Trio (Columbia)-Daichi, Nichion	
3	FUTARI NO NICHIOUBI	*Mari Amachi (CBS/Sony)-Watanabe	
4	ISARIBI KOI UTA	*Rumiko Koyanagi (Reprise)-Watanabe	
5	ANATA GA KAERUTOKI	*Eiji Miyoshi (Victor)-Shinko	
6	HOLIDAY	Michel Polnareff (Epic)-April	
7	CHISANA TAIKEN	*Hiromi Goh (CBS/Sony)-Standard	
8	SOSHITE KOUBE	*Hiroshi Uchiyamada & Cool Five (RCA)-Uchiyamada	
9	ANATA NO TOMOSHIBI	*Hiroshi Itsuki (Minoruphone)-Watanabe	
10	JINJIN SASETE	*Linda Yamamoto (Canyon)-Fuji	
11	OKIZARI NI SHITA KANASHIMI WA	*Takuro Yoshida (Odessey)-PMP	
12	ANATAE NO AI	*Kenji Sawada (Polydor)-Watanabe	
13	GAKUSEIGAI NO KISSATEN	*Garo (Mushroom)-Alfa	
14	DOKYUSEI	*Masako Mori (Minoruphone)-Tokyo	
15	URAMI BUSHI	*Meiko Kaji (Teichiku)-72 Toei Co., Tokyo SMP	
16	AME NI KIETA KOI	*Goro Noguchi (Polydor)-Fuji	
17	BUS STOP	*Koji Taira (Teichiku)-Nichion	
18	TOP OF THE WORLD	Carpenters (A&M)	
19	AI NO BANKA	*Tsunaki & Midori (Toshiba)-Takarajima	
20	AME NO YOKOHAMA	*O Yan Hui (Toshiba)-Takarajima	

## GERMANY

(Courtesy Musikmarkt)  
\*Denotes local origin  
LP's

This Month	Title	Artist
1	MEIN ACHEL LORBEERBLATT	*Reinhard Mey (Intercord)
2	STUNDE DER STARS	*Various Artists (Ariola)
3	MEXICO	Les Humphries Singers (Decca)
4	SEINE GROSSEN ERFOLGE III	*Heino (Electrola)
5	OLYMPIA PARADE	*Kurt Edelhagen (Polydor)

# Bootleg Recording Made of Isaac Hayes

• Continued from page 59

and comprises Farnon compositions spotlighting some of London's top session musicians, including trumpeters Stan Roderick and Kenny Baker, trombonists Don Lusher and Bobby Lamb, harpist David Snell, and flutist-saxophonist Roy Willox.

The LP will appear on Thompson's Invicta label, which has already released material outside his strict-tempo dance music range such as albums by the RAF Regiment band. Thompson also picked up album of Strauss music and another by the Stalder Quintet featuring works by Beethoven and Rossini for British release. There will also be repertoire coming from Rumania.

The broadening of his record activities will not affect his output of dance music, and he plans an LP of old-time dance material on his return from MIDEM.

### Noel Gay

Noel Gay Music fixed deals in conjunction with Young Blood's new Birth label for Gary Benson's "Sausalito" and "Let Her In" ensuring release on a worldwide basis, and a publishing arrangement for Benson in the States with Buddah Music.

## U.K. Bootlegger

• Continued from page 60

and that bootlegging is the illegal recording of a live performance. John Lishman, for the defendant, said that Brasier has simply carried his hobby too far. "He was like most young men," he continued, "he was just 'puffing'." He was trying to impress about the size of his business and in fact has only made \$230 from the sale of the tapes.

Brasier was given until he finishes his current prison sentence—the end of April—to pay the fine. If he fails to pay it, he was told that he would have to serve another three months.

Noel Gay Productions set a release in France, Greece, Spain and Italy for "If" by Esprit de Corps., issued in the UK on DJM's subsidiary Jam label, and in the States on the 20th Century-Fox label. The group's next single will be "Lonely" scheduled for release in March.

Gay's Ron McCreight said that a pact with Dart has resulted in "Is It Me?" written by Nanette being recorded by Kenny Simon and released in the UK. Joint deals are being negotiated elsewhere with Dart, and there are placings already in Australia and Germany.

Sansui Audio Europe S.A. demonstrated its QS Regular Matrix for the first time in Europe during the MIDEM week. The system has been advocated by the parent company, Sansui Electric Co. of Tokyo, for some years as the suitable standard for the recording and broadcasting industries.

It combines the blend or amplitude matrix and phase circuitry to make it possible to record and play back 360 degrees sound field in the two channel transmission medium for the first time.

A Sansui spokesman told Billboard that the QS Regular Matrix with its Vario-Matrix made discrete reproduction possible just like the original master tape. It did not degrade the high quality standards of conventional stereo techniques, and the encoded records can be played back by any stereo system. The QS encoded records will have the same life time, same recording time, dynamic range, frequency response and signal to noise ratio as normal stereo records.

"People can continue to use the same playback equipment, cartridge, stylus and record player for stereo," the spokesman continued. "The quadrasonic records will give enhanced stereo effect when played back in stereo by the use of the rear channel components. Phantom images are formed outside the loudspeakers giving what many listeners describe as enhanced stereo performance."

"They may be broadcast in stereo to give both stereo and four-channel playback without the requirement of any special equipment at the radio station. QS Regular Matrix four-channel records may also be broadcast over monophonic stations, and are as compatible in broadcasting terms as normal stereo records."

Sansui is now working on the QS Vario-Matrix "IC chip" (integrated circuit) which makes discrete reproduction possible at a lower cost than hitherto. Licenses will be granted to any hardware manufacturer in the world who wishes to incorporate the new circuitry.

Sansui claims sales of over 50 percent of four-channel equipment in Japan, and 400 records now available worldwide using the QS Regular Matrix on 30 record labels, representing twice as much in quantity as its nearest competitor.

Some lightening action following a MIDEM deal resulted in pressings of a single being available within four days of conclusion of the deal. Intune accepted a single by Joe

Stack on the Sunday, flew the tapes to London Airport the following day, and received the pressings from EMI back in Cannes last Thursday.

The single is entitled "Harmony," and is released in the UK this week.

Apart from the Intune catalog deal with Editions Barclay for France reported last week, another catalog arrangement was fixed with John Rasmussen of Imudico for the Scandinavian territory.

Following negotiations between Marvin Schlachter and Paul Rich, Carlin now represents the Heavy Music catalogue of the Chess-Janus Records group, and the Bridgeport Music enterprise publishing material on Westbound and Eastbound Records among whose artists are the Detroit Emeralds and Denise Lasalle.

Carlin was also active on behalf of the GTO (Gem-Toby) group, which includes the publishing interests of the New Seekers, Mike Hugg, Springfield Revival, and Gary Glitter, who is signed to Gem Music.

WAR  
THE SPECTRUM  
PHILADELPHIA  
JANUARY 20th  
20,500  
SOLD OUT!

# Billboard Album Reviews

FEBRUARY 10, 1973



**POP**  
**SLADE—**  
Slayed?  
Polydor PD 5524

Currently one of the hottest groups in England, this group has made its name with unpretentious, no holds barred rock and this is exactly what this set contains. Included are their two most recent hits, "Mama Weer All Crazee Now" and "Gudbuy T Jane," the latter now getting U.S. airplay. Other top cuts include Janis Joplin's "Move Over" and "How D'You Ride." This could be the album that will break this act completely in the U.S.



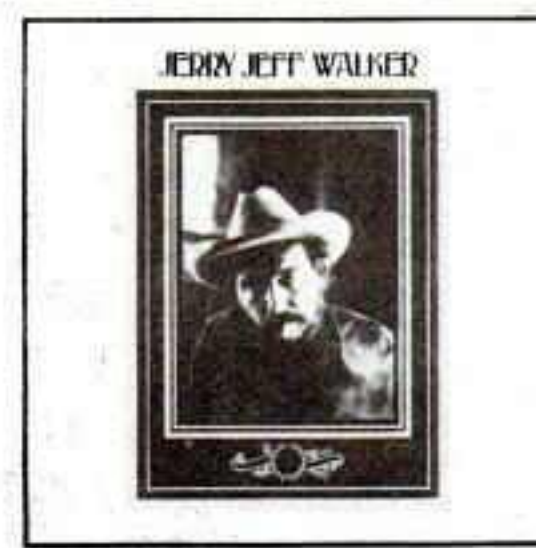
**POP**  
**THE KINKS—**  
The Great Lost Kinks Album  
Reprise WB) MS 2127

Kinks lovers will kick up their heels with this "vintage" material, circa the mid 1960s-1969 which has never been released in the U.S. Their soft, delicate sound wafts through the material touching on love and sadness and some light situations like "When u Turn Off The Living Room Light." The material moves along at a snappy pace, with gentle strings added. "I'm Not Like Everybody Else" came out in 1966 as a B side with Dave Davies the head soloist. Ray Davies is, however, the top creative contributor.



**POP**  
**JAMES GANG—**  
The Best Of ABC  
ABC ABCX-774

This is a power-packed album featuring some of the best work ever done by the Gang. Cuts range from "Funk 48" and "Midnight Man," to "Walk Away" and "Aadig." This group operates with an awful lot of electricity; the music sweeps you away at high volume and that's the way it should be played. Dealers should note that this material was from their first three LPs.



**POP**  
**JERRY JEFF WALKER—**  
Same  
Decca DL 7-5384

A very intriguing album in many aspects, and one of the reasons is the unique honesty of the songs, many of which were recorded in such off-beat recording centers as Austin, Tex., hence a tune that fits the region called "Hill Country Rain." Best cut: "Her Good Lovin' Grace." There's a lot of spontaneity in this LP and it comes across.



**POP**  
**MARY TRAVERS—**  
All My Choices  
Warner Bros. BS 2677

Mary's distinctive voice is captured in a setting of gentle beauty but with an obvious attempt to broaden her background sound. "500 Miles" is a familiar sad trip for her with everything else fresh like "Too Many Mondays," "If I'm Lucky," "Southbound Train," "Doctor My Eyes" and "Goodbye Again." If this is an attempt to join the list of singers reinterpreting other songs interpretations, then it's a success. A tight quintet sets up a righteous foundation.



**POP**  
**JOHNNY MATHIS—**  
Me And Mrs. Jones  
Columbia KC 32114

Mathis' power as a standout interpreter of material continues to amaze. Here he is with a program of current material from "Me And Mrs. Jones" to "Summer Breeze" to "Don't Let Me Be Lonely Tonight." The tempo is slow and romantic; his voice sweet and flowing. The backings are full and broad sounding. Mathis' special sound is razor sharp as an instrument of romantic interludes. "I Was Born In Love With You/Summer Me, Winter Me" is his only move backwards in time.



**POP**  
**STEVE LAWRENCE/EYDIE GORME—**  
Steve & Eydie/Feelin' Good  
MGM SE-4881

The Husband-wife's romantic lyricism creates a top quality entertainment treat. It's tragic that they have such a hard time being "discovered" by disk jockeys because they are superb talents, here interpreting 11 current tunes with a lilt and strength and bouncy enthusiasm. Don Costa's charts are delightfully contemporary and Steve and Eydie glide gracefully through such numbers like "It Never Rains In Southern California," "Sing A Song," "Feelin'," "Sweet Surrender."



**POP**  
**JUDY COLLINS—**  
True Stories And Other Dreams  
Elektra 75053

This LP has many textures and Judy works well in them all, but "The Hostage" is the spectacular track for which the LP should be remembered. It details the prison riot at Attica with driving congas and acid lyrics by Tom Paxton. "Cook With Honey," a gentle nice day type of song, has been released by Elektra and it, along with the other tracks, is basic Collins. But for a real punch re-live Attica.



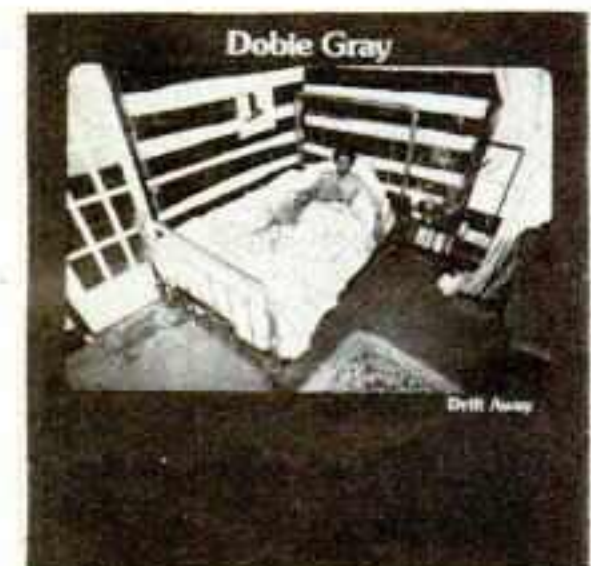
**POP**  
**PETER NERO—**  
The World Of  
Columbia KG 31982

A very good deal... 20 tunes by the pop pianist never before available at this price. Songs range from "Wichita Lineman" and "Raindrops Keep Fallin' on My Head" to "Can't Take My Eyes Off You." Nero, of course, is Nero and most of these songs are virtually MOR standards by now.



**POP**  
**ROD MCKUEN—**  
Greatest Hits, Vol. 4  
Warner Bros. BS 2688

These tracks represent 14 more of McKuen's vocal narratives and songs and they are hits within his world of words. Rod hasn't had a LP in the store in over one year, so his poetry loving fans will undoubtedly find happiness in this package. "If You Go Away," "Amsterdam" and "Jean" are the most familiar of the works. Rod's breathy texture matches the mood of "The Lonely Things" and "To Each Season" which reflect the full orchestra treatment Rod's works are proffered.



**POP**  
**DOBIE GRAY—**  
Drift Away  
Decca DL 7-5397

From the man who had a huge hit several years back with "The In Crowd," this LP could put him back in the spotlight again. The set features both rock and soul tunes, and all 11 cuts are strong enough to be singles and receive AM and FM play. Best cuts include the title tune, "The Time I Loved You the Most," "City Stars" and "Sweet Lovin' Woman." LP also features fine production and tight instrumental arrangements.



**POP**  
**JULIE ANDREWS—**  
The World Of  
Columbia KG 31970

Though this LP is a potpourri of selections from other albums, including some of the tunes she did for "My Fair Lady," they're all good selections and the current popularity of her television show will help this album zing home on the album chart. Cuts include "I Could Have Danced All Night," "Baubles, Bangles and Beads," "Just You Wait." Lots of great listening here and at this price the customer can't go wrong.



**COUNTRY**  
**BOBBY BARE—**  
This Is Bobby Bare  
RCA VPS-6090-2

RCA has put together a four-sided LP of Bare, helping to celebrate his return to that label, with a great deal of outstanding product. Using a bunch of standards, the LP is supplemented with strong new material, and even a little help from Norma Jean and Liz Anderson. It's worth the buy just to hear him sing "Detroit City" again. Some of his other top hits are included.



**COUNTRY**  
**BILLY "CRASH" CRADDOCK—**  
Two Sides of Crash  
ABCX-777

There is a little of everything on this one for Craddock fans, who seem to be mounting, including a couple of numbers by producer Ron Chancey. A lot of new material to supplement the old, and strength all the way down the line. It could go pop as well.



**COUNTRY**  
**JERRY WALLACE—**  
Do You Know What It's Like To Be Lonesome?  
MCA-301

Wallace has come into his own with his recent recordings, and this will only add to his strength. Joe Johnson produces some fine Bill Justis arrangements, and Wallace puts together a number of potential hits, including "The Love Song of the Year," and "Until You," which includes writer Jean Chapel.



**COUNTRY**  
**CONNY VAN DYKE—**  
Conny Van Dyke  
BR 15005

The best way to find outstanding song material is to write it, and that's what Conny Van Dyke has done. The young Alabama lady with a refreshing new voice has written nine of the 11 cuts on the LP, and shows double-directed talent. Any one of five or six of the tunes could be a single, and so could the Jim McBride-written "I Just Don't Feel at Home In Your Arms Anymore." This lady should hit it big.



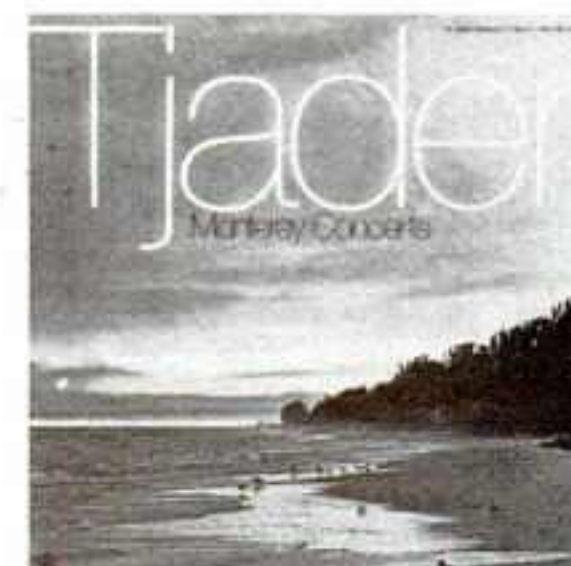
**SOUL**  
**100 PROOF—**  
Aged In Soul  
Hot Wax HA 712

This is music right in the current soul groove—softness with a funky curl and hard as nails in other instances. Primarily the sound is one male voice with vocal support and solid instrumental backing from horns, strings and percussion. The messages are about human relations, or messages of caution like "Don't Scratch Where It Don't Itch." "Everything Good Is Bad," the opener is an indication of the total class production of this LP.



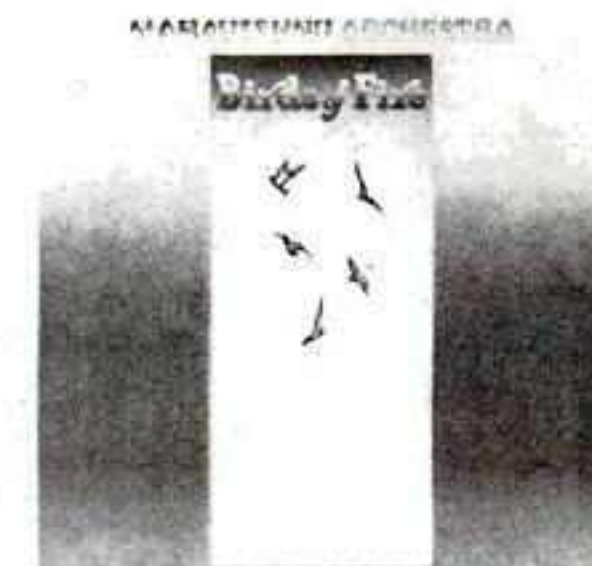
**SOUL**  
**SONNY TERRY & BROWNIE MCGHEE—**  
Sonny and Brownie  
A&M SP4379

These two veteran bluesmen, who are familiar to disk buyers, have a new label with a re-affirmation of their standard style of open flowing songs. Simplicity is the hallmark of this LP which includes guest appearances by Arlo Guthrie, John Hammond and Sugar Cane Harris. Terry's lightly chugging harmonica works perfectly on the blues and religious tunes like "Big Wind" and "Jesus Gonna Make It Alright."



**JAZZ**  
**CAL TJADER—**  
Monterey Concerts  
Prestige PR 24026

Jazz is always in a state of evolution, so that buffs today should dig these performances cut in 1959 for they incorporate all the ingredients which are signposts of today's music: Latin fires and flowing sonorous instrumentals. This is a concert put on several months before the first Monterey Jazz Festival and working with vibist Cal are such titans as Mongo Santamaria, Willie Bobo, Paul Horn, Al McKibbon and Lonnie Hewitt. The sounds on the two disks are as much fun today as they were when first released.



**JAZZ**  
**MAHAVISHNU ORCHESTRA—**  
Birds of Fire  
Columbia KC 31996

Starting, nerve-shattering sounds combined with burning intensities are the calling card which this quintet continues to distribute. John McLaughlin on double neck guitar cooks with a consistency which sparks bassist Rick Laird, violinist Jerry Goodman and keyboard man Jan Hammer. Billy Cobham's drums are crisply explosive. Caution: this is music only for the adventurous.



On Sunday, January 28, Diana Ross was named 1972's most promising newcomer to films, when the Hollywood Foreign Press awarded her a Golden Globe Award at its 30th annual awards banquet. It was the latest in a long line of honors given her for her acting debut as Billie Holiday in "Lady Sings The Blues."

For a "newcomer," she's rapidly becoming quite a veteran at receiving awards: *Cue Magazine* has named her "Entertainer of The Year." She won Image Awards for "Best Actress of The Year" and "Entertainer of The Year," and the Golden Apple Award for "New Star of The Year."

Listen to great moments from "Lady Sings The Blues," as well as Diana Ross' stunning vocal interpretations of many Billie Holiday classics on the motion picture soundtrack album.



Listen to what's happening at Motown. You'll hear the times change.



©1973 Motown Record Corporation



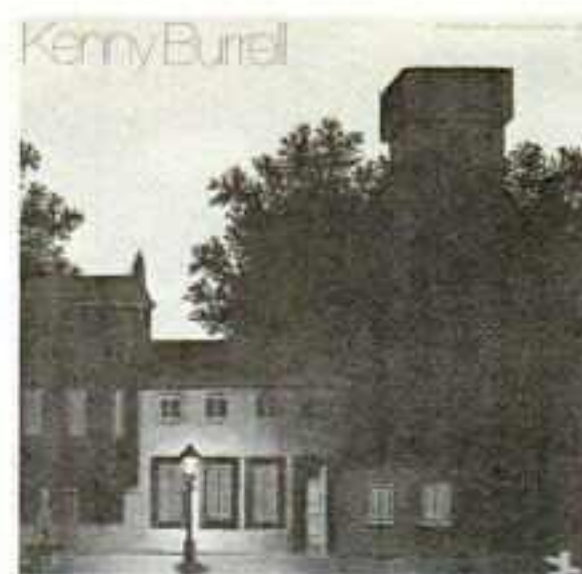
**JAZZ**  
**STAN GETZ—**  
Communications '72  
Verve V6-8807

This is a project of exchanges between the protean altoist and a vocal chorus and Legrand's own grand arrangements for strings. The title tune utilizing a chorus bantering gibberish under Stan's riding solo is sure to be the LP's conversation piece. This is adventurous music (baroque counterpoints are heard on "Back To Back") with a warm romanticism emphasized.



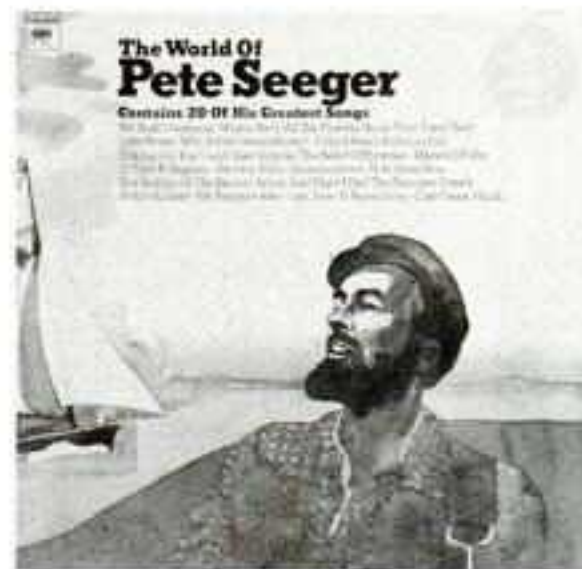
**LATIN**  
**PACO MICHEL—**  
Creaciones De Con Mariachi Orfeon  
Dimsa DML 1040

Michel mixes up a very entertaining bag of tunes ranging from soulful and slow songs such as "Pobre Del Pobre" to faster and more rhythmic works such as "Contrato." Also good is his vocal of "Amor Cariono y Pasion." Dealers: Should do well in California and Texas areas, as well as Arizona and New Mexico.



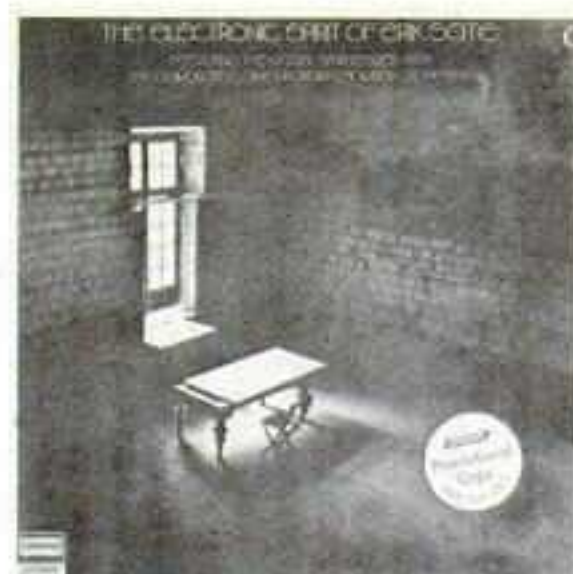
**JAZZ**  
**KENNY BURRELL—**  
All Day Long & All Night Lone  
Prestige 24025

If you can remember when jazz meant open blowing sessions revolving around melodic progressions, then this music circa 1956-57 is for you. The two disks are full of warm and rich solos ad libbed along the way and starring guitarist Burrell and some of his New York friends: Donald Byrd, Hank Mobley, Jerome Richardson, Art Taylor, Mal Waldron and Doug Watkins. Tempos are rock steady and the horns do the soaring in a nice laid back fashion.



**FOLK**  
**PETE SEEGER—**  
The World Of  
Columbia KG 31949

Everytime Seeger releases an LP it marks a continuation of his aggressive analysis of the world through song. This 20 tune recapitulation of many of his memorable records for Columbia recasts his influence as a mirror of society. "We Shall Overcome," "Where Have All The Flowers Gone," "Who Killed Davey Moore?" "Masters Of War," "If I Had A Hammer." This is conscience music and it's timeless. Seeger's voice and his guitar are powerful weapons of peace.



**CLASSICAL**  
**ERIK SATIE—**  
The Electronic Spirit Of  
Deram (London) XDES 18066

One of the kookiest and most offbeat of recent classical releases, being launched in great style with a series of press "seances" with the composer's spirit. The music is a synthesizer-plus-orchestra rearrangement of some odd Satie miniatures which include narration. According to the extensive liner notes, Satie's ghost programmed the Moog and was otherwise a helpful presence during the entire production. The music of the re-popularized Frenchman is as cute and humorous as the LP's concept.



**CLASSICAL**  
**RAVI SHANKER-ALI AKBAR KHAN-ALLA RAKHA**  
In Concert 1972  
Apple SVBB 3396

The greatest all-star line-up of raga players got back together at Carnegie Hall for a concert in memoriam of the recently deceased music teacher Ustad Allaiddin Khan. As always the music made by Ravi Shankar, Ali Akbar Khan and Alla Rakha is fiery and hypnotic. This release will presumably get more promotional impetus than some of the artists' recent releases and may well be the best-selling raga record of recent years.



**LATIN**  
**ANTONIO BRIBIESCA—**  
La Guitarra Mexicana  
Orfeon E-12-775

Antonio Bribiesca has an exotic, exciting, yet warm touch with the guitar; he makes music come alive. Yet the main concept of his work is entertainment and he excels most of all at that. Best cuts include: "El Ausente," "Amemonos," "El Dano De Tus Besos." Dealers should note that this LP is tailored for Latin American markets such as Texas and California, though it should also sell well in New York and Chicago areas.

**ALBUM REVIEWS**

**BB SPOTLIGHT**  
Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

**SPECIAL MERIT**  
Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

## SPECIAL MERIT PICKS

### POP

**DUSTY SPRINGFIELD—**Cameo. Dunhill DSX-50128 (ABC)  
This album flows with each track. Ms. Springfield has a very soothing quality about her voice and is particularly evident in "Of All the Things I've Ever Done" and "Who Gets Your Love." Each song has something to offer lyrically. "Learn To Say Goodbye," which makes use of some interesting things on vibes, is a very sad but beautiful song done effectively. Her debut on this label showcases her sultry voice in a large orchestral setting.

**JERRY VALE—**Sings The Great Italian Hits. Columbia KG 31938  
Jerry Vale, who has one of the most friendly voices in the world, is presented here with some of the tunes that he has specialized in over the years. Cuts include: "Volare," "Non Dimenticar," "O Solo Mio," and "You're Breaking My Heart"—all great for evening fireside listening.

**LARRY NORMAN—**Only Visiting This Planet. Verve V6-5092  
In a sense, this LP is misleading because it's mostly religious in nature. However, the music is all definitely rock. And there's one song on this LP that puts it firmly on the map as an album to be reckoned with—"Reader's Digest." The song is sort of a dissertation on the pop music scene, discussing everything from Alice Cooper and Bowie to the Rolling Stones and warrants heavy Top 40 airplay. Dealers: LP comes with special deluxe jacket and a complete set of printed lyrics.

**ANDY KIM—**Andy Kim. Uni (MCA) 73137  
A very entertaining album filled mostly with introspective tunes and soft melodies, Kim steps from the mass genre into the highly experimental domain on occasion and the result is not only refreshing, but startlingly excellent. In this case, we're talking about "All In the Name Of Steinem," which has an oriental flavor. "So Good To Have You Here" is a beautiful work of art and very pleasant. An excellent LP.

**YOKO ONO—**Approximately Infinite Universe. Apple SVBB 3399  
Nary a yowl or a screech on the entire two-record set. Yoko is deliberately striving to make her work accessible to a wider audience, the better to disseminate her Women's Lib concerns. Elephant's Memory back-up instrumentals and John Lennon's co-production are musically right on. Yoko's small voice is true and rather winning as one gets used to the slight accent. She has assimilated the basic gifts of the pop vocalist, and perhaps the final remaining barrier to reaching mass acceptance is the heavy moralizing of her radical line.

**THE RIGHTeous BROTHERS—**The History Of. MGM SE-4885  
One of the landmark groups in pop history and the last major group produced by Phil Spector—this set contains their biggest hits including "You've Lost That Lovin' Feelin'," "Just Once in My Life" and "You're My Soul And Inspiration." Set not only brings back memories, it shows just how far ahead of his time Spector was and what a competent duo this group was.

**50 GUITARS OF TOMMY GARRETT—**You're A Lady. United Artists UA-LA039-F  
The big-selling 50 Guitars series rolls on with another tasty collection of current hits in orchestra-swinging guitar format. "Alone Again (Naturally)" and "I Can See Clearly Now" work particularly well.

**TRET FURE—**Tret Fure. Uni (MCA) 73141  
Pleasant LP from this new vocalist who concentrates mainly in the folk or folk-country areas. Most of tunes are self-penned, and LP could get play on FM rock stations or MOR outlets. Best cuts include "San Francisco Song," "Patrick's Sky," "Down Along The River" and "Catalina." Ms. Fure also receives help from the likes of Bonnie Raitt and Sneaky Pete Kleinow.

**LEE HOLDRIDGE—**Paramount PAS 6040  
Neil Diamond's arranger and conductor has put together an interesting set of tunes ranging from pop to classical. Top cuts include "Nights In White Satin," the seven and a half minute "Neil Diamond Suite" with three of Diamond's tunes and "Pachelbel's Canon" from the 17th century composer. Could be a big LP in the MOR market.

**PETER DEAN—**Ding Dong Daddy. Project 3 Total Sound PR 50755D  
This is nostalgic music for the over 40's crowd. Peter Dean sings gently 12 songs which should rekindle memories and some chuckles such as "I'm A Ding Dong Daddy," "Ja-Da," "I'm Nuts About Screw Music." George Barnes and Art Ryerson provide a rich, full flowing guitar backing.

**VERONIQUE SANSON—**Elektra EKS 75050  
This LP has many beautiful features, notably Veronique's lilting voice and swarthy, lush arrangements. Five tunes are sung in English, including the opening track "Armourseuse," which is a powerfully haunting single release. The remaining tracks are sung in her native French which could be the only minus factor for American audiences who don't generally turn their heels for foreign language vocal disks.

**PAUL DAVIS—**Paul Davis. Bang BLP 226  
Another in the current crop of new singer/songwriters, but one who stands out through his quality original material and willingness to use other's material, such as Graham Nash's "Simple Man." Other top cuts include "Let Me Be The One" and "Keep Our Love Alive." Production from Chips Moman also aids the set and airplay could come on AM and FM play.

**MARILYN MONROE—**Remember Marilyn. 20th Century T-901  
Marilyn Monroe was indisputably Marilyn the Sex Goddess, even on vinyl without her visual presence. Her voice, in these stereo re-channelings of songs is sensuously childish, tuneful and very pretty. Material ranges from heavy production numbers such as "Diamonds Are A Girl's Best Friend," to quiet folksy tunes from her western, "River Of No Return." Much offbeat MOR programming here. As you'd imagine jacket includes a folio of outstanding MM photographs plus excellent cover design. Notes by film conductor Lionel Newman fully describe Marilyn's pro recording habits.

### BLUES

**MISSISSIPPI FRED 1904-1972—**Just Sunshine. (Famous) SS 4  
The past lives today. That could be the key line in describing this LP by Delta blues singer-guitar player McDowell. These are tracks cut in 1969 in Mississippi with a loose rhythm section. McDowell's voice rings with the twang of sadness which marked his style. His open bottleneck guitar style is clearly heard as are seven of his own tunes. He died last year and these are unreleased tracks from another LP project.

### SOUL

**SOLOMON BURKE—**The History Of. Pride (MGM) PRD-001T  
A fine historical set, containing the biggest hits from the first nine years of the artist's career. The contrast between his soul and pop work shows well, and cuts such as "Just Out Of Reach," "If You Need Me" and "Cry To Me" offer a good perspective. Dealers should note this LP can be placed in soul and pop display sections.

**BLOODSTONE—**Natural High. London XPS 620  
Smooth, well-arranged set from this vocal-instrumental group, featuring light harmonies and top lead vocals. Best cuts include "You Know What We've Learned," "Who Has The Last Laugh Now," "Tell It To My Face" and "Never Let You Go." The usual excellent production work of Mike Vernon is also evident, and there are a number of single possibilities on the album.

### JAZZ

**ERIC DOLPHY—**Copenhagen Concert. Prestige 24027  
The late, much-missed, multi-reed virtuoso is spotlighted in the many facets of his talent in this recording of a 1961 Copenhagen show. The two-record set is a welcome surprise gift for serious jazz collectors.

**RED GARLAND QUINTET (John Coltrane)—**Junction. Prestige (Fantasy) PR 24023  
Another in the fine set of jazz reissues from the Prestige catalog, with this one finding some of the most respected names in the field in one combo. Sessions from 1957 include John Coltrane in his early days, the top work of Donald Byrd and the unique piano of Red Garland, most evident on "Soul Junction," "Hallelujah" and "Our Delight." LP should be a good introduction to these artists for new fans and interesting for collectors.

**CHICK COREA—**Light as a Feather. Polydor PD 5525.  
Usual fine effort from this artist, with help from the vocal end offered by Flora Purim. Top cuts include "You're My Everything," "Light As A Feather" and "500 Miles." Airplay most likely for jazz-oriented stations but Corea is a fairly well known name to record buyers and dealers could display him in several sections in the store.

## ACTION Records

### NATIONAL BREAKOUTS

**SINGLES**  
There are no national breakouts this week.

**ALBUMS**  
ELTON JOHN ..... Don't Shoot Me, I'm Only the Piano Player, MCA 2100

### REGIONAL BREAKOUTS

**SINGLES**  
There are no regional breakouts this week.

**ALBUMS**  
There are no regional breakouts this week.

## Bubbling Under The HOT 100

101. THINK IT OVER .....The Delfonics, Philly Grove 174 (Bell)
102. SHE'S GOT TO BE A SAINT .....Ray Price, Columbia 4-45724
103. TRYING TO LIVE MY LIFE WITHOUT YOU ....Otis Clay, Hi 2226 (London)
104. SAIL ON SAILOR .....Beach Boys, Brother 3613 (Warner Bros.)
105. STOP, WAIT & LISTEN .....Circus, Metromedia 265
106. 'TIL I GET IT RIGHT .....Tammy Wynette, Epic 5-10940 (Columbia)
107. BELLBOTTOM BLUES .....Eric Clapton, Polydor 15056
108. THE TRUTH SHALL MAKE YOU FREE .....King Hannibal, Aware 027
109. BOO BOO DON'T YOU BE BLUE .....Tommy James, Media Sound 7140 (Roulette)
110. BAISY A DAY .....Jud Strunk, MGM 14463
111. PARDON ME SIR .....Joe Cocker, A&M 1407
112. COME GO WITH ME .....Del-Vikings, Scepter 12367
113. WOMAN FROM TOKYO .....Deep Purple, Warner Bros. 7672
114. I'M GONNA TEAR YOUR PLAYHOUSE DOWN ....Ann Peebles, Hi 45-2232 (London)
115. WE DID IT .....Syl Johnson, Hi 2229 (London)
116. I'M GONNA LOVE YOU TOO .....Terry Jacks, London 188
117. GILLIAN FRANK .....Jerry Hudson, Big Tree 159 (Bell)
118. BETTER PLACE TO BE .....Harry Chapin, Elektra 45828
119. SARAH CYNTHIA SYLVIA STOUT .....Shel Silverstein, Columbia 4-45772
120. GUDBUY T' JANE .....Slade, Polydor 15060
121. CRAZY LEGS .....David Austin, Eastbound 603 (Chess/Janus)
122. DARLING .....Stories, Buddah 566
123. SALTY TEARS .....Mara Lynn Brown, Laurie 3604

## Bubbling Under The TOP LPs

201. SOUNDTRACK/VARIOUS ARTISTS ....Watts Stax, Stax 2-3010 (Columbia)
202. TAMMY WYNETTE .....My Man, Epic KE 31717 (Columbia)
203. SYLVERS .....Pride PRD 0007 (MGM)
204. DOUG SAHM & HIS BAND .....Atlantic SD 7254
205. PAUL STOOKEY .....One Night Stand, Warner Bros. BS 2674
206. ROCK-A-RAMA, VOL. 1 .....ABKO AB 4222
207. AMAZING SPIDER MAN .....From Beyond the Grave, Buddah BDS 5119
208. JIM CROCE .....Life & Times, ABC 769
209. CHARLEY PRIDE .....Songs of Love, RCA LSP 4837
210. SLADE .....Slayed, Polydor PD 5524
211. NEW SEEKERS .....Come Softly to Me, MGM/Verve 5090
212. THE KIDS FROM THE BRADY BUNCH .....Paramount PAS 6037 (Famous)
213. EARL SCRUGGS & THE EARL SCRUGGS REVUE .....Live at Kansas State, Columbia KC 31758

In 1972, Harry Nilsson and Richard Perry did a platinum album, "Nilsson Schmilsson"; a gold album, "Son of Schmilsson"; a gold single, "Without You," a 50,000-short-of-gold single, "Coconut," and other top-charted.

"Without You" has been named Record Of The Year by MELODY MAKER and by DISC.

And now their joint efforts have just won nominations for four Grammy Awards.

They make us proud.

**RCA** Records and Tapes



# RADIO ACTION AND PICK SINGLES

## Breaking Disks

America has discovered another fine, new Canadian act, **Edward Bear**. This quartet has broken into the top 20 of our singles survey with "Last Song" on Capitol. The disk appears in the 19th post, up from 24. Their bouncy, young sound is at the top of several station's playlists we surveyed, including WIBG-AM Philadelphia; WIXY-AM Cleveland; KJR-AM Seattle and WMAK-AM Memphis. KCBQ-AM San Diego calls it its pick. The single is going into the top 10 at KXOK-AM St. Louis; WOFN-AM Atlanta; KGW-AM Portland; WKY-AM Oklahoma City; WSGN-AM Birmingham; WTRY-AM Albany and KQWB-AM Fargo.

Sales are strongest in Chicago, Philadelphia, Baltimore, Cleveland, Atlanta and Seattle. WABC-AM in New York isn't playing it yet, but its FM sister WFLO is, so New York remains weak sale-wise.

Everybody knows **Aretha Franklin** and the general public is moving rapidly to buy up her new Atlantic single "Master Of Eyes" which features her new collaboration with Quincy Jones' orchestrations. We made it a pop pick last week and it jumps on the singles survey in 77th place. The first top 40

Number of singles reviewed this week—137

Number reviewed last week—135

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted for the titles published this week. Songs rated three stars are not listed. Review Editor—Eliot Tiegel.

station reporting it on its playlist in the West is KROQ-AM in Los Angeles. But the soul radio community is actively toasting their sister with initial reports of play to us from KGFJ-AM Los Angeles; WMBM-AM Miami; WJLB-AM Detroit; WVON-AM Chicago.

## Hot Chart Action

The **Spinners** have arrived again. Their Atlantic single, "Could It Be I'm Falling In Love" moves to the 10th post from 13 and seems destined to be a supper followup to their "I'll Be Around" hit. The group's easy, mellow sound typifies a relaxed form of commercial soul music which is firmly entrenched within the spectrum of pop music. The song is number one on our soul survey and it has had an infinitely easier time breaking pop right away than had its predecessor.

The reason seems to be that a number of top 40 stations went on the single immediately rather than waiting for it to break soul and then move into their listening area. So the Spinners are spinning smoothly in all top markets and are in the top 10 at the following stations: WXLO-FM New York; WIBG-AM Philadelphia; CKLW-AM Detroit; KYA-AM San Francisco; WIXY-AM Cleveland; WPGC-AM Washington; WTIW-AM New Orleans; WPOP-AM Hartford; WAYS-AM Charlotte; WTRY-AM Albany and WAKY-AM Louisville. It's also in the top 20 at both WLS-AM and WCFL-AM in Chicago.

Sales are strong in all metropolitan markets and will probably increase when the act plays there in person.

## Pop

### AL GREEN—CALL ME (Come Back Home) (3:03)

producer: Willie Mitchell; writers: Al Green, Willie Mitchell, Al Jackson, Jec, Al Green, BMI. If this followup single to "You Ought to Be With Me" makes you think of the latter tune you're right. The same sound, simple formula is repeated with Al's high tenor soaring on the same pitch level as are the accompanying strings. A heart pumping bass keeps things down on earth. Flip: no info available. HI 45-2235 (London)

### DR. JOHN—RIGHT PLACE WRONG TIME (2:50)

producer: Allen Toussaint; writer: Mac Rebennack; Walden, Osyter, Cauldron, ASCAP. This catchy, driving work should break Dr. John in the singles field. The overall production is superb and add strength to complement his nasal voice. The finger snapping tempo carries the lyric along about contrasts and insecurities in life. Flip: no info available. ATCO 45-6914 (Atlantic)

### MARY TRAVERS—TOO MANY MONDAYS (3:27)

producer: Milton Okun; writers: Barry Mann, Cynthia Weil; Screen Gems-Columbia, Summerhill Songs, BMI. This effort hits the singles commercial mark dead center. There is now no reason why Mary cannot be accepted on top 40 airplay charts. All the ingredients needed are provided: her strong, chilling voice, a driving tempo, a bit of multi-tracking, clear, clean percussion and a tale of getting away from her current existence. Flip: no info available. WB 7675.

### FRIENDS OF DISTINCTION—EASY EVIL (3:29)

producer: Ray Cork, Jr.; writer: O'Day; E. H. Morris, Zapata, ASCAP. Soft voices and a soft harmonic blend at the outset lead us to believe this is going to be a gentle musical journey. Not so. The voices build and the horns emerge and the electric bass pumps,

pumps away. The lyrics are tricky; the arrangement isn't. Flip: "Ain't No Woman (Like the One I've Got)" (3:33); producer: Ray Cork, Jr.; writers: Lambert, Potter; Trousdale, Soldier, BMI. RCA 74-0888.

### NEW YORK CITY—I'M DOIN' FINE NOW (2:48)

producer: Thom Bell; writers: Thom Bell, Sherman Marshall; Mighty-Three, BMI. This is a good introduction to this new act which emphasizes a confident sound for a very confident philosophy about doing fine without that special person. The rhythm is insistent and the brass and strings swing along in the background while the voices keep up moving along. Flip: no info available. CHELSEA 78-0113 (RCA)

### BATTEAUX—TELL HER SHE'S LOVELY (2:37)

producers: Stuart Love, Henry Lewy; writer: D. Batteau; Shiver, I. Music, ASCAP. This harmonic introduction to these two brothers is a strong welcoming card. Their ditty about how life can be joyous blends their happy voices with acoustic guitar strumming and a Latin rhythmic feel. Flip: no info available. COLUMBIA 4-45783.

## Also Recommended

**PINBALL WIZARD—See Me, Feel Me** (no time listed); producer: Michael Lloyd; writer: Peter Townshend; Track, BMI. (A new strong sound for this act.) VERVE 10709 (MGM).

**UNCLE DOGS—River Road** (3:06); producer: Bob Potter; writer: David Skinner; Upfall, ASCAP. MCA 40005.

**DENNIS YOST AND THE CLASSICS IV—Rosanna** (2:30); producer: Buddy Buie; writers: B. Buie, Cobb; Low-Sal, BMI. MGM SOUTH 7012.

**BILLY JOE ROYAL—This Magic Moment** (2:45); producers: Mike Curb, Don Costa; writers: Pamus, Shuman; Hill and Range, Quintet, Tredlaw, Freddy Bienstock, BMI. MGM SOUTH 7011.

**MIKE DEASY—Eli Wheeler** (2:37); producer: Jay Senter for Captain Crystal; writer: Frank Konte; ATM, ASCAP. CAPITOL 3518.

**JOH' TWISTLE—I Wonder** (2:54); producers: John Entwistle, John Alcoc; writer: John Entwistle; Track, BMI. DECCA 33052 (MCA).

**NANCY WILSON—Are We Losin' Touch** (2:51); producer: David Cavanaugh; writer: Mark James; Screen Gems-Columbia, Sweet Glorv, BMI. CAPITOL 3540.

**PAUL WILLIAMS—I Won't Last a Day Without You** (4:20); producer: Michael Jackson; writers: Paul Williams, Roger Nichols; Almo, ASCAP. A&M 1409.

**RICHIE HAVENS—Eyesight to the Blind** (2:45); producer: Lou Reizner; writer: Sonny Boy Williamson; Arc, BMI. ODE 66032 (A&M).

**DAVE PELL SINGERS—Thank God the War Is Over** (2:12); producer: Dave Pell; writer: Peter Tevis; Sweet River, Figgy, BMI. UNITED ARTISTS 194.

**JESSE FREDERICK—I Belong to You** (3:22); producer: Nick Jameson; writer: Jesse Frederick; Shady Mountain, ASCAP. BEARVILLE 0012 (WB).

**MANFRED MANN'S EARTH BAND—It's All Over Now Baby Blue** (3:08); producers: Manfred Mann, Dave Hadfield, Tom McGuinness; writer: Bob Dylan; Warner Bros., ASCAP. POLYDOR 14164.

**BROWNSVILLE S/ATION—Let Your Yeah Be Yeah** (3:30); producer: D. Morris, E. Stevens; writer: J. Cliff; Irving, BMI. BIG TREE 161 (Bell).

**JOHN BRYANT—Woodbine Annie** (3:06); producer: Wayne Bickerton; writer: John Bryant; POLYDOR 15062.

**GRIFFIN—Everybody** (2:20); producers: Tony Scotti, John D'Andrea; writer: Tommy Roe; Low-Twi, BMI. ROMAR 709 (MGM).

**POSSE—Don't Take Away the Music** (3:39); producer: Jerry Fuller; writer: Jerry Tawney; Lazy Libra, ASCAP. BELL 45,315.

## Country

### JACK BLANCHARD & MISTY MORGAN—A HANDFUL OF DIMES (2:28)

producer: Jack Blanchard; writer: Jack Blanchard; Birdwalk, BMI. Long overdue to climb high on the charts, this song by Jack and Misty should do it. Self-written and produced, it has all the ingredients, including meaningful lyrics. Flip: no info available. MEGE 615-0101.

### BILL ANDERSON—IF YOU CAN LIVE WITH IT (2:43)

producer: Owen Bradley; writer: Bill Anderson; Stallion, BMI. Anderson whispers through another of his carefully thought out and well-constructed tunes, and gives it the treatment his followers have come to expect. Flip: no info available. MCA-40004.

### WAYLON JENNINGS—YOU CAN HAVE HER (2:38)

producer: Ronnie Light; writer: William Cook, Big City/Harvard, BMI. Billy Cook writes this one as though intended solely for Waylon, and some very talented production work is seen here. Everyone has the right feel for this song, including Jennings who gives it his special treatment. RCA 74-0886.

### BILLY "CRASH" CRADDOCK—DON'T BE ANGRY (2:47)

producer: Ron Chancey; writer: Wade Jackson, Acuff-Rose, BMI. Crash Craddock slows down a little, handling this fine ballad with ease and poise, and it should be as big if not bigger than his output on Cartwheel. Flip: no info available. ABC 11349.

### THE BELLS—KRIS COLLECTION (4:52)

producer: Cliff Edwards; writer: Kris Kristofferson, Combine/Buckhorn, BMI. Although bucking the trend in length, this group presents some of the most beautiful harmony around to do justice to a medley of Kris Kristofferson songs: "Sunday Morning Coming Down," "Help Me Make It Through the Night," and "For the Good Times." It makes excellent listening. POLYDOR PD 15063.

## Also Recommended

**PAT BOONE—I Saw the Light** (3:00); producer: Martin Haerle & Irv Kessler; writer: Hank Williams; Fred Ross Music, BMI. MGM K 14470.

**ROSE VEGAS—(You Better) Come On and Get It** (2:17); producer: no info available; writer: Harley Hatcher; Lion Tracks Music, BMI. MGM K 14480.

**MARIAN HALL—L. David Sloane** (2:13); producer: Leo J. Eiffert, Jr.; writers: W. Meshel-A. Martin; Dunbar Music, Inc., BMI. YOUNG COUNTRY Y.C. 54-4-A.

**BOBBY WRIGHT—If Not for You** (2:40); producer: Owen Bradley; writer: Bob Dylan; Big Sky Music, ASCAP. DECCA 33034.

**DAVID FRIZZELL—Get Out of Town Before Sundown** (2:50); producer: Buck Owens; writer: Buck Owens; Blue Book Music, BMI. CAPITOL P-3537.

**BRUSH ARBOR—Brush Arbor Meeting** (2:37); producer: Steve Stone; writer: Ken Munds; House of Hits, BMI. A.E. Brumley & Sons, SESAC. CAPITOL P-3538.

**DEBBIE BERRY—Give It Time to Be Tender** (3:03); producer: Roy Dea; writers: Kris Kristofferson-D. Fritts; Reseca Music, BMI. MERCURY 73355.

**LLOYD PRICE—Love Music** (2:40); producer: Jimmy Johnson; writers: Lambert, Potter; Trousdale, Soldier, BMI. GSF 6894.

**OVATIONS—So Nice to Be Loved By You** (2:35); producers: Dan Greet, George Jackson; writers: Williams, Lewis, Williams, Young; Gene, Happy Hooker, Gre-Jac, BMI. SOUNDS OF MEMPHIS 717 (MGM).

**FIRST CHOICE—Armed and Extremely Dangerous** (2:49); producer: Stan Harris & Staff; writers: Norman Harris, Al Pheider; Nickel Shoe, Six Strings, BMI. PHILLY GROVE RECORDS 175 (Bell).

## Soul

### LITTLE ROYAL—I SURRENDER (2:10)

producer: Hal Neely; writers: Royal Torrence, Andrew Simms; Ft. Knox, Tri-Us, BMI. This is the age old story of a love offering to get one's woman back. Royal's vocal interpretation is straight soul pleading, with a fine production surrounding and complementing him. Horns roar and a sparing usage of girls voices repeat phrases. Flip: "Soul Train" (2:52); producer: Huey Meaux; Crazy Cajun, BMI. TRIUS 915 (Starday-King).

## Also Recommended



**Forget  
your  
troubles,  
c'mon  
get  
"Happy."**

Get "Happy (Love Theme from Lady Sings The Blues)," Bobby Darin's chart climbing new single on Motown Records. Get happy. Watch "The Bobby Darin Show" every Friday night at 10 pm on NBC.

Listen to what's happening at Motown. You'll hear the times change.



©1973 Motown Record Corporation

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 February 10, 1973



Billboard

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains chart data for the first half of the Hot 100.

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains chart data for the second half of the Hot 100.

Table with columns: THIS WEEK, LAST WEEK, TITLE, Weeks On Chart, Artist (Producer) Label, Number (Distributing Label). Contains chart data for the final half of the Hot 100.

HOT 100 A-Z - (Publisher - Licensee)

Index table listing song titles and artists in alphabetical order, with corresponding chart positions.

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.





# ALL GREEN

has just recorded his next hit single...

**“Call Me  
(Come Back Home).”**

Produced by Willie Mitchell.



45-2235

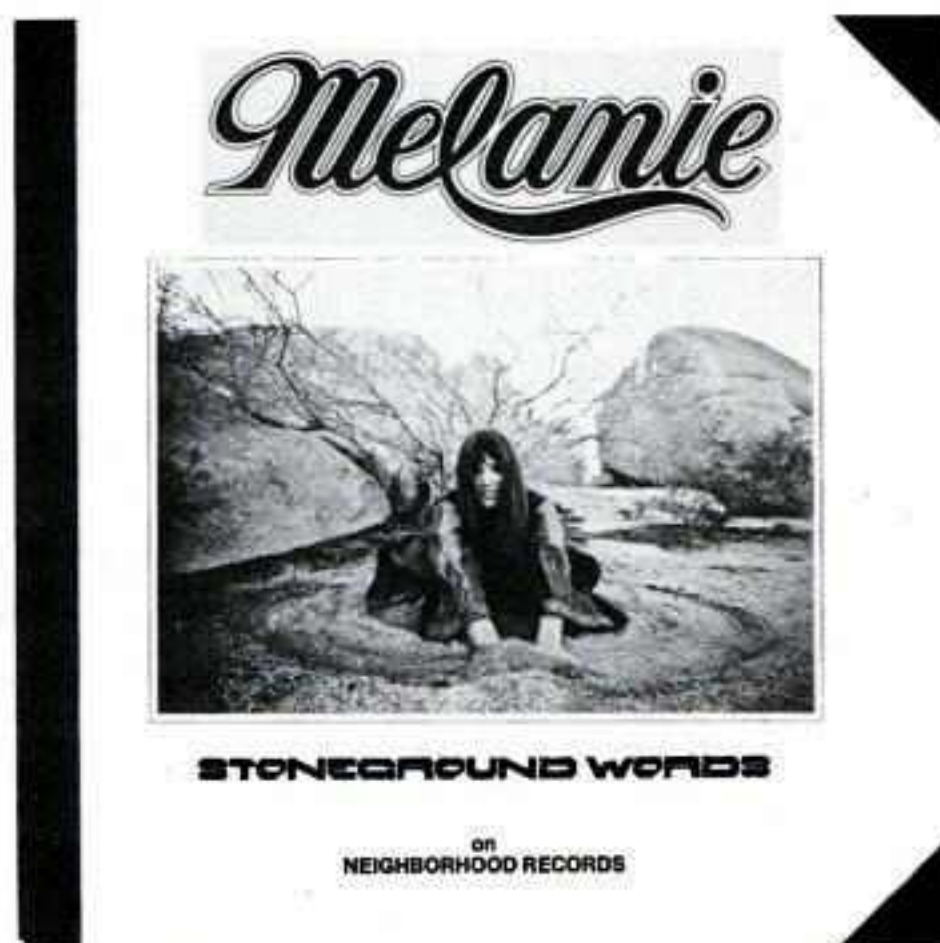
# Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
					B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL
1	1	10	★	<b>CARLY SIMON</b> No Secrets Elektra EKS 75049				36	36	10	<b>RASPBERRIES</b> Fresh Capitol ST 11123			NA	109	2	<b>TRAFIC</b> Shoot Out at the Fantasy Factory Island SW 9323 (Capitol)				
2	2	13		<b>WAR</b> The World Is a Ghetto United Artists UAS 5652				37	40	14	<b>STYLISTICS</b> Round 2 Avco AC 11006			NA	73	55	<b>TEN YEARS AFTER</b> Rock & Roll Music to the World Columbia KZ 31779				
3	3	13		<b>STEVIE WONDER</b> Talking Book Tamla T 319 L (Motown)			NA	38	33	26	<b>TEMPTATIONS</b> All Directions Gordy G 962 L (Motown)			NA	74	71	<b>CHUCK BERRY</b> London Sessions Chess CH 60020			NA	
4	4	15		<b>CAROLE KING</b> Rhymes & Reasons Ode SP 77016 (A&M)			NA	39	35	11	<b>JOE COCKER</b> A&M SP 4368			NA	75	87	<b>ELVIS PRESLEY</b> Separate Ways RCA Camden CAS 2611				
5	5	10	★	<b>LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS</b> Tommy Ode SP 99001 (A&M)				40	43	18	<b>LOBO</b> Of a Simple Man Big Tree 2013 (Bell)			NA	76	75	<b>EMERSON, LAKE &amp; PALMER</b> Trilogy Capitol SD 9903				
6	6	10		<b>NEIL DIAMOND</b> Hot August Night MCA 2-8000				42	38	62	<b>MOODY BLUES</b> Days of Future Passed Deram DES 18012 (London)				77	77	<b>ALBERT HAMMOND</b> It Never Rains in Southern California Mums KZ 31905 (Columbia)			NA	
7	7	14		<b>JETHRO TULL</b> Living in the Past Chrysalis 2CH 1035 (Warner Bros.)				43	30	13	<b>BARBRA STREISAND</b> Live in Concert at the Forum Columbia KC 31760				78	81	<b>JOHNNY RIVERS</b> L.A. Reggae United Artists UAS 5650				
8	9	13		<b>MOODY BLUES</b> Seventh Sojourn Threshold THS 7 (London)				44	44	17	<b>BLACK SABBATH</b> Black Sabbath, Vol. 4 Warner Bros. BS 2602				79	79	<b>MAN OF LA MANCHA</b> Soundtrack United Artists UAS 9906				
9	10	12		<b>DIANA ROSS/SOUNDTRACK</b> Lady Sings the Blues Motown M 758 D			NA	45	42	9	<b>PARTRIDGE FAMILY</b> Notebook Bell 1111			NA	80	80	<b>O'JAYS</b> Back Stabbers Philadelphia International KZ 31712 (Columbia)			NA	
★	13	7		<b>ROLLING STONES</b> More Hot Rocks (Big Hits & Fazed Cookies) London 2PS 626/7				46	45	12	<b>NEIL YOUNG/SOUNDTRACK</b> Journey Through the Past Reprise 2XS 6480				81	83	<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> 1957-1972 Tamla T 320 D (Motown)			NA	
11	11	11		<b>JONI MITCHELL</b> For the Roses Asylum SD 5057 (Atlantic)			NA	47	32	14	<b>ELVIS PRESLEY</b> Burning Love & Hits From His Movies RCA Camden CAS 2595				82	86	<b>JERMAINE JACKSON</b> Jermaine Motown M 752 L			NA	
12	8	12		<b>JAMES TAYLOR</b> One Man Dog Warner Bros. BS 2660				48	52	10	<b>JIMI HENDRIX</b> War Heroes Reprise MS 2103				★	105	<b>EUMIR DEODATO</b> Prelude/Deodato CTI CTI 6021			NA	
13	12	18		<b>CAT STEVENS</b> Catch Bull at Four A&M SP 4365				★	67	4	<b>NEIL DIAMOND</b> Double Gold Bang BDS 2-227				84	88	<b>BILLY PRESTON</b> Music Is My Life A&M SP 3516			NA	
14	15	11		<b>AMERICA</b> Homecoming Warner Bros. BS 2655				50	51	18	<b>GEORGE CARLIN</b> Class Clown Little David LD 1004 (Atlantic)				★	97	<b>TIMMY THOMAS</b> Why Can't We Live Together Glades 33-6501			NA	
★	18	10		<b>HELEN REDDY</b> I Am Woman Capitol ST 11068				★	63	13	<b>DAVID BOWIE</b> Space Oddity RCA LSP 4813				86	73	<b>NEIL DIAMOND</b> Moods Uni 93136 (MCA)				
★	19	11		<b>CREEDENCE CLEARWATER REVIVAL</b> Creedence Gold Fantasy 9418				★	66	3	<b>BEACH BOYS</b> Holland Brother/Reprise MS 2118				87	78	<b>DAVID BOWIE</b> The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702				
★	21	22		<b>JOHN DENVER</b> Rocky Mountain High RCA LSP 4731				53	54	14	<b>RITA COOLIDGE</b> The Lady's Not for Sale A&M SP 4370			NA	88	69	<b>PETER TOWNSHEND</b> Who Came First Decca DL 7-9189 (MCA)				
18	16	14		<b>LOGGINS &amp; MESSINA</b> Columbia KC 31748				★	82	3	<b>DEREK &amp; THE DOMINOS</b> Live in Concert RSD SO 2-8800 (Atlantic)			NA	89	90	<b>KENNY LOGGINS w/JIM MESSINA</b> Sittin' In Columbia C 31044				
★	25	10		<b>BETTE MIDLER</b> The Divine Miss M Atlantic SD 7238			NA	★	61	10	<b>EDGAR WINTER GROUP</b> They Only Come Out at Night Epic KE 31584 (Columbia)			NA	★	102	<b>HURRICANE SMITH</b> Capitol ST 11139			NA	
20	20	5		<b>MARVIN GAYE/SOUNDTRACK</b> Trouble Man Tamla T 322 L (Motown)				56	58	13	<b>STEVE MILLER BAND</b> Anthology Capitol SVBB 11114			NA	★	154	<b>BEE GEES</b> Life in a Tin Can RSD SO 870 (Atlantic)				
21	14	17		<b>AL GREEN</b> I'm Still in Love With You Hi XSHL 32074 (London)				57	59	6	<b>GILBERT O'SULLIVAN</b> Back to Front MAM 5 (London)			NA	92	92	<b>J.J. CALE</b> Really Shelter SW 8912 (Capitol)			NA	
22	17	12		<b>BILLY PAUL</b> 360 Degrees of Billy Paul Philadelphia Intl. KZ 31793 (Columbia)			NA	58	49	18	<b>GRAND FUNK RAILROAD</b> Phoenix Capitol SMAS 11099				93	91	<b>DONNA FARGO</b> The Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)			NA	
23	23	25		<b>CURTIS MAYFIELD/SOUNDTRACK</b> Superfly Curtom CRS 8014 ST (Buddah)			NA	59	46	19	<b>JOHNNY NASH</b> I Can See Clearly Now Epic KE 31607 (Columbia)			NA	94	99	<b>LOU REED</b> Transformer RCA LSP 4807			NA	
★	37	6		<b>AL GREEN</b> Green Is Blues Hi SHL 32055 (London)			NA	60	62	34	<b>BOBBY WOMACK</b> Understanding United Artists UAS 5577				95	94	<b>FIDDLER ON THE ROOF</b> Soundtrack United Artists UAS 10900				
25	22	24		<b>SEALS &amp; CROFTS</b> Summer Breeze Warner Bros. BS 2629				61	60	29	<b>CHICAGO V</b> Columbia KC 31102			NA	96	89	<b>LED ZEPPELIN</b> Atlantic SD 7208				
26	24	15		<b>SANTANA</b> Caravanserai Columbia KC 31610				62	47	19	<b>YES</b> Close to the Edge Atlantic SD 7244				97	101	<b>MOTT THE HOOPLE</b> All the Young Dudes Columbia KC 31750			NA	
★	41	4		<b>DEEP PURPLE</b> Who Do We Think We Are Warner Bros. BS 2678				63	53	14	<b>FOUR TOPS</b> Keeper of the Castle Dunhill DSX 50129			NA	★	—	<b>ELTON JOHN</b> Don't Shoot Me I'm Only the Piano Player MCA 2100				
28	27	13		<b>BREAD</b> Guitar Man Elektra EKS 75047				64	65	33	<b>CHEECH &amp; CHONG</b> Big Bambu Ode SP 77014 (A&M)			NA	99	74	<b>DOOBIE BROTHERS</b> Toulouse Street Warner Bros. BS 2634				
29	26	11		<b>GRATEFUL DEAD</b> Europe '72 Warner Bros. 3WX 2668				65	48	25	<b>MICHAEL JACKSON</b> Ben Motown M 755 L			NA	100	96	<b>THE BAND</b> Rock of Ages Capitol SABB 11045				
★	39	8		<b>DON McLEAN</b> United Artists UAS 5651				66	64	29	<b>THREE DOG NIGHT</b> Seven Separate Fools ABC/Dunhill DSD 50118				★	112	<b>NITTY GRITTY DIRT BAND</b> Will the Circle Be Unbroken United Artists UAS 9801			NA	
31	29	9		<b>DONNY OSMOND</b> My Best to You MGM SE 4872			NA	67	56	27	<b>ROD STEWART</b> Never a Dull Moment Mercury SRM 1-646				102	76	<b>WEST, BRUCE &amp; LAING</b> Why Dontcha Columbia KC 31929			NA	
32	34	10		<b>RICK NELSON &amp; THE STONE CANYON BAND</b> Garden Party Decca DL 7-5391 (MCA)				68	57	11	<b>SHAWN PHILLIPS</b> Faces A&M SP 4363			NA	★	142	<b>FOCUS</b> Moving Waves Sire SAS 7401 (Famous)			NA	
★	50	11		<b>STEELY DAN</b> Can't Buy a Thrill ABC ABCX 758			NA	69	70	35	<b>ELTON JOHN</b> Honky Chateau Uni 93135 (MCA)				104	84	<b>OSMONDS</b> Crazy Horses MGM SE 4851				
34	28	10		<b>DUANE ALLMAN</b> An Anthology Capricorn 2 CP 0108 (Warner Bros.)				70	68	10	<b>JAMES BROWN</b> Get on the Good Foot Polydor PD 2-3004				105	106	<b>LITTLE JIMMY OSMOND</b> Killer Joe MGM SE 4855			NA	
35	31	11		<b>URIAH HEPP</b> The Magician's Birthday Mercury SRM 1-652				71	72	12	<b>POCO</b> A Good Feelin' to Know Epic KE 31601 (Columbia)			NA	106	103	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)				



"I lose vision once in a while  
We all get grounded at the start  
But I still believe in magic  
It comes from seeing with the heart"\*

... some of the Stoneground Words  
from Melanie's latest album.



"Stoneground Words"  
NRS 47005

\*Neighborhood Music Publishing Corp. © 1972  
Produced by Peter Schekeryk

Neighborhood Records  
Distributed by Famous Music Corporation  
A Gulf + Western Company

# TOP LP's & TAPE

POSITION  
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL
107	100	24	<b>HAROLD MELVIN &amp; THE BLUE NOTES</b> I Miss You Philadelphia International KZ 31648 (Columbia)			NA	137	138	36	<b>ROLLING STONES</b> Exile on Main Street Rolling Stones COC 2-2900 (Atlantic)	•		
108	107	12	<b>RARE EARTH</b> Willie Remembers Rare Earth R 543 L (Motown)			NA	139	126	13	<b>EARTH, WIND &amp; FIRE</b> Last Days in Time Columbia KC 31702			NA
109	85	14	<b>MELANIE</b> Stoneground Words Neighborhood NRS 47005 (Famous)			NA	140	127	20	<b>FIFTH DIMENSION</b> Greatest Hits on Earth Bell 1106	•		NA
110	113	11	<b>DR. HOOK &amp; THE MEDICINE SHOW</b> Sloppy Seconds Columbia KC 31622			NA	141	121	33	<b>SIMON &amp; GARFUNKEL</b> Greatest Hits Columbia KC 31350	•		
111	98	12	<b>KRIS KRISTOFFERSON</b> Jesus Was a Capricorn Monument KZ 31909 (Columbia)			NA	142	141	17	<b>DEEP PURPLE</b> Purple Passages Warner Bros. 2LS 2644			
112	123	5	<b>BOBBY WOMACK/SOUNDTRACK</b> Across 110th Street United Artists UAS 5225			NA	143	135	20	<b>LUTHER INGRAM</b> (If Loving You Is Wrong) I Don't Want to Be Right Koko KOS 2202 (Columbia)			NA
113	114	58	<b>ROLLING STONES</b> Hot Rocks, 1964-1971 London 2PS 606/7	•			144	143	53	<b>AL GREEN</b> Let's Stay Together Hi-SHL 32070 (London)	•		
114	117	9	<b>BYRDS</b> Best of the Byrds, Vol. II Columbia KC 31795			NA	146	148	5	<b>BILLIE HOLIDAY</b> Strange Fruit Atlantic SD 1614			
115	111	32	<b>CARPENTERS</b> A Song for You A&M SP 3511	•			147	146	23	<b>VIKKI CARR</b> En Espanol Columbia KC 31470			NA
116	110	17	<b>J. GEILS BAND</b> "Live"—Full House Atlantic SD 7241			NA	148	137	27	<b>GILBERT O'SULLIVAN</b> Himself MAM 4 (London)			NA
117	120	8	<b>BILLIE HOLIDAY</b> Billie Holiday Story Decca DSX 7161 (MCA)			NA	149	149	8	<b>LAWRENCE WELK</b> Reminiscing Ranwood R 5001			NA
118	115	39	<b>JETHRO TULL</b> Thick as a Brick Reprise MS 2072	•			150	147	7	<b>JOE SIMON</b> The Best Of Sound Stage 7 15009 (Columbia)			NA
119	125	5	<b>CYMANDE</b> Janus JLS 3044			NA	151	132	22	<b>PARTRIDGE FAMILY</b> At Home With Their Greatest Hits Bell 1107	•		
120	122	12	<b>BOBBY VINTON</b> All Time Greatest Hits Epic KEG 31487 (Columbia)			NA	152	131	14	<b>BEE GEES</b> To Whom It May Concern Atco SD 7012			
121	124	10	<b>FLASH</b> In the Can Sovereign SMAS 11115 (Capitol)			NA	153	155	5	<b>AZTECA</b> Columbia KC 31776			NA
122	95	10	<b>NEW RIDERS OF THE PURPLE SAGE</b> Gypsy Cowboy Columbia KC 31930			NA	154	144	12	<b>SUPREMES</b> Motown M 756 L			NA
123	166	2	<b>FREE</b> Heartbreaker Island SW 9324 (Capitol)			NA	155	145	22	<b>MAC DAVIS</b> Baby Don't Get Hooked on Me Columbia KC 31770			NA
124	119	17	<b>CHI-LITES</b> Their Greatest Hits Brunswick BL 754184			NA	156	159	6	<b>HUDSON &amp; LANDRY</b> Right Off! Dore LP 329			NA
125	118	20	<b>LIZA MINNELLI</b> Liza With a "Z" Columbia KC 31762			NA	157	—	1	<b>JAMES GANG</b> The Best Of ABC ABCX 774			NA
126	116	31	<b>LEON RUSSELL</b> Carney Shelter SW 8911 (Capitol)	•		NA	158	136	7	<b>ALL IN THE FAMILY, VOL. II</b> TV Cast Atlantic SD 7232			NA
127	134	3	<b>HOLLIES</b> Romany Epic KE 31992 (Columbia)			NA	159	157	30	<b>NILSSON</b> Son of Schmilsson RCA LSP 4717			
128	104	15	<b>BLOOD, SWEAT &amp; TEARS</b> New Blood Columbia KC 31780			NA	160	161	55	<b>BREAD</b> Baby I'm-a Want You Elektra EKS 75015	•		
129	128	39	<b>BILL WITHERS</b> Still Bill Sussex SXBS 7014 (Buddah)	•		NA	161	153	12	<b>GLEN CAMPBELL</b> Glen Travis Campbell Capitol SW 11117			NA
130	108	14	<b>DAVID CASSIDY</b> Rock Me Baby Bell 1109			NA	162	169	4	<b>SHEL SILVERSTEIN</b> Freakin' at the Freaker's Ball Columbia KC 31119			NA
131	140	4	<b>GUESS WHO</b> Artificial Paradise RCA LSP 4830			NA	163	150	30	<b>DONNY OSMOND</b> Too Young MGM SE 4854	•		
132	171	2	<b>LAURA NYRO</b> The First Songs Columbia KC 31410			NA	164	160	12	<b>GROUCHO MARX</b> An Evening With Groucho A&M SP 3515			NA
133	130	36	<b>ARLO GUTHRIE</b> Hobo's Lullaby Reprise MS 2060			NA	165	170	7	<b>1776</b> Soundtrack Columbia S-31741			NA
134	129	35	<b>URIAH HEEP</b> Demons & Wizards Mercury SRM 1-630	•		NA	166	—	1	<b>EDWARD BEAR</b> Capitol ST 6387			NA
135	139	5	<b>PIPPIN'</b> Original Cast Motown M 760 L	•		NA	167	151	12	<b>CHARLIE MCCOY</b> Monument KZ 31910 (Columbia)			NA
136	133	32	<b>CARLOS SANTANA &amp; BUDDY MILES LIVE</b> Columbia KC 31308	•			168	156	8	<b>CHUBBY CHECKER</b> Greatest Hits ABKCO AB 4219			
169	167	17	<b>JOHNNY MATHIS</b> Song Sung Blue Columbia KC 31626			NA	170	158	33	<b>ISLEY BROTHERS</b> Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA
171	—	1	<b>JUDY COLLINS</b> True Stories & Other Dreams Elektra EKS 75053	•			172	162	17	<b>CHUCK BERRY</b> Golden Decade Chess 2CH-1514			NA
172	162	17	<b>CHUCK BERRY</b> Golden Decade Chess 2CH-1514			NA	173	165	14	<b>MALO</b> Dos Warner Bros. BS 2652			
173	165	14	<b>MALO</b> Dos Warner Bros. BS 2652			NA	174	173	11	<b>PAUL WILLIAMS</b> Life Goes On A&M SP 4367			NA
174	173	11	<b>PAUL WILLIAMS</b> Life Goes On A&M SP 4367			NA	175	191	2	<b>BARBARA MASON</b> Give Me Your Love Buddah BDS 5117	•		NA
176	179	37	<b>DEEP PURPLE</b> Machine Head Warner Bros. BS 2607	•			176	179	37	<b>DEEP PURPLE</b> Machine Head Warner Bros. BS 2607	•		
177	181	3	<b>KING HARVEST</b> Dancing in the Moonlight Perception PLP 36			NA	177	181	3	<b>KING HARVEST</b> Dancing in the Moonlight Perception PLP 36			NA
178	178	6	<b>MEL &amp; TIM</b> Starting All Over Again Stax STS 3007 (Columbia)			NA	178	178	6	<b>MEL &amp; TIM</b> Starting All Over Again Stax STS 3007 (Columbia)			NA
179	185	3	<b>BREWER &amp; SHIPLEY</b> Rural Space Kama Sutra KS BS 2058 (Buddah)			NA	179	185	3	<b>BREWER &amp; SHIPLEY</b> Rural Space Kama Sutra KS BS 2058 (Buddah)			NA
180	176	32	<b>ELVIS PRESLEY</b> Elvis Live at Madison Square Garden RCA LSP 4776	•			180	176	32	<b>ELVIS PRESLEY</b> Elvis Live at Madison Square Garden RCA LSP 4776	•		
181	163	13	<b>JOHN ENTWISTLE</b> Whistle Rymes Decca DL 7-9190 (MCA)			NA	181	163	13	<b>JOHN ENTWISTLE</b> Whistle Rymes Decca DL 7-9190 (MCA)			NA
182	183	2	<b>HERBIE MANN</b> Evolution of Mann Atlantic SD 2-300			NA	182	183	2	<b>HERBIE MANN</b> Evolution of Mann Atlantic SD 2-300			NA
183	182	6	<b>MARLO THOMAS &amp; FRIENDS</b> Free to Be... You & Me Bell 1110			NA	183	182	6	<b>MARLO THOMAS &amp; FRIENDS</b> Free to Be... You & Me Bell 1110			NA
184	187	2	<b>PAUL BUTTERFIELD</b> Better Days Bearsville BR 2119 (Warner Bros.)			NA	184	187	2	<b>PAUL BUTTERFIELD</b> Better Days Bearsville BR 2119 (Warner Bros.)			NA
185	177	7	<b>ESTHER PHILLIPS</b> Alone Again (Naturally) Kudu KU-09 (CTI)			NA	185	177	7	<b>ESTHER PHILLIPS</b> Alone Again (Naturally) Kudu KU-09 (CTI)			NA
186	—	1	<b>SAM NEELY</b> 2 Capitol SMAS 11143			NA	186	—	1	<b>SAM NEELY</b> 2 Capitol SMAS 11143			NA
187	196	2	<b>LOST HORIZON</b> Soundtrack Bell 1300			NA	187	196	2	<b>LOST HORIZON</b> Soundtrack Bell 1300			NA
188	194	2	<b>DIONNE WARWICKE</b> Just Being Myself Warner Bros. BS 2658			NA	188	194	2	<b>DIONNE WARWICKE</b> Just Being Myself Warner Bros. BS 2658			NA
189	190	6	<b>CHARLEY PRIDE</b> The Incomparable RCA Camden CAS 2584			NA	189	190	6	<b>CHARLEY PRIDE</b> The Incomparable RCA Camden CAS 2584			NA
190	192	5	<b>LIGHTHOUSE</b> Sunny Days Evolution 3016 (Stereo Dimension)			NA	190	192	5	<b>LIGHTHOUSE</b> Sunny Days Evolution 3016 (Stereo Dimension)			NA
191	189	4	<b>DENNIS COFFEY</b> Electric Coffey Sussex SXBS 7021 (Buddah)			NA	191	189	4	<b>DENNIS COFFEY</b> Electric Coffey Sussex SXBS 7021 (Buddah)			NA
192	193	4	<b>BLACK IVORY</b> Baby, Won't You Change Your Mind Today TLP 1008 (Perception)			NA	192	193	4	<b>BLACK IVORY</b> Baby, Won't You Change Your Mind Today TLP 1008 (Perception)			NA
193	—	1	<b>WILSON PICKETT</b> Greatest Hits Atlantic SD 2-501			NA	193	—	1	<b>WILSON PICKETT</b> Greatest Hits Atlantic SD 2-501			NA
194	184	14	<b>LYNN ANDERSON</b> Greatest Hits Columbia KC 31641			NA	194	184	14	<b>LYNN ANDERSON</b> Greatest Hits Columbia KC 31641			NA
195	164	20	<b>HUMBLE PIE</b> Lost & Found A&M SP 3513			NA	195	164	20	<b>HUMBLE PIE</b> Lost & Found A&M SP 3513			NA
196	—	1	<b>JOHN MAYALL</b> Down the Line London BP 618/9			NA	196	—	1	<b>JOHN MAYALL</b> Down the Line London BP 618/9			NA
197	168	28	<b>VAN MORRISON</b> Saint Dominic's Preview Warner Bros. BS 2633			NA	197	168	28	<b>VAN MORRISON</b> Saint Dominic's Preview Warner Bros. BS 2633			NA
198	186	52	<b>ROBERTA FLACK</b> First Take Atlantic SD 8230	•			198	186	52	<b>ROBERTA FLACK</b> First Take Atlantic SD 8230	•		
199	188	10	<b>YOUNGBLOODS</b> High on a Ridge Top Warner Bros. BS 2653			NA	199	188	10	<b>YOUNGBLOODS</b> High on a Ridge Top Warner Bros. BS 2653			NA
200	—	1	<b>RAY CONNIFF</b> I Can See Clearly Now Columbia 32091			NA	200	—	1	<b>RAY CONNIFF</b> I Can See Clearly Now Columbia 32091			NA

## TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Lynn Anderson	114	Judy Collins	171	King Harvest	177	Mel and Tim	178	Billy Preston	84	Barbra Streisand	43
Azteca	153	Ray Conniff	200	Jimmi Hendrix	48	Harold Melvin & Blue Notes	107	Charley Pride	189	Supremes	154
Band	100	Rita Coolidge	53	Billie Holiday	117, 146	Bette Midler	19	Rare Earth	108	Stylistics	37
Beach Boys	52	Creedence Clearwater Revival	16	Hollies	127	Steve Miller	56	Raspberries	36	James Taylor	12
Bee Gees	91, 152	Cymande	119	Hudson & Landry	156	Liza Minnelli	125	Black Sabbath	74, 172	Temptations	38
Black Ivory	192	Mac Davis	155	Humble Pie	195	Joni Mitchell	11	Blood, Sweat and Tears	128	Ten Years After	73
Black Sabbath	44	Dr. Hook & the Medicine Show	110	Jermaine Jackson	82	Johnny Rivers	197	David Bowie	51, 87, 139	Mario Thomas	183
Bread	28, 160	Doobie Brothers	99	Michael Jackson	65	Moody Blues	8, 42	Rolling Stones	10, 113, 137	Timmy Thomas	85
Brewer & Shipley	179	Earth, Wind & Fire	138	Elton John	69, 98	Mott the Hoople	97	Diana Ross	9	Three Dog Night	66
James Brown	70	Edward Bear	166	Carole King	4, 106	John Nash	59	Leon Russell	126	Peter Townshend	88
Paul Butterfield	184	Emerson, Lake & Palmer	76	Kris Kristofferson	111	Rick Nelson	32	Santana	26	Traffic	72
Byrds	114	John Entwistle	181	Led Zeppelin	96	New Riders of Purple Sage	122	Carlos Santana & Buddy Miles	136	Jethro Tull	7, 118
J.J. Cale	92	Donna Fargo	93	Lighthouse	190	Nilsson	159	Seals & Crofts	25	Uriah Heep	35, 134
Glen Campbell	161	Fifth Dimension	140	Lobo	40	Nitty Gritty Dirt Band	101	Shel Silverstein	162	Bobby Vinton	120
George Carlin	50	Roberta Flack	198	Loggins & Messina	18, 89	Laura Nyro	132	Simon & Garfunkel	141	War	2
Carpenters	115	Flash	121	London Symp. & Guests (Tommy)	5	O'Jays	80	Carly Simon	1	Dionne Warwicke	188
Vikki Carr	147	Focus	103	Don McLean	30	Gilbert O'Sullivan	57, 148	Joe Simon	150	Lawrence Welk	149
David Cassidy	130	Four Tops	63	Charlie McCoy	167	Donny Osmond	31, 163	SOUNDTRACKS:		West, Bruce and Laing	102
Chubby Checker	168	Free	123	Male	173	Little Jimmy Osmond	105	Deliverance	41	Paul Williams	174
Cheech & Chong	64	Marvin Gaye	20	Berlie Mann	182	Osmonds	104	Fiddler on the Roof	95	Edgar Winter	55
Chicago	61	J. Geils	116	Groucho Marx	164	Partridge					

**The Stylistics  
are kickin' ass  
all over the land.**



The next "Stone" Smash single

**"BREAK UP TO MAKE UP"** AV 4611

from the album "ROUND 2"

Bookings: Universal Attractions

Produced by THOM BELL

 **AVCO**

## Holzman to Use Dolby B System

PHOENIX—Elektra and Nonesuch cassettes are being Dolbyized with the January-February releases. The labels are using the Dolby B system which reduces the hiss level inherent in tape production.

Six years ago Elektra was one of the earliest users of the Dolby A system for reducing noise on master tapes, noted Keith Holzman, Elektra's vice president for production, marketing and studios, during company's just concluded sales convention.

**SUPER PROMOTIONS  
IS  
BRITE-STAR**

Complete record promotion and distribution Services.

- Masters Leased
- Nashville Sessions Arranged

Send all records for review to:  
**BRITE STAR PROMOTIONS**

728 16th Ave. S.  
Nashville, Tenn. 37203  
Call: Nashville (615) 244-4064  
tfn

## Judge Fines Duplicator

• Continued from page 3

Cotillion Music & East Memphis Music	"Seesaw"	1,750	\$437	\$1,750
	"In The Midnight Hour"	3,750	\$624.50	\$3,750
Cotillion Music & Chris-Marc Music	"The Beat Goes On"	2,000	\$500	\$2,000
Tamerlane Music	"Never My Love"	2,000	\$500	\$2,000
Press Music Co.	"Cry Like a Baby"	3,500	\$583.33	\$3,500
Essex Music & Ludlow Music	"What Kind of Fool Am I?"	3,000	\$429	\$3,000
Essex Music Intl. & Track Music	"Fire"	5,300	\$950	\$5,300
Francis, Day & Hunter, Inc., & Donna Music Ltd.	"There's a Kind of Hush"	2,000	\$500	\$2,000
Sam Fox Publishing, Helena Music and Andrew Scott, Inc.	"The Impossible Dream"	3,000	\$429	\$3,000
Jobete Music	"Love Child"	3,800	\$950	\$3,800
"I Heard It Through The Grapevine"	6,500	\$1,061.50	\$5,500	
"Reach Out & I'll Be There"	3,750	\$624.50	\$3,750	
"When You Want Me (I'll Be There)"	3,750	\$624.50	\$3,750	
"Uptight (Everything's Alright)"	3,750	\$624.50	\$3,750	
"Get Ready"	3,750	\$624.50	\$3,750	
"I Can't Help Myself"	3,000	\$500	\$3,000	
"Where Did Our Love Go?"	3,000	\$500	\$3,000	
"Shotgun"	3,000	\$500	\$3,000	
"Dancing In The Street"	3,000	\$500	\$3,000	
"Fingertips" AKA "Fingertips Part 2"	3,000	\$500	\$3,000	
"My Girl"	3,000	\$500	\$3,000	
"I'm Living In Shame"	2,250	\$1,125	\$2,250	
"For Once in My Life"	1,750	\$437	\$1,750	
"A Place in the Sun"	1,750	\$350	\$1,750	
"Distant Drums"	3,500	\$583.33	\$3,500	
"Dreams of the Everyday Housewife"	1,750	\$350	\$1,750	
"Alfie"	1,500	\$249	\$1,500	
"Mona Lisa"	3,000	\$429	\$3,000	
East Memphis Music, Redwal Publications & Time Music	"Sittin' on the Dock of the Bay"	3,500	\$583.33	\$3,500
Glaser Publications	"Gentle on My Mind"	1,750	\$350	\$1,750
Russell-Cason Music	"Honey"	3,500	\$583.33	\$3,500

The court allocated an additional \$15,600 for attorneys' fees, while \$1,000 was ordered paid to the Special Master as compensation for his services.

There is a parallel between

Judge Robson's decision against Spies and a January 1973 decision handed down in a Connecticut federal court in a case of Jondra Music and other publishers of the Fox Agency against Matty Ballaro.

The difference, however, is that in Connecticut the court was forced to apply minimum statutory damages because of lack of proof of the number of copies of copyrighted material that was duplicated. In Chicago, plaintiffs were able to establish quantities.

## MCA Drops Labels

• Continued from page 1

MCA Records, called MCA field men in for an orientation program and exposure to new product about two weeks ago. All branch managers had previously been aware of the impending label changes, Maitland said.

Decca had been strong identified with country product and featured some of the greatest names in the field—Ernest Tubb, Kitty Wells, Jack Greene. Considerable effort had gone towards broadening the image to include pop music and one of the company biggest selling albums ever—"Jesus Christ Superstar"—was on the Decca label. But, by and large, Decca was felt to be a country label.

Now, all of the artists, regardless of their music field, will be released on the MCA label and many record authorities feel this could be a boon in that records today frequently crossover pop.

The U.S. Decca label was begun in 1932 by the late Jack Kapp. He owned a record store on W. Madison St. His brother, Dave, who later formed the Kapp label, joined U.S. Decca very early in its history.

## Oldie Artists

• Continued from page 1

But Goodies Vol. 14 within a month.

Talking about streamlining old songs, Laboe referred to the treatment given numbers such as "Daddy's Home" by Jermaine Jackson and "Puppy Love" by Donny Osmond as examples of successes of this type. "We are going to use proven artists who haven't recorded in a while. We think this will work."

Politi said that "some of the equipment from the old studio has been moved to the club and this is what the initial recording will be done on. Some new equipment has also been installed at the club."

Laboe will use the new studios to tape two of his radio shows, those airing on XPRS-AM out of Rosarita Beach, Mex. and XELO-AM out of Juarez. These are oldies shows with a limited amount of contemporary product.

## Executive Turntable

• Continued from page 4

Cleveland. He also served as treasurer of Recona Inc. and Recordwagon, Inc. All branch credit managers will be reporting to him. . . . **Robert P. Cohen**, theatrical manager and promoter, has joined the staff of Roger Ailes & Associates as talent/production coordinator. His responsibilities include the management of clients under contract to the firm. . . . Also at Ailes, **Hester Sinton** has been appointed publicity director. . . . At BASF Systems, **Richard Moreland** has been appointed Western regional manager. He will be concerned with promotion, sales and product coordination. . . . **Fred Sischks** has been named manager, chemical development, for Memorex consumer products division. He originally joined the firm as a video chemist and was most recently development chemist. . . . **Michael Martin** is now technical director for the consumer products division at Memorex. He replaces **Eric Daniel**, who is retiring. Martin has been with the firm since 1964.

★ ★ ★

**George Sherlock** has been named national album promotion manager for Verve Records. He was formerly general manager of American International Records. . . . **Merle Kilgore** has been named manager of the Nashville operations of Ft. Knox Music, the publishing arm of Starday-King. He will also manage the catalogs of Starday, Lois, Bienstock, and Lieber and Stoller Music. . . . **Herbert Johnson** has been promoted to director, mechanical licensing, at SESAC, Inc. He replaces **Eddie Morgan**, who has resigned. . . . **Ken Silverman** has been named director of programming at Gridtronics, Inc., a subsidiary of TelVision Communications Corp. Prior to joining the firm Silverman served with GSF, Inc., where he held the positions director of film development and director of publicity and advertising for GSF Records. . . . **Jon Scott** has joined MCA Records as Memphis promotion man, replacing **Dick Williams**, who transfers to Detroit. Scott has formerly a radio personality on WMC-FM in Memphis. . . . At the Record Club of America, **Penn Rogers**, formerly an assistant in the music department, has been named music merchandising coordinator. Also at the Record Club, **Mary Ann DiGirolomo** has been named associate music merchandising coordinator. Previously, she was associated with NMC and Elektra Records. . . . The Association for Recorded Sound Collections (ARSC) has elected new officers. They are: **Don L. Roberts**, president, **Paul T. Jackson**, vice president, **Alan Jabbour**, vice president, **Charles Simpson**, secretary, **Frederick Williams**, treasurer, and **Ann Briegleb** and **Philip L. Miller**, members-at-large. . . . **Steve Harris** has been named director, artist development, at Columbia Records—not director of artist relations as reported last week.

★ ★ ★

**Marsa Hightower** has joined the Los Angeles publicity office of Solters, Sabinson & Roskin. She was previously an independent publicist and Billboard staffer.

**Frank Mooney** has been named Los Angeles sales branch manager for Columbia Records. He has been with the company for eleven years.

★ ★ ★

**Mario Paniaqua**, an independent record producer in Los Angeles, has joined Brown Bag Records, Los Angeles, as a&r director. . . . **D. James Guzy**, executive vice president at Memorex Corp. and **Alan F. Shugart**, vice president, development, for the firm, have resigned. . . . **Marvin Deane** is now in charge of the handling of all contemporary MOR stations at ABC/Dunhill, as well as acting as liaison to trade books and trade sheets. He was most recently national promotion director for MGM/Verve. Also at ABC, assigned to promote on all levels of radio and merchandising in Houston is **Daryl Harris**, formerly with Daily's Distributor in that city; in Memphis, **Frank Turner** has the regional responsibilities, coming from n elebrity Sounds Agency; **Sandy Thompson** has a similar position in Miami, moving over from WBUS-FM in that city where he was music director; **Kerry Knodle** will handle the Minneapolis region after working with Heilicher Brothers; **Jean Berman** will have regional responsibilities in St. Louis, also coming from the Heilicher organization; **Kenny Reuther** will handle regional affairs in San Francisco, coming from a similar position with Elektra; **Mike Alhadeff** will take over promotion responsibilities in Seattle, coming from ABC Record and Tape Sales there. All of the new men will report to **Dennis Lavinthal**, vice president, promotion and sales.

## Invictus Eyes Label Switch

LOS ANGELES—Invictus Records, currently distributed by Capitol, is reportedly dickering with ABC/Dunhill and several other companies concerning a possible change in distributorship.

ABC has recently made extensive moves to strengthen its r&b product, opening an Atlanta office

aimed at that field and hiring a number of employees to concentrate in that area.

Officials at Invictus and Capitol were unavailable for comment at press time. ABC president Jay Lasker commented that he "was negotiating with nobody and negotiating with everybody."

FEBRUARY 10, 1973, BILLBOARD

**WAR**

**WINTERLAND**

**SAN FRANCISCO**

**JANUARY 13th**

**5,500**

**SOLD OUT!**

**WAR**

When you say

BLAANTZ,

you've said it all!

FEBRUARY 16th

**GUY CHANDLER**  
**LOST HORIZON**  
**SUPER EXCITING!**  
**GUY CHANDLER**  
**LOST HORIZON**  
**REALLY MOVES!**  
**GUY CHANDLER**  
**LOST HORIZON**  
**IT'S DAZZLING!**

His new single is an exceptional debut for a truly exceptional artist.

**"I want to wish Guy Chandler every success."**

— Ross Hunter

**"...Guy Chandler is quite talented."**

— Michael Jackson, A&M Records

THEME FROM  
**LOST HORIZON**

(Burt Bacharach - Hal David)



sung by

**GUY CHANDLER**

**IS DYNAMITE!**

*On Oweman Records* OM-2016

For copies contact: OWEMAN RECORDS • Capitol Records Building • 806 16th Ave. So., Suite 218 • Nashville, Tenn. 37203 (615) 256-2370

Producer and Personal Manager: ED GILLUM • 4253 Coldwater Canyon Avenue, Studio City, California 91604 • (213) 984-3686

# THE BARNABY DOOR IS OPEN.



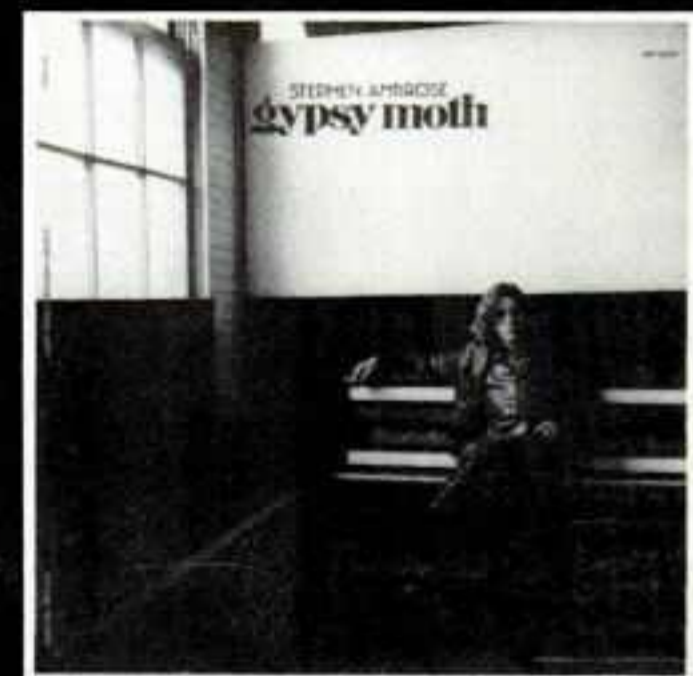
BR-15001 CLAUDINE LONGET  
LET'S SPEND THE NIGHT TOGETHER



BR-15004 MARTY COOPER  
A MINUTE OF YOUR TIME



BR-15002 THE HAGERS  
MUSIC ON THE COUNTRYSIDE



BR-15003 STEPHEN AMBROSE  
GYPSY MOTH



BR-15005 CONNY VAN DYKE



And coming soon.  
new albums by  
**Ray Stevens. Sand.  
Doyle Holly  
Layng Martine.  
Steve Norman.  
and Peter Filacio**



© 1973 MGM Records, Inc.

Copyrighted material