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 Newsweekly
TAPE/AUDIO/VIDEO PAGE 30
HOT 100 PAGE 66
TOP LP'S PAGES 68, 69

Italy Gets 1st Rack —Tape Group Is Set

By GERMANO RUSCITTO

MILAN—The launch this month of Italy's first rackjobbing operation and the fact that three leading record companies are forming a consortium to develop new tape outlets are the opening of new chapters in the Italian record industry.

The gradual decline in the number of traditional record dealers, down from around 4,000 a few years ago to little more than 1,500 now, has been only partially counterbalanced by the opening of specialist tape shops, and has been causing increasing concern within the industry.

Other headaches that have been facing manufacturers have been the general contraction of the industry, falling record sales, the severe economic recession that is still gripping the country and the way that disks seem to be having to face stiffer and stiffer competition in the marketplace from other sectors of the leisure industry.

Despite these adverse factors, the launch of the racking operation and the formation of the consortium to develop tape have been warmly welcomed by the whole industry and are expected to provide an enormous and much-needed fillip to the market.

The racking operation is Rack Italia and has been formed after nearly two years of discussions with major manufacturers. President of the organization is Roberto Galanti, previously with Phonogram, who also fills the post of joint managing director with another ex-Phonogram executive, Giorgio Braga.

The operation will concentrate primarily on opening accounts at electrical and photographic stores, supermarkets, car washes, motor accessory outlets and the larger cafes and will initially seek business in the Milan, Liguria and Romagna areas before attempting to

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Raid Ala. Tape Plant

By BILL WILLIAMS

FLORENCE, Ala.—U.S. marshals here raided and confiscated equipment and materials from Alabama Custom Tape, Inc., here last week, following a writ of seizure and temporary injunction against further operation of the firm.

This was ordered by U.S. District Judge Seybourn Lynne in Birmingham, after a suit was filed by FAME Publishing Co., Muscle Shoals, and 56 other recording and publishing companies located throughout the United States, against the local firm.

(In Nashville, Tommy Hill, manager of Million Records, said the U.S. marshals had also confiscated more than \$200,000 worth of product owned by his firm.)

The suit charges Alabama Custom Tape, Inc., with "record piracy" and "tape bootlegging." It asks a permanent injunction against the company's operation, seizure of the tape; and equipment, and \$500,000 damage.

After the judge issued the injunction and writ of seizure, Marshal Jesse Stephenson and two deputy marshals raided the plant and confiscated equipment and materials. Named as defendants in the suit are Audrey Inman, Charles C. Watkins and Charles C. Rigby. Inman is a one-time Columbia recording artist.

In handing down the order, Judge Lynne said: "It appears to

the court from the specific facts stated that the defendants are manufacturing and selling unauthorized tapes, and that these recordings are being sold in violation of the copyright rights in the plaintiff's musical works."

The bulk of the plaintiffs are publishers, and the suit is being handled by attorneys for the National Music Publishers Association. The plaintiffs charge that the company has used legitimate recordings, names of recording artists

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Kitt Forms Fund In South Africa

By PETER FELDMAN

JOHANNESBURG — Entertainer Eartha Kitt, during her South African concert tour, organized a foundation, Stage Performer's Endowment For Educational Development (SPEED), to raise money for African education.

The permanent foundation, established in conjunction with a South African chain store organization, will ask every entertainer who appears in the country to donate 2 percent of earnings towards non-white education.

Miss Kitt herself raised 4,000

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Granz Plans No-Pact Firm

By ELIOT TIEGEL

LOS ANGELES — Norman Granz is formulating a no-artist-contract record label to specialize in nostalgic jazz.

The founder of Verve has already bought back from MGM 16 Art Tatum albums (all of which were taken out of the catalog).

"If I sign an artist, I have a moral responsibility to get his records out, and under current distribution conditions, I couldn't last two minutes."

Granz points to the 100 percent return privilege, the power of racks to emphasize pop hits, plus many of the labels owning their own distribution centers. "I don't want to get into a rat race and I'm not going to try for the instant hit."

Granz does plan to record Duke Ellington and Ray Brown re-creating the Ellington-Jimmy Blanton duets. "It's a sound idea," he said. "Everything doesn't have to be Neil Young." He feels it's "essential" to have Art Tatum's piano artistry available. That was the only product MGM would sell back from the 1959 sale.

Granz reveals he has tried to buy back Verve, but MGM has held on and, in fact, is now re-packaging many of the name jazz musicians who gave it such prestige during the 1950's.

Granz plans a series with Ella Fitzgerald and the Tommy Flanagan Trio in which all the tunes

(Continued on page 70)

Tainted Image of Rack Is Blasted

By PAUL ACKERMAN

ST. LOUIS — Stating that the majority of rackjobbers do an excellent job of merchandising, Norman Wienstroer, vice president of Musical Isle of America, lashed out at manufacturers who put rackers all in one bag and fail to give recognition where it is due. As a result, the rackjobber was getting a "tainted image," he stated.

Wienstroer said the dedicated, competent rackjobbers far outnumbered the bad apples. He added that operations such as J.L. Marsh, Schwartz Brothers, ABC Record and Tape Sales including Musical Isle, and many more, were doing a standout merchandising job.

Wienstroer's blast continued: "Yet, at every NARM convention, it seems that the manufacturers blame all the industry problems on the racks. It is claimed we don't promote, we don't give enough exposure to catalog, we ask for excessive returns, and for too much ad money. Personally, I feel this attitude is an insult to those who do promote, do give spread and exposure, do keep returns in line, use legitimate advertising and pay their bills on time.

"We cannot speak for all rackjobbers, but I can tell you about our Musical Isle operation. During

May, for instance, Musical Isle put over 200 new albums on release; and our weekly average is

(Continued on page 10)

2nd Tape Firm Opens Diskery

By JOHN SIPPPEL

NORTH AUGUSTA, S. C. — Charles A. Schafer, local businessman who started making custom product for mortuaries on cartridge tape as early as 1960, and more recently has been prominent as an unlicensed tape duplicator of poppourri hit tape product, has started Cutlass Records, with offices here and in Nashville.

Schafer told Billboard that he has allied himself with Billy Carr, independent producer/writer, who heads the Nashville operation which will concern itself primarily with acquiring artists and operating the sales activity of Cutlass. Assisting Carr marketwise will be Stu Tinney, newcomer to the recording industry but described as a marketing veteran by Carr. Michael Javits, formerly with Premier Albums in

(Continued on page 70)



The 5th Annual Radio Programming Forum promises to be radio's biggest meeting of the year. This year the Forum will be held in Los Angeles at the luxurious Century Plaza Hotel on August 17-18-19. Special hotel rates have been arranged for early registrants. To register send \$135 to: Radio Programming Forum, Billboard Publications, 9000 Sunset Blvd., Los Angeles, CA 90069. (Advertisement)

Non-Compatible 'Q' Not a Deterrent: CES

By EARL PAIGE

CHICAGO—Non-compatibility in 4-channel hardware and non-standardization in television cartridge equipment did not discourage retail buyers at Consumer Electronics Show (CES), which tallied a record 22,000 opening day registration. Retail sales of 4-channel units will jump 25 to 30 percent by year end, predicted Minneapolis retailer and seminar panelist Richard Schaaik.

All the same, there was considerable grumbling about the two rival matrix and discrete disk systems and local chain store owner Sol Polk called lack of standardization in television cartridge "disgraceful." (See full coverage of CES in the Tape/Audio/Video section this issue.)

On the software front, buyers heard nearly side-by-side demonstrations of the Columbia, Electro-Voice and Sansui matrix disk and RCA, JVC and Panasonic discrete "Quadradisic."

Blank tape exhibits were more elaborate than ever as this area of software caught buyers' attention as never before. There were also scores of new accessory marketers exhibiting.

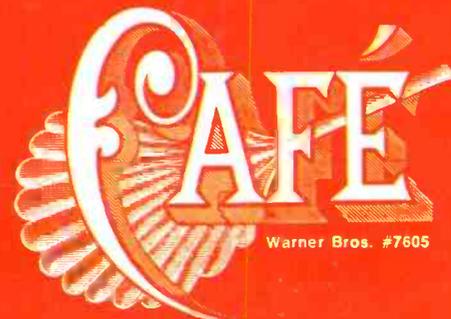
While less in number, there were several exhibitors

(Continued on page 70)

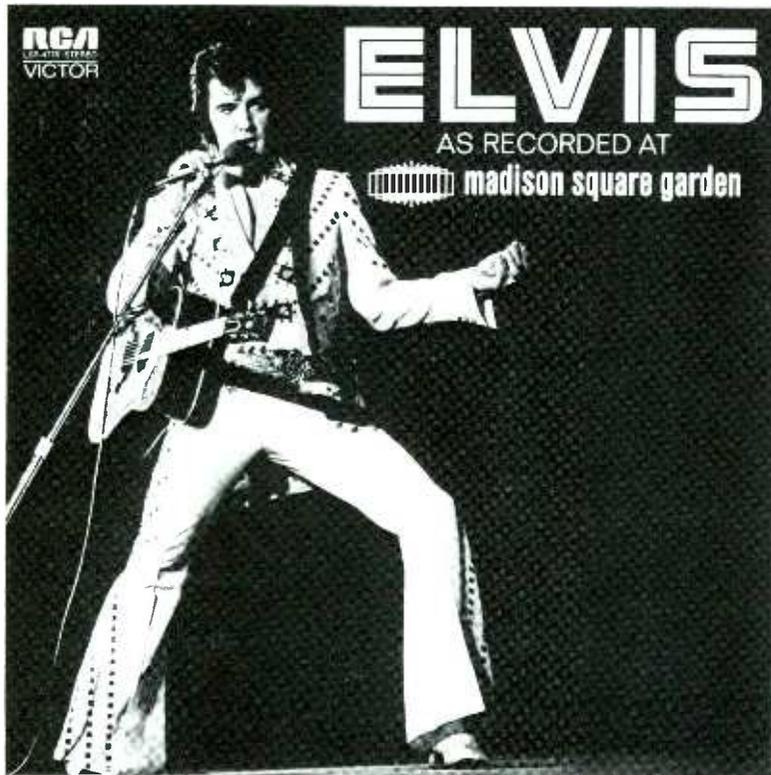
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RCA Records and Tapes

U.S. Rejects Shaab Challenge

WASHINGTON—A suit challenging the constitutionality of the copyright protection law (PL 92-140) for sound recordings against unauthorized sound duplication was dismissed by a three judge federal court panel last week.

Plaintiff Ronald Shaab of Baton Rouge, La., had claimed that sound recordings do not qualify as writings that may be constitutionally copyrighted, that the statute is vague, and that it failed to provide for a compulsory licensing of recordings in the same manner as it provides for compulsory licensing of musical compositions. Shaab's contention that this discriminates against someone like himself whose musical works are subject to compulsory licensing was rejected.

RIAA Intervenes

Defendants in the action were the U.S. Attorney General and the Librarian of Congress, the officials charged, respectively, with enforcing the criminal provisions of the Copyright Act and administering the Copyright Office. The Recording Industry Association of America was granted permission by the Court to intervene as an interested party in the defense of the new statute.

The Court held that, although

sound recordings were not anticipated when the copyright clause was framed, the clause "must be interpreted broadly to provide protection for this method of fixing creative works in original form." Recording firms that provide the equipment and originate the diverse talents of arrangers, performers and technicians satisfy the requirements of authorship found in the copyright clause, the Court held, noting that this point was even conceded by the plaintiff during the oral argument.

Promotes Arts

The Court also distinguished clearly between compulsory licensing for copyrighted musical compositions which, it said, "promote the arts by permitting numerous artistic interpretations of a single written composition," and the plaintiff's demand that such compulsory licensing likewise be extended to sound recordings.

"If Congress, in 92-140, had extended the compulsory licensing provisions to call for licensing of companies that wish to make and sell identical versions of the recorded compositions, these public benefits would not result. Consumer choices would not be broadened since identical interpretations would be supplied first by the

originator and later by the licensee. Equally important, competition and the creative aspects of the industry would be impaired since established recording firms would be discouraged from investing in new arrangements and performers, if they were compelled to license their successful interpretations.

(Continued on page 25)

NARM Retains 1,000 Anti-Pirate 'Shoppers'

BALA CYNWYD, Pa. — The National Association of Record Merchandisers (NARM) has retained close to 1,000 "shoppers" who will cover the nation's retail outlets and report on alleged bootleg record and tape product being handled at retail level.

The "shoppers" appointed by NARM's Anti-Piracy Committee as part of its new offensive against illegal duplication of prerecorded music product, is expected to give the music industry an unprecedented investigatory force throughout the country.

According to Jules Malamud, executive director of NARM, the "shoppers" will cover all types of outlets, including independent music stores, department and discount stores, truck stops, service stations, and other places where allegedly

Parley Ponders Promotion Plays

LOS ANGELES—The tactics of record promotion on radio today have become so complex, that many record promotion executives are in a quandary when it comes

to getting a new record by a new artist played on the air. Yet, both radio executives and record company officials know the life spirit of radio vitally depends on fresh excitement. Without the constant flow of new recording artists into the field, the entire music industry may become stagnant.

To discuss this problem—and other aspects of radio programming—the fifth annual Billboard Radio Programming Forum will feature a panel of five of the leading record company promotion authorities in the business. Comprising this panel will be Steve Popovich, national promotion director of Columbia Records; Har-

(Continued on page 25)

Group Formed to Protect Black Music Via Copyright

NEW YORK—A Committee to Protect American Black Music, aimed at aligning itself with the general movement to seek an extension of the 1915 Copyright Law, has been formed. It urges that a writer should receive royalties during his lifetime, plus 50 years more.

Launching the committee are Henry Allen, vice president of Atlantic Records and the company's sales manager, Rick Willard.

Allen and Willard have sent a letter to members of the Black Congressional caucus urging them to "seek a one-year extension of the Copyright Law." The law protects a song for 56 years after which it passes into public domain. Both houses of Congress in the last five years have passed a one-year extension to the law.

The letter points out that W. C. Handy's "St. Louis Blues" passed into public domain two years ago, although currently protected by the extensions. The Handy family collects an "estimated \$100,000 from the more than 100 tunes he wrote."

The letter continues: "Other great tunes that Americans have sung throughout the ages also fall into this category. They include

'Some Of These Days' by Shelton Brooks, 'Honeysuckle Rose' by the late Fats Waller and the now wheel-chaired Andy Razaf, who depends upon the royalties from the latter and other songs to pay his \$18,000 a year medical expenses, 'Basin Street Blues' by Spencer Williams, 'Running Wild,' 'Old Fashioned Love' and 'If I Could Be With You' by the late James P. Johnson, 'I'm Just Wild About Harry' . . . by Noble Sissle and Eubie Blake.

"The only satisfaction these great black Americans received was small royalty checks—small in comparison to the hundreds of thousands pocketed by singers, publishing firms and record companies who capitalized on their words and music."

Willard was in Washington over the weekend attending the Black Congressional caucus dinner and pushing the aim of the committee to congressmen. Joining the committee is singer Wilson Pickett.

Vegas Judge Affirms Order

LAS VEGAS — U.S. District Court Judge Rodger D. Foley issued an injunction prohibiting several Clark County defendants in a \$1 million dollar tape copyright infringement suit from manufacturing, selling and distributing pirated records and tapes of popular music.

Foley also denied a motion on behalf of the firms to suppress evidence and to have allegedly pirated tapes and recordings returned to them.

Last May 4th U.S. deputy marshal's action on an order of seizure granted by Foley, Billboard May 13, seized more than \$1 million worth of tapes and recordings allegedly made illegally. Over 30 persons and firms were named in the suit.

According to the complaint the defendants used electronic and mechanical devices to transfer exact renditions and performances on to phonograph records and magnetic tapes and that they advertised and sold the unlawfully duplicated records and tapes nationwide.

However, the suit said the defendants entered into a nationwide conspiracy by pirating the records and tapes without authorization and by not paying royalties required under the copyright act.

The court was asked for an accounting of damages based on triple the amount of royalties due the plaintiff as a result of the pirating.

More Late News
See Page 70

Hallmark Prepares Pop Hit Song Greeting Cards for '73

KANSAS CITY, Mo. — Hallmark Cards Inc., here will begin sale of a 24 to 30 all-occasion greeting card series, based entirely upon pop song hits, very early in 1973. Spokesmen for the world's largest card printer said the series, "Sounds of Love," would be made available to the company's over-20,000 retail outlets in the U.S.

Hallmark's first acquisition of copyrights to be featured on the greeting cards was from Irving and Almo Music. A&M recording publishing affiliates. In a negotiation with Dick Stewart of the publishing firms, Hallmark sewed up rights to lyrics by Richard Carpenter, Cat Stevens, Paul Williams, Roger Nichols and Mason Williams. Company is dealing with other publishers for lyrics to be used on the card line.

The line, which includes correlative posters at the start, will use "unusually-shaped cards, with prominent graphic display of the song title, and, perhaps, part of the lyrics on the cover. The inside left

page will probably carry the full lyrics of the song, while some part of the lyric and/or the title may be used on the inside right page." Cards will carry artwork, relative to the mood of the card, but the spotlight will be on the lyrics and title of the song. "Music and lyrics are a living scrapbook of our times," Clark Randall, corporate director of product management for Hallmark, stated.

Cards will sell "for under \$1, with a variety of cards at different prices available." Hallmark will kick off the promotion probably right after Christmas, with special point-of-purchase material to highlight the new line. Other related products contemplated for "Sounds of Love" include: books, buttons, writing papers, puzzles, calendars, scrapbooks and photo albums.

TOP COURT BID IS NEXT

WASHINGTON—The Shaab challenge to the constitutionality of the new copyright protection law will be carried on to the Supreme Court, in spite of the rejection of all of the Shaab arguments by a three-judge panel in Federal District Court (see separate story).

Washington attorney Jim Fiske, said he was entering the necessary procedural petitions last week, to keep the case alive.

Dual Mktg. Tack Builds Nashboro

NASHVILLE—Nashboro Records is capitalizing on a two-pronged system of marketing to reap bonus sales from old blues and last week picked up the master from an old album by Betty Swann from Money Records in Los Angeles to place on the Abet label. First, the label has its regular 35 distributors across the country, said vice president Freddie North. But also, through Ernie's Record Mart located here, which has a mailing list of more than 100,000 individual record buyers, the label is selling a vast amount of old blues singles and albums.

The initial impetus for record sales through Ernie's mail order business comes from a late-night radio show hosted by John R, air personality on WLAC here. The signal of the 50,000-watter booms all through the Midwest and South at night. And in many of those rural areas and small towns in the South and Midwest, record fans cannot buy old blues in their local record shops.

"Our distributors place small orders constantly on this product," North said, "but most blues fans know that Ernie's is the place to buy the records they want."

North, a recording artist on Nashboro's Mankind label as well as a Nashboro company executive, said that the deal for the Swann master was made with Ruth Dol-

phin of Money Records. She also operates record stores in the Los Angeles area. A master of a single by the Larks was also purchased for Nashboro distribution from her.

"With our mail order operation (actually Nashboro is an offshoot of the mail order business, which has been in operation for many years under president Howard Al-

lison), Betty Swann is a natural for us," North said. But one of the beauties of the mail order operation is that all of the people who receive a catalog sheet of product every two or three months "have done business with the firm before and are likely to buy again." Ernie's has been booming, he said. Most of the sales are soul, but a country division started a year ago is growing rapidly.

Kapralick's 2 Free Concerts

LOS ANGELES—David Kapralick, Sly Stone's manager, is producing two free rock festivals at parks here and in New York within two weeks. Purpose of the event, titled "Om in the Sky Festival," is to raise the mystical consciousness of the music audience, according to Kapralick.

Name acts appearing in the shows are still to be finalized. Featured in each 1 to 4 p.m. gathering will be skywriting, roving musicians, singers, dancers and parades. Festival dates are Sunday (2) at New York's Central Park and July 4 in Los Angeles at Pilgrimage Theater, Griffith Park, South Park in Watts and perhaps MacArthur Park.

BELL DRIVING CRITICS WILD

NEW YORK—Bell Records has literally launched a big drive on a new album by John Hurley, just signed to the label. In both New York and Los Angeles, a total of 40 album reviewers for newspapers and magazines are being invited to a chauffeur-driven, four-hour ride in a limousine. Anytime during a two-week period, the limousine is available for any use desired. Via 8-track cartridge, music will entertain the passengers. And the music, of course, is Hurley's new LP "John Hurley Delivers One More Hallelujah," being released this week.

WB Branch Multi-Media Shows Spark New Artists' Emergence

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Records this year has become so convinced of the usefulness of multi-media new product presentations to its branch distribution personnel that the WB merchandising department now has a full-time staffer doing nothing but assembling slides and other visuals for these presentations.

Warner is now putting together a full branch presentation for each of its nine yearly releases. Three such shows have already taken on the road to the eight WEA branch centers.

A top representative from WB's sales department and from the merchandising-advertising department team up to travel with the elaborate slide presentation. Three teams go out each time.

Current branch presentation is titled "The Phlorescent Leech & Eddie Show," featuring Mark Volman and Howard Kaylan as taped MCs. The pair, former Turtles lead singers, have recently been featured with Frank Zappa and the presentation is titled after their first solo album as a team. Also strongly featured on the show is material on the Capricorn debut album by Captain Beyond.

Helped Break Rundgren

The previous presentation featured as taped host, Todd Rundgren, whose single and album are now in the upper reaches of the Billboard charts. "On a successful

record, you can never be sure exactly how much the marketing campaign was responsible for it," said Hal Halverstadt, WB's merchandising-advertising director, who is responsible for the multi-media presentation program. "But I'm sure that our field sales, promotion and distribution personnel were aware of Todd Rundgren to a degree which is rare for any new artist."

Halverstadt explained that along with the combination of in-person and audio-visual merchandising presentations, all branch sales personnel are provided with 9x9 booklets outlining the copy and graphics for each artist campaign in the six-week release.

After use at the WEA branches, the slide presentations are sent to key overseas distributors, including Japan, Australia, England, Germany, Holland, France and South Africa. "Even in the markets that don't speak English, these audio-visual shows are still the most effective way to present the basic information about our new artists."

The presentations concentrate more on new artists than on established acts because it is the newcomers who especially need the exposure, Halverstadt explained. Each branch showing is

made into a festive occasion, either a lunch or dinner program. If the branch itself is not set up for catering facilities, the program is moved to a convenient hotel.

Road Show Routing

"We play to about 50 at each branch," Halverstadt said. "We try to get the entire staff in. Not only sales, promotion and executives, but the warehouse kids and especially the order clerks." The presentations are scheduled for two weeks prior to date of release.

Warner's highly professional slide and tape presentations are also used on a somewhat different scale for direct pitches to dealers and accounts. For example, Halverstadt has put together showings exclusively for record buyers of the big Western retail chain, White Front.

"White Front prides itself on being able to break records through its selling power," Halverstadt said. "And our presentation got them to go on three of our albums which they had previously ignored."

Also, Warner is planning an annual series of regional dealer presentations featuring the multi-media shows from now on. Actually, two such dealer presentation series were held within the past 12 months, located at impressively offbeat sites such as the Queen Mary docked at Long Beach and the new Playboy resort in New Jersey.

"But we've found if there's too much partying built into the evening it becomes less effective for taking care of business," Halverstadt said. "It's been demonstrated that the best form for these things is something along the line of the dealer presentation we held at New York's Plaza Hotel, which is certainly outstanding for food and atmosphere. We started with a cocktail hour and then moved to a nearby theater-seating room for a presentation and some live artists. Then we moved to a dining hall for dinner. That way, there wasn't too much going on at one time."

Audio Devices Suing Koven

LOS ANGELES—An error in a headline in last week's Billboard incorrectly attributed to Audio Magnetics a court suit brought by Audio Devices. Audio Devices, a division of Capitol Industries, is suing Donald Koven's Mobile Stereo in Superior Court here for an alleged \$9,497 delinquency.

AMC Drive On Budget

NEW YORK—The American Music Conference held its semi-annual meeting in Chicago and heard a report by Lee Schooler, chairman of AMC's public relations firm, on the efforts of the Public Relations Board, Inc. to restore the \$3.7 million budget for musical education in Chicago's public schools.

FRB, it was reported, has begun a campaign which includes the formation of a citizen's committee, newspapers, radio and television publicity and the appearance of Benny Goodman at a Board of Education hearing.

Playing major roles in the formation of the citizen's committee were: AMC director Kenneth Ingram, vice-president of sales, Selmer Division, Magnavox Corp., Charles Suber, publisher of Down Beat Magazine, Don Boroian of Musical Educational Service, William Young of the Chicago Musical Instrument Co. and Don Minaglia, Superintendent of Music for Chicago's public schools.

The AMC board also approved a grant to MISTEROGERS' NEIGHBORHOOD, a children's program on National Educational Television.

Musicor Sues Natl.

CHICAGO—Musicor Records has instituted suit in Circuit Court here, seeking payment of a \$5,489.76 delinquency, which it alleges is due from National Tape Dists., Inc., Milwaukee. NTDI recently filed a Chap. 11 action in federal district court here (Billboard, May 20). Richard Shelton represents the plaintiff.

Blue Thumb, Island Enter License Deal

NEW YORK — Blue Thumb Records and Island Records have entered into a licensing agreement whereby Blue Thumb, manufactured domestically through the Famous Music Corp., will be distributed in the U.K. by Island Records.

Effective immediately, the agreement calls for Island to distribute all Blue Thumb product, inclusive of the entire artist roster.

Island will launch the Blue Thumb label in Britain on July 23 under its own logo, and will mount a major promotion campaign in its support. The first releases will be "Home Is Where the Music Is" by Hugh Masakela; "Strikin' It Rich" by Dan Hicks and His Hot Licks; and "Headkeeper" by Dave Mason.

The Blue Thumb/Island agreement is Island's first U.S. catalog deal.

Alice Cooper Unit Slates a Benefit

NEW YORK — The Alice Cooper rock group, with Alice Cooper, Mike Bruce, Dennis Dunaway, Glen Buxton and Neal Smith will appear in a benefit concert at the Nazareth Speedway, Nazareth, Pa. on Sunday (25).

Proceeds will be donated to the Jerry Lewis Muscular Dystrophy Fund. Mama Lion and son will also appear.

Executive Turntable

Luba Firchuk has been promoted to the position of coordinator, promotion, for Columbia Records. A Hunter College graduate, Miss Firchuk has worked at the label for several years in the promotion area. . . . **Roy Chiovari**, formerly with Warner/Reprise as a local promotion man in the Chicago area, has been appointed Midwest regional promotion manager for the label. He will be based in Chicago. . . . **Ken Wardell** has been named promotion representative in San Francisco for RCA Records. He was previously program director and an on-the-air personality for radio station KZAP, Sacramento. . . . **Gordon Boehne** has been appointed controller of Heilicher Bros. and J.L. Marsh, Inc., divisions of Pickwick International, Inc.

★ ★ ★

Bill Lucas, director of creative services, **Harry Anger**, director of merchandising and market planning, **Eliot Horne**, manager, a&r rock music, East Coast, and **Bill O'Dell**, manager of merchandising and market planning, have exited RCA. **Bill Keane** was named director, marketing development and planning, as replacement for **Lucas and Anger**. (Exec Turntable, June 17.)

Eric Kushins has been named operations manager for Capitol Records' Eastern sales office. He was formerly a production assistant with Polydor. . . . **David Leanse** is leaving his position as national executive director of NARAS to return to private law practice, specializing in entertainment-communications mergers and acquisitions. . . . **Gary George** has been appointed to head Warner Bros. Records' West Coast publicity office. He was previously a publicist for the New York Museum of Modern Art.

. . . **Sandy Pollock**, formerly assistant to Increase Records president Ron Jacobs, is now publicist for Artie Ripp's Family Productions. . . . **George Sims** has joined Seattle West Recording as general manager of the Homegrown and Sea-West labels. . . . **Jim Sinclair** has been named national promotion director of Im'Press Records. He is a musician and producer as well as a merchandising consultant. . . . **Vince Marchiolo**, onetime road manager for Poco and formerly in national promotion for ABC/Dunhill, has been appointed to the newly created post of artist relations assistant to ABC's vice president **Marv Helfer**. . . . **David Mook** now heads the Damont Corp., a Beverly Hills publishing/artist representation firm. He was formerly a vice president with Aaron Schroeder International. **Larry Marks**, also with the Schroeder office in Los Angeles, is the firm's general professional manager.

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Ed Ochs, former Billboard rock columnist and soul editor, has been named music editor of LA, a new weekly newspaper debuting July 4 in Los Angeles. . . . **James A. Long**, a black Detroit educator who was principal of Northwestern High School in Detroit for the last two years, has been appointed to the Storer Broadcasting Co. staff as general executive and coordinator of employee training programs. . . . **Jack Pleis**, veteran arranger/producer with RCA, Los Angeles, has left that position. . . . **Jimmy Barden**, formerly with Chappell, Los Angeles, has been named director of Creative Services West for Aaron Schroeder International. He is being assisted by **Kadi Morand**. . . . **Alan Lavinger**, longtime industry executive in merchandising and advertising with such labels as UA and Cream, has joined Shelby International, makers of custom auto parts, as merchandising manager. . . . **Gloria Clark**, pre-production chief for UA, has left the label. . . . **John Ieradi** has exited DGG, where he was Western regional sales representative. Ieradi, who started in

(Continued on page 25)

BH LP Codes Comedy Cuts

LOS ANGELES—To help radio station program directors, a new comedy album by Beverly Hills Records has a coding system on all of the cuts similar to the one used in the movie industry.

Morris Diamond, president of the label, said the comedy LP "Sex Is Not Hazardous to Your Health" will feature 34 cuts. Three are rated X and intended for college radio and progressive rock FM stations. Six cuts are rated GP for "programmer's guidance suggested." The other 25 cuts are rated G, which means they're pretty much safe for everyone to play. The system, Diamond said, has met with approval of everyone he's talked with, based on test-pressing sent to key radio stations. The LP features Jackie Vernon, Tom Bosley, Marian Mercer, and Louisa Moritz. It's been shipped this week to distributors.

McPhatter Dies At Age of 41

NEW YORK — Singer Clyde McPhatter died Tuesday (13) apparently of a heart attack. He was 41. McPhatter started singing at five in his father's Durham, N.C. church and had his own gospel quartet at 13.

He joined the Dominos and sang with them for three years, leaving to form his own group, the Drifters. The group made their first records for Atlantic in 1953, and McPhatter remained with the group for a year before being drafted into the U.S. Army.

After leaving the Army he became a solo artist. His major hit was the million selling, "A Lover's Question."

WGKA Aided Push

NEW YORK—Due to a transmission error, another Atlanta Radio station was credited with the promotional success of Rich's classical music fair. The station which deserves the credit is WGKA, Atlanta. The E. Power Biggs program and interview were also on WGKA.

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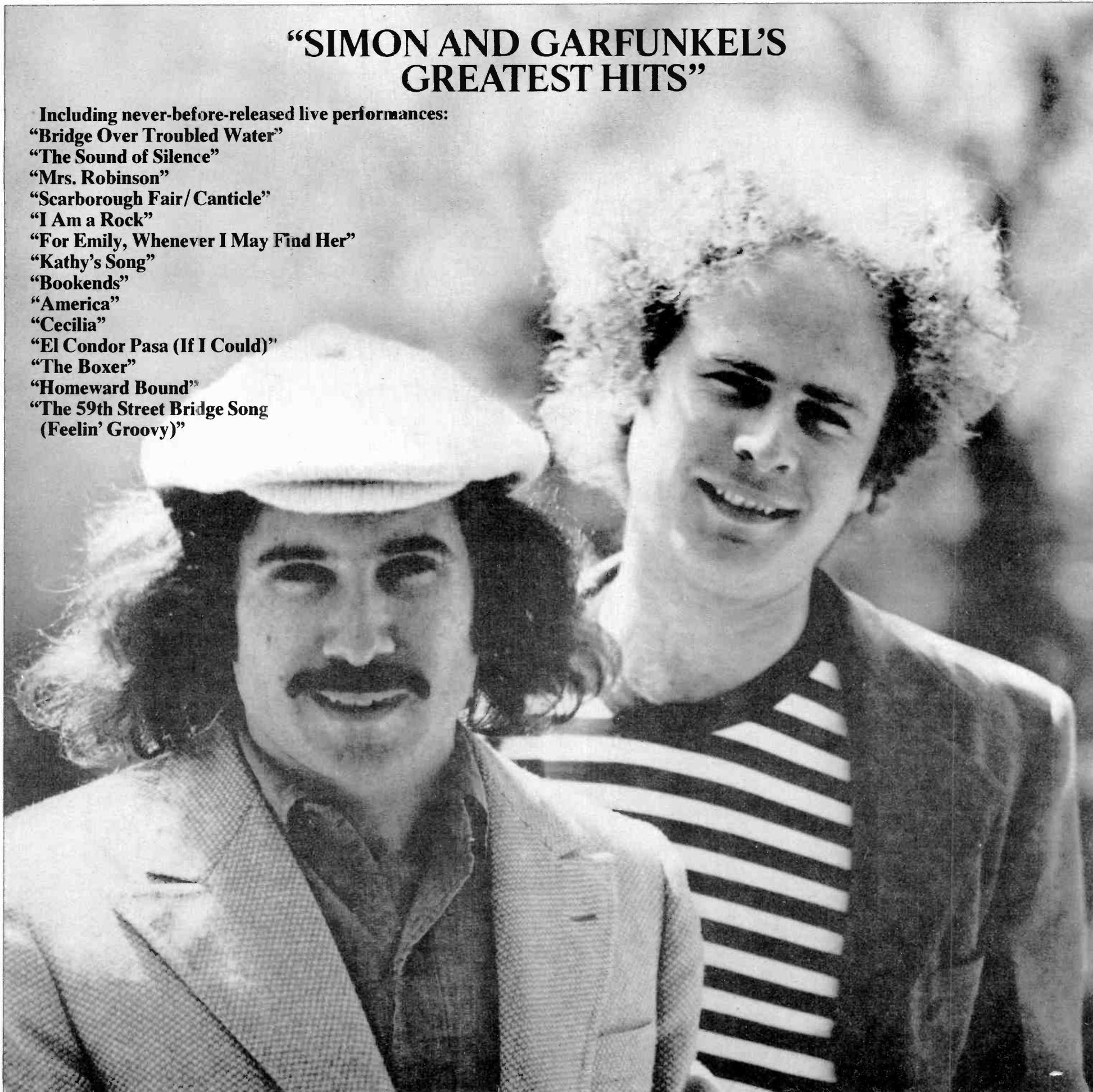
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The Grass Roots celebrated their seventh anniversary with ABC/Dunhill Records by re-signing with the label. Pictured (l. to r. top row) are Virgil Weber, Joel Larson, Reed Kailing, ABC/Dunhill President Jay Lasker and Rob Grill. Seated (l. to r.) are Warren Entner and Grass Roots producer Steve Barri.

Ben Karol Sees Mfrs. In Retailing, Detrimental

By ROBERT SOBEL

NEW YORK — Ben Karol of the King Karol retail chain has scored manufacturers who engage in retailing. "It is wrong and detrimental to the entire industry for the manufacturer to be also involved in retailing. This manufacturer obviously enjoys a tremendous advantage, price-wise. The whole concept cheapens the product in the eyes of the consumer. The consumer, realizing that there is a large price discrepancy from one retail store to another, becomes distrustful and wary. He is bewildered and doesn't buy," Karol declared.

Karol himself is a subdistributor as well as a partner, with Phil King, in the five-store operation in the metropolitan N.Y. area. A sixth will open Oct. 1 here in the National General Building. When choosing a new store he looks for the proper location where he can also oversee. "No, absentee management does not work too well. It's a fast-moving business and not to be on top of it is disastrous. New things come up hour to hour. What is relevant today is irrelevant tomorrow, and a store and its management, to be successful, must fit into the over-all concept of this kind of change."

Karol looks for a space of at least 2,000 and up to 4,000 square feet, depending on the anticipated volume and for a potential of \$500,000 volume yearly, before choosing a new site. "To pay our personnel and because of the high overhead, we must generate a minimum of \$300,000 per store. Our total personnel numbers 125, of which about 75 are clerks," he said.

The mail order business, according to Karol, accounts for about \$750,000 yearly.

Regarding the ordering of product, Karol said that each store manager does his own ordering. There is however, he said, a constant interchange of merchandise "among our different locations. We all work, of course, from one inventory in the warehouse."

Catalog Store

Karol also believes in a catalog store, "in the real sense of the word." Karol keeps a minimum of 40,000 records in each of his stores and "you can't just restrict these to the top 200. They must be the top 40,000." In this regard, Karol said he has in stock at least one record of every listing in the Schwann catalog. "It's not so much the depth but its that we must handle everything. It's the only way for the buyer to know and trust us—whether he be another dealer looking for a particular item, or the consumer."

Pilferage Problem

Pilferage remains a big problem for Karol as well as for other stores. "The only way to handle it, at least for now, is to alert our people. This helps keep it within

reasonable bounds. We never have nor ever will handle bootlegged product. Every dealer should do likewise."

Karol expects business to be strong during the latter six months, based mainly on economic indicators. He sees the future as very bright for the industry. He noted that the home entertainment field will play an important role in its growth. "People will be entertained more and more at home, making it possible for the person to see and hear better electronically. And, as more leisure time opens up for him, the consumer will seek more of these advantages. As for ourselves, we will always supply the needs, in whatever form it takes, cartridge TV, tapes, records, 4-channel, and in the educational field, and will continue to grow with them. We all must grow as a result. The horizon for the industry is unlimited."

Dr Pepper Concert Series

HEMPSTEAD, N.Y. — The Dr Pepper Co., through their advertising agency, Young & Rubicam, has signed an agreement making them exclusive sponsor of the weekly live concert series broadcast over WLIR-FM and originating from Ultra-Sonic Recording Studios. A concert by Randy Newman, Warner Bros. recording artist, on Tuesday (20) will mark the first week of the sponsorship, which has been set for a 23-week period.

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

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

Producer of the series is Mike (Eppy) Epstein, the director is Ultra-Sonic's Mike Colchamiro, and

Nectar in TV Push on LP

NEW YORK — Nectar Records has launched a television advertising campaign for "Eileen Fulton Sings With You in Mind," which was released late last year,

Danny Fortunato, Nectar president, who produces, promotes and markets the company's product, said that the Fulton LP is being supported by three TV spots in 12 markets. The commercials are airing on the CBS-TV soap opera, "As the World Turns," on which Miss Fulton stars. In addition, Nectar has placed ads in TV fan magazines. Her latest single, "I Wonder Who My Daddy Is," written by Gladys Shelley, was recently released.

The artist's first single, "Radio," concerns the oldtime radio soap operas, and Fortunato believes it is the only record of its kind.

Nectar is also into the nostalgia wave with "Bring the Boogie-Woogie Back," by Toni Mathis. The single recreates the musical background of the 40's, and is "probably the first nostalgic record created with a soul motif," by Fortunato.

Nectar, which has 21 national independent distributors, has two music publishers, Scottie Music (BMI) and Donato Music (ASCAP). The label is aiming for the MOR pop market.

CTI and Kudu Move Quarters

NEW YORK — Creed Taylor Inc. and Kudu Records have moved to One Rockefeller Plaza.

Creed Taylor said that CTI has also expanded its activities by signing a pact with Metronome of Sweden for exclusive U.S. distribution rights.

A CTI package show with Freddie Hubbard, George Benson, Grover Washington, Jr., Hubert Laws, Ester Phillips, Johnny Hammond, Stanley Turrentine, Joe Farrell, Hank Crawford, Airto and Milt Jackson will appear at the Felt Forum, N.Y. Friday (30).

the engineers who mix the concert for broadcasting are John Bradley, Steve Goetz and Jeff Kracke, all from Ultra-Sonic, who rotate duties on a weekly basis.

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

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

Authors Cited for 'Fiddler' as Champ

NEW YORK—Sheldon Harnick and Jerry Bock were the recipients of a special congratulatory resolution from the Council of the American Guild of Authors as "Fiddler on the Roof" became the longest-running production in Broadway history. On Saturday (17) the show reached 3,225 performances.

Letters To The Editor

Dear Sir:

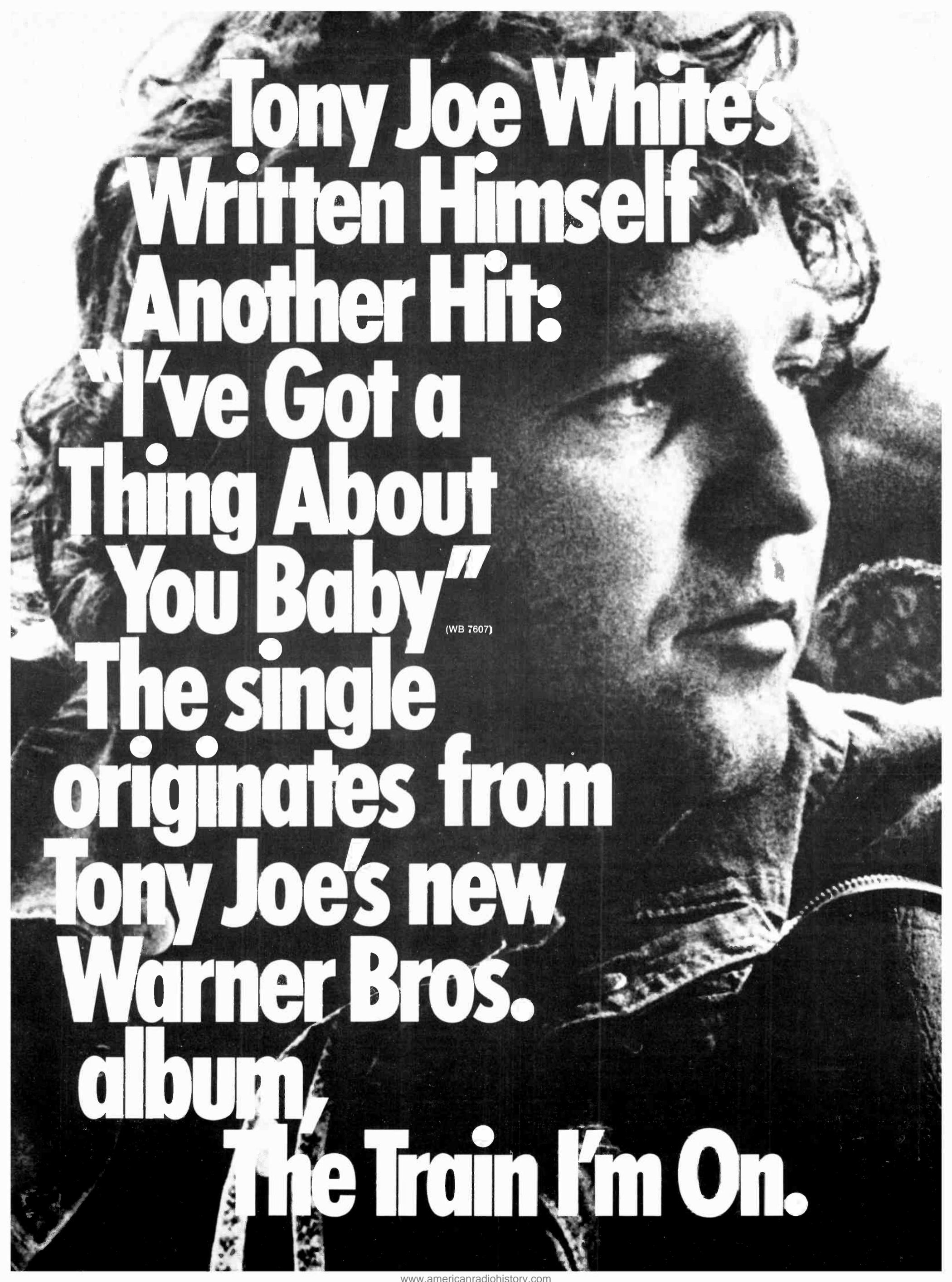
My commendations to Richie Havens, Frank Zappa and other artists speaking out against drugs. Perhaps the source of the drug problem lies with those government agencies originally intended to curb the problem.

For example, the Food and

Drug Administration is supposed to regulate drugs. But instead of protecting the consumer it has aligned itself with business interests and, as a result, the market has been flooded with drugs.

Thank you for your articles on the subject.

John Webb



**Tony Joe White's
Written Himself**

Another Hit:

**"I've Got a
Thing About
You Baby"**

(WB 7607)

**The single
originates from
Tony Joe's new
Warner Bros.
album,**

The Train I'm On.



Celebrating at a party for Polydor Records' release of the original cast album from "Don't Bother Me, I Can't Cope" are (left to right) Polydor's N.Y. promotion representative Steve Borkum, Hope Clark, cast member and Frankie Crocker of WBLS-FM.

Allied Improves Pressing And Printing Facilities

LOS ANGELES—Allied Record Co., the custom pressing firm, is currently in the midst of producing what it claims an "error proof" single. Several new manufacturing developments are claimed by Jack Wegner, the company's manufacturing head, that will virtually eliminate pressing problems the industry has had with singles.

First is an "automatic drinking machine," the first of its kind in the country, Wegner claims. It claims to eliminate any off-center hole problems that might be encountered with seven-inch product. The new machine was developed by Allied and New Jersey Labeling Machine Co. The new machine also speeds up the labeling process, Wegner says.

Wegner also cites new quality control equipment developed for Allied by Altec and Thorens, along with new offset printing facilities for labels and jackets that will provide faster service for accounts.

Another development is Allied's new design for molds and stamper mountings. Allied and the Richard-

son Co., a raw material supplier of styrene, have been working on a new compound for disks.

Wegner, who has headed the plant since 1945, points to more automation coming into the custom business which will improve quality and produce a more consistent product.

Atl. Jazz Week In Dept. Store

NEW YORK—Gimbels department store here was the scene last week of an Atlantic Jazz Week featuring Dave Brubeck, Herbie Mann, David Newman, Bobby Short, Max Roach and Gary Burton.

Each Atlantic artist appeared on each day of the week in a special gazebo erected as part of the promotion.

Atlantic is planning future artist appearances in the department store because of the success of the jazz promotion.

Studio Track

By SAM SUTHERLAND

While record company executives are often dismissed as little more than shrewd businessmen, there are enough exceptions to blunt the force of that old saw. And **Jac Holzman**, president of Elektra Records, is one of the more obvious examples of a successful executive with a solid technical and musical background.

Holzman's long list of production credits originates with his early career as an engineer. The battered Magnecord that sits in his New York office is a testament to those early days. Sitting in that office, he recently offered his views of studio technique in terms of his earlier years, his work at Elektra, and his recent return to the studio to produce **Harry Chapin**.

"I produced most of the records here for the first 10 years," Holzman recalled. "Then, whenever we moved into a new area, I would produce the first album in that field." Such an active role was commensurate for Elektra's a&r man, but he extended that role to include the training of all Elektra producers and many engineers.

How did he choose producers? "I take somebody who seems to have some musical chops," Holzman explained. "And then I expose them to everything." Which, he continued, meant experience at every phase of record production, particularly engineering.

"You're not going to let somebody fly an airplane if he doesn't know how the stick works," he stated. "One of the greatest dangers I see is the producer who has musical values, but who is intimidated by the studio. A Paul Rothchild takes the studio by the scruff of the neck.

Solid Background

"I've never met a really great producer who didn't have a solid engineering background. A producer should have an idea of how the record is going to sound after going through lacquering, then through each successive stage of production right up to the record in the store, because, at every step of the way, there is a slight degradation of the original." And the producer, Holzman stated, has to anticipate each stage and each degradation.

While Holzman insisted on that basic technical strength, he also stated, "You can have 20 different philosophies on how to run a session, and 10 of them will work."

Holzman's philosophy began forming during his early engineering experience and today he sees that philosophy in terms of a record's emotional impact.

"I've always tried to keep things simple. And I've always said, 'Less is more.' All technology is there to serve the emotional value of the record," he said. Which does not, however, imply that Holzman has resisted progress. "Any technical innovation which makes for a significant improvement, we'll use," he stated, and he pointed toward the design of **Elektra Records** in Los Angeles as evidence.

Thus, while Holzman viewed 24-track recording as technically impractical and unnecessary, he was optimistic about the future of quadrasonic simply, "because it multiplies the sound field by a factor of six. I don't want to be in the middle of a drum set, but an additional dramatic element is available through this increased field, one that can give you an enormous emotional impact." Holzman further qualified his reaction to 4-channel, noting that English bands like the Moody Blues or Pink Floyd would probably be the first to really use quadrasonic as more than just an afterthought.

The interview with **Jac Holzman** will be concluded in next week's column.

★ ★ ★

Eliot Tieg has offered a glimpse of recent developments at the **Village Recorder** in West Los

Angeles, which recently initiated a campaign to provide services for the jazz, blues and commercial field.

Spearheading the drive is **Dick LaPalm**, the new vice president and general manager, whose past work brought him into contact with jazz and blues artists. LaPalm is also interested in forming a radio spot service for clients, drawing upon his advertising and promotion copywriting background to work out spots and include them in a client's package. "An artist can come in, do his album, and when he comes in to mix the tapes, we'll have a spot all ready for him, with the copy over his music," LaPalm explained.

LaPalm, formerly with Cadet and Chess Records, is planning a cross-country promotional junket to offset the pressures of the "glut" of studios in the L. A. area. LaPalm points to the studio's owner, **Geordie Hormel**, as "devoted to the state of the art," and he includes staff engineers **Baker Bigsby** and **Tony Reale** as additional strong points for the studio, with both men planning in-house production work on albums.

★ ★ ★

At **Quadrafonic Sound Studios** in Nashville, **Jake Holmes** has been working with producer **David Briggs** on Holmes' next Columbia tracks. **Gene Eichelberger** engineered those sessions as well as for **Glen Spreen's** productions of **Ronnie Milsap** for Warner Bros. and **Days End** for Epic.

From Miami, **Sara Lane** has reported recent activity at **Criteria Recording Studios**. **April Lawton** and her new band (with **Mike Pina** and **Mitch Mitchell**) **Ramatan** have been working on a forthcoming Atlantic album.

Greg Allman was in, working on a solo album which will offer his efforts on drums, bass, 12-string guitar and piano. **Carl Richardson** handled the engineering.

Howard and **Ron Albert**, known collectively as A&A Productions, handled Criteria's 16-track remote coverage of **Alice Cooper** at the Miami Jai Alai Fronton on May 27. Next in line will be **Dr. John** in New Orleans on Saturday (24) and the **Church of Nazarene Choir** (800 voices!) and **Symphony Orchestra** from Kansas City during the Democratic National Convention in Miami Beach in July.

Both **Record Plants** have been racking up impressive sessions. At the N.Y. facility, dates have included **Don McLean** and **Patrick Sky**, both produced for United Artists by **Ed Freeman** with **Tom Flye** handling the mixing; Elektra's **Judy Collins**, with **Mark Abramson** producing and mixing; **Edgar Winter**, produced by none other than **Rick Derringer**; **Ginger Greco**, produced by **Stan Vincent** for Sonny & Cher Productions with Flye engineering; **Universal Jones**, produced by **Eugene McDaniels** for MGM, Flye engineering and mixing; and the **47th Street Coalition**, produced by **Bob Dinu** for Rodin Productions, with **Jay Messina** mixing.

Meanwhile, the L.A. Record Plant has hosted **Black Sabbath** (Malibu Productions); **Jimmy Miller's** production of **Bobby Whitlock's** next ABC/Dunhill album for Jimmy Miller Productions, Ltd.; and **Andre Lewis** and **Jack Adams** producing **Maxayn** for Capricorn, with Adams engineering.

Capricorn Records has noted recent activity, with **Eddie Offord** mixing **Wet Willie's** next offering, entitled "Red Hot Chicken," at Capricorn's studio in Macon. Original recording was done at Muscle Shoals Sound.

White Witch have completed their work, with **Johnny Sanlin** producing and engineering at the Capricorn studio, where Sandlin also edited the new **Allman Brothers'** single.

Meanwhile, Capricorn's expansion program is nearing completion. More about that move will follow.

Bell Reservice Partridge Disk

NEW YORK — The new Partridge Family single "Breaking Up is Hard to Do" is being completely reserviced to radio stations in its commercial, rather than promotional, form, following a mislabeling problem in one of the plants pressing for Bell Records.

"Approximately 1,200 disk jockey copies of another recording were shipped out with the Partridge Family 'Breaking Up is Hard to Do' label on them," explained **Irv Beigel**, Bell's executive vice president. "The mistake was made at the factory. In order to be sure that there is absolutely no possibility of error at the radio stations, we are shipping out regular label copies."

Gorshin to Guest At B'rith Fete

NEW YORK — Actor-impresionist **Frank Gorshin** will be guest entertainer at this year's annual awards dinner sponsored by the Music and Performing Arts Lodge of B'nai B'rith on Saturday (24), at the New York Hilton Hotel.

Morris Opens Miami Office

NEW YORK—Edwin H. Morris Music Co. will open offices in Miami.

Buddy Morris, president, said that **Jack Lee**, who is returning to Morris after having joined **United Artists Music** four years ago, will direct the company's publishing activities in Florida.

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HBP Blanket TV Music Deal

LOS ANGELES — Hanna-Barbera Productions here has signed Soundtrack Music, a music service firm, to produce music for 140 half-hour television shows for the 1972-73 network TV season. The assignment includes scoring seven series.

Hoyt Curtin, president of Soundtrack, said the music would all be original; the majority of the programs will be animated cartoons. Soundtrack has worked with Hanna-Barbera on other projects over the years and Curtin musical association with animated characters goes back to "Mr. Magoo" and "Huckleberry Hound."

MAXIE WAXIE EARNINGS UP

NEW YORK—Maxie Waxie Quality Music Co., on a sales increase of 70 percent, reports earnings were up 150 percent for the nine-month period ended April 30, 1972, from the same period in 1971, reported president Max Silverman.

Net profits rose from \$40,231 in 1971 to \$101,035 during the same period in 1972. Sales were \$1,705,933 in 1972 as compared with \$1,049,731 in 1971.

With the opening of its 12th retail outlet, in the Rockville Mall, Md., the company has also completed the expansion of its office and warehouse space.

Counterfeiter Convicted In Memphis

NEW YORK — A man accused of selling counterfeit tapes in interstate commerce and through the mails was convicted after a jury trial of mail fraud and interstate transportation of counterfeit labels, a violation of Section 2318 of the U.S. Code.

The defendant known as Robert Richard Shultz, it was alleged, also did business as Robert Richards and Robert Craig. The trial was held in U. S. District Court in Memphis, Tenn., before Judge Robert McRae. Clen Reid, assistant U. S. attorney for the Western District of Tenn., was prosecutor.

Shultz could be sentenced to a fine of up to \$1,000 and/or a jail term of up to five years for mail fraud; and a fine of up to \$1,000 and/or up to one year in jail on the conviction for interstate transportation of counterfeit labels.

The judge set no immediate date for sentencing.

Brosious Forms Audiotechniques

NEW YORK—Audiotechniques, Inc. has been formed in Stamford, Conn.

Hamilton H. Brosious, president of the new firm and formerly vice-president and general manager of Souly Recording Instruments Co., Bridgeport, Conn., said that Audiotechniques will be a sister company to Videotechniques, Inc., a CCTV systems company located at the same address.

With distribution franchises secured for the entire line of MCI multi-channel tape recorders, Dolby noise reduction systems, standard Tape Laboratory test tapes, Taber bulk tape degaussers, Videotechniques CCTV products, Eventide Clockworks digital delay lines and Levell transistorized portable test equipment, Audiotechniques will service and sell to recording studios, broadcast stations and educational institutions throughout the Northwest.

Clayton-Thomas Album & Tour

LOS ANGELES—David Clayton-Thomas, former Blood, Sweat & Tears lead singer whose first Columbia soloist album also featured complex big band rock-jazz charts, goes into the studio this week to cut a new album with simply a four-man rhythm section.

After finishing the yet-untitled album, Clayton-Thomas will begin his first solo concert tour in mid-August. Dates are yet to be announced by the singer's manager, Larry Goldblatt, who left B.S.&T to go with Clayton-Thomas.

Mook Sets Up Damont Corp.

LOS ANGELES—The Damont Corp. has been formed by David Mook to manage artists, handle their publishing and pair acts with producers for record labels.

Under the corporate banner are American Dream Music, Common Good Music, Hippodrome Management and Sierra Record Productions.

Mook's first clients include Geronimo Black, a Uni act, for whom he is handling publishing; writer performers Evie Sands and Michael McGinnis, for whom he is handling record production and publishing, and Andrea Robinson, whom he manages and handles publishing. She records for ABC/Dunhill.

The company also represents Jeff Kruger's Ember-Sparta operation in London, handling their publishing. Mook will handle publishing and product merchandising for Sid and Marty Krofft Productions.

New Label Formed

LOS ANGELES—Outstanding Records is a new label founded by Earl Beecher in Huntington Beach. First releases are "Chinese Samba" by the P.T.S. and "Blue" by Judy, 17-year-old writer-artist.

Market Quotations

As of closing, Thursday, June 15, 1972

NAME	1972 High	1972 Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	8	114	20	18 5/8	19 5/8	+ 7/8
A&E Plastik Pak Co.	127 1/2	33 3/8	210	6 1/2	57 1/2	6 1/4	+ 1/8
American Auto Vending	15 3/4	6 7/8	87	12 3/4	11 3/8	12 3/4	+ 1 1/4
ABC	76 1/4	25	949	75 3/4	67 3/8	74 3/4	+ 6 3/4
Ampex	257 1/2	7	904	7 3/4	7 1/4	7 3/8	- 1/8
Automatic Radio	14 1/4	5	167	8	7 3/8	7 5/8	+ 3/8
ARA	178	117	272	167	160	165 1/4	+ 2 1/2
Avco Corp.	20 7/8	12 1/2	551	15 1/4	14 1/4	15	+ 3/8
Avnet	15 5/8	8 1/4	383	13 1/8	12 3/8	12 3/8	- 3/8
Bell & Howell	70 1/4	32 1/2	259	67 1/2	65 1/2	67 3/8	+ 1
Capitol Ind.	21 7/8	6 1/4	59	7 1/2	6 3/4	7 1/2	+ 3/4
Certron	8 3/8	2 1/8	166	3 7/8	3 1/2	3 7/8	+ 1/2
CBS	57 7/8	30 1/8	911	53 3/8	51	51 3/4	- 1/8
Columbia Pictures	17 3/8	6 3/8	410	12 3/8	11 3/4	11 3/4	- 1/8
Craig Corp.	9	2 5/8	91	4 3/4	4 3/8	4 1/2	Unch.
Creative Management	17 3/4	7 3/8	83	14 1/2	13 3/8	13 3/4	- 3/4
Disney, Walt	196	77	813	186 1/4	178	186	+ 2 1/4
EMI	6	3	140	4 3/4	4 3/8	4 1/2	Unch.
General Electric	70 1/4	52 7/8	1715	67 1/8	65 1/4	66 5/8	Unch.
Gulf + Western	44 3/4	19	1341	40 3/8	38 3/8	39 7/8	- 3/8
Hammond Corp.	13 7/8	8 1/2	178	10 1/8	9 1/2	9 1/2	- 1/4
Handleman	47	27 1/2	313	29 1/4	27 1/8	27 1/8	- 2 3/8
Harvey Group	8 7/8	3 1/8	52	5 1/4	4 7/8	5	- 1/4
Instruments Systems Corp.	12	4 5/8	317	5 1/4	4 7/8	4 7/8	- 3/8
ITT	67 3/4	45 7/8	3232	67 7/8	55	56 1/8	- 1 3/4
Interstate United	13 1/2	6	487	8 1/2	7 3/4	8 1/4	+ 1/2
Macke	16 1/2	8 3/8	142	15 3/8	15	15	- 1/4
Matsushita Electric Ind.	28 5/8	16 1/4	1489	27 3/8	26	26 3/4	+ 1/4
Mattel Inc.	52 1/4	18 5/8	744	25	24 3/8	24 3/8	Unch.
MCA	35 3/4	17 3/4	81	29	28 1/2	28 3/4	Unch.
Memorex	79 1/2	19 1/4	832	30 3/4	28 3/8	28 5/8	- 5/8
MGM	26 7/8	15 1/2	274	18 1/2	16 3/4	18 1/4	+ 3/8
Metromedia	39	17 3/4	122	37 1/8	36 1/8	36 1/2	- 3/8
3M	158 1/2	95 1/8	409	154 1/4	147 1/4	154	+ 4
Motorola	117 3/4	51 1/2	471	117 3/4	108	116 3/8	+ 6 7/8
No. American Philips	39 3/4	21 7/8	77	36 1/4	34 3/8	34 3/8	- 1 3/8
Pickwick International	51 1/2	32	192	49 3/4	48 1/4	48 1/4	- 1 3/4
Playboy Enterprises	25 1/8	16 3/4	155	21 1/2	20 1/2	21	+ 3/8
RCA	45	26	1794	38 3/8	34 7/8	37 3/8	+ 2 3/8
Servmat	40 1/4	25 1/2	329	33 7/8	31 1/2	33 1/2	+ 2
Sony Corp.	44 1/4	14 1/4	2614	41	36 5/8	40 1/2	+ 2 5/8
Superscope	32 5/8	9 1/8	135	15 1/2	13 7/8	14 1/8	- 1 3/8
Tandy Corp.	49	30 3/8	1521	38 1/2	36 1/2	37	- 3/4
Telex	22 3/8	7 3/4	1079	10 1/8	9 1/4	9 1/2	- 1/2
Tenna Corp.	11 1/2	4 1/4	151	8 3/4	8 1/8	8 3/8	- 3/8
Transamerica	23 1/2	14 3/8	1500	19 3/4	19 1/8	19 1/8	- 1/8
Triangle	22 3/4	14 3/8	55	16 3/8	16	16 1/8	- 1/4
20th Century-Fox	17	7 5/8	826	10 7/8	10 1/4	10 1/2	- 3/8
Vendo	19	9 7/8	295	19	17 1/4	19	+ 1 1/2
Viewlex	127 1/2	5 5/8	172	8 3/4	7 7/8	7 7/8	- 1 1/4
Warner Communications	48 3/4	25 7/8	1656	48 3/4	45 5/8	48 3/8	+ 1 3/4
Wurlitzer	20 1/4	10 1/8	62	16	14 7/8	15 3/4	+ 3/4
Zenith	54 7/8	36 3/8	963	45 7/8	44 3/4	45 1/4	+ 1/4

As of closing, Thursday, June 15, 1972

OVER THE COUNTER*	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	6 3/4	6	6	Magnetic Tape Eng.	7 7/8	7 1/4	7 3/8
Audio Phonics	4	4	4	M. Josephson Assoc.	15 3/4	15 1/4	15 3/4
Bally Mfg. Corp.	52 3/4	51	52 1/8	Mills Music	11 1/2	11 1/8	11 1/8
Cartridge TV	35 1/8	31 1/4	31 1/4	NMC	10 3/8	10	10 1/4
Data Packaging	8 1/4	7 5/8	7 5/8	Perception Ventures	3	2 3/4	3
GRT Corp.	3 3/8	3 3/8	3 3/8	Recoton	4 3/4	3 3/4	4 3/4
Gates Learjet	15 1/2	15 1/8	15 1/8	Schwartz Bros.	10 3/4	10 3/4	10 3/4
Goody, Sam	7 3/4	7 1/2	7 5/8	Telecor Inc.	32 1/4	30 3/4	32 1/4
Integrity Inter.	7 1/4	6 1/8	6 1/8	Teletronics Int.	14 3/4	13 1/4	14 3/4
Koss Electronics	10 1/2	9 7/8	9 7/8	United Record & Tape	3 1/4	2 1/2	3 1/4

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

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

Introducing the quad diamond

Duotone's new Quad Diamond is sure to take its share of the growing four-channel market. A pioneer in the diamond stylus field, Duotone has perfected a double polishing process that assures quad equipment owners the finest precision tip contour and ultra high polish.

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Exclusivity, LP Cuts & the Future

Continued from page 1

about 50 LP's. We try to stock just about every album that has a chance to sell; in some cases we may only stock five or 10 of a number, but we do try to give full representation to all our manufacturers. They are satisfied with our return privilege, and we do discount our bills.

"We may not operate as the stereotype rackjobber... those that use a limited number of items and categories. We use the charts as a reference but not as a restraint as to what we can merchandise. Many rackjobbers use the automatic shipment system to their accounts on new releases and refills. Every account serviced by

Redding on Motown

LOS ANGELES—Noel Redding, former Jimi Hendrix bassist, has recovered from his fall at Frank Zappa's home and is completing a Motown album with his new trio, Road. The trio includes session drummer Leslie Sampson and former Rare Earth lead guitarist Rod Richard. Album is being produced by Tom Wilson.

our Musical Isle is called on personally by a professional sales representative, and orders are written based on special needs of the account. Our representatives are not just inventory clerks or robots programmed by computers. Six of our sales representatives have been branch managers for major record labels. We communicate with our suppliers at all times... they can take our inventory, check the movement of their product and attend our sales meetings. We cooperate with them in their specific promotion programs.

"I am sure there are many rackjobbers who perform all the functions expected of them by their suppliers. Many people seem to forget that racks were created out of need when the retailers failed to give manufacturers the needed exposure for their product. The so-called 'retail explosion' is not evident in our market and it is like blowing in the wind to expect that it will ever develop as predicted.

Matter of Concern

"What is happening is that there are several chains expanding, and they are simply merchandised by automation with few exceptions where they have management personnel who can effectively side-step the central controls. The con-

cessions these chains are getting from manufacturers is a matter of concern to retailers as well as rackjobbers and I don't see any blue sky with them from the manufacturers' viewpoint.

End Result

"The end result of this tainted image that has been given to racks by some manufacturers, is that racks are being squeezed by their suppliers, either through shorter discounts, or by manufacturers selling direct to retailers at more attractive prices than previously.

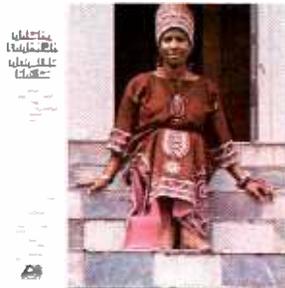
"Despite this squeeze we have been able to retain most of our customers because we give them faster service and can give them all labels. Those manufacturers who have opened sales offices in our market still look to us for the bulk of their sales because of the effective coverage we give them.

"I think it is time that some recognition be given to those merchandisers who perform all the services that dictate their being. My opinion is that the efficient racks will continue to grow despite the direct selling by manufacturers. They just cannot offer the complete service that is available to the retailer through the good rackjobber."

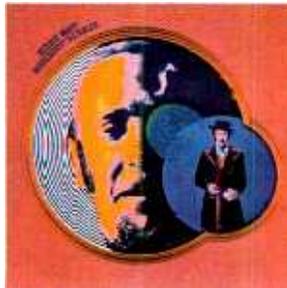
New Releases from Atlantic



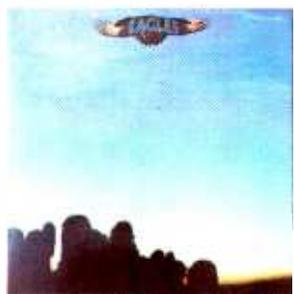
Exile on Main Street
The Rolling Stones
COC-2-2900
(Rolling Stones Records)



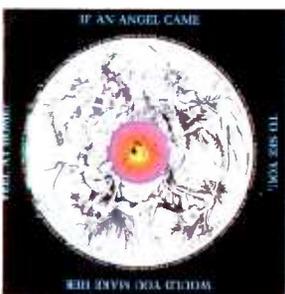
Amazing Grace
Aretha Franklin
SD 2-906



Mississippi Gambler
Herbie Mann
SD 1610



Eagles
Asylum SD-5054



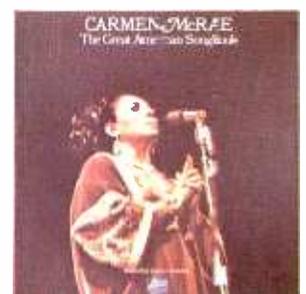
If An Angel Came to See You, Would You Make Her Feel At Home?
Black Oak Arkansas
SD 7008



Jackie
Jackie De Shannon
SD 7231



Dan Cassidy
LD 10002
(Little David Records)



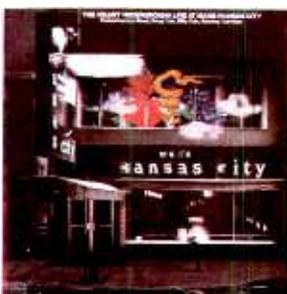
The Great American Songbook
Carmen McRae
SD 2-904



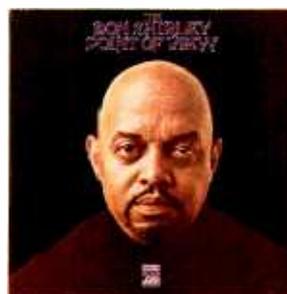
Rollin' Man
B. Lance
SD 7218



Birth
Keith Jarrett
with Charlie Haden,
Paul Motian and
Dewey Redman
SD 1612



The Velvet Underground
Live at Max's Kansas City
Featuring Lou Reed,
Doug Yule, Billy Yule,
Sterling Morrison
SD 9500



The Don Shirley
Point of View
SD 1605



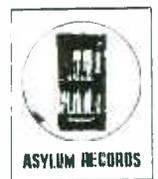
Now
Myrna Summers and the
Interdenominational
Singers
SD 060



Keyboard Tales
Michael Perlitch
SD 7230

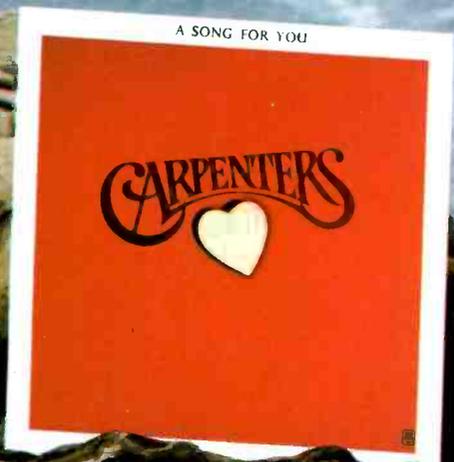


Black Man's Lament
Alex Bradford
SD 061



It all started here...and it's not stopping.

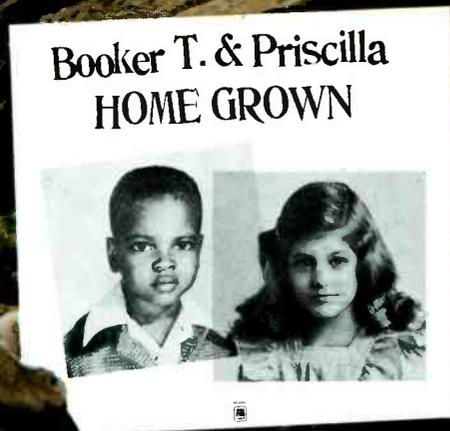
A choice word or two about



Carpenters
A Song For You (SP 3511)
Terrific.



Peter Frampton
Wind of Change (SP 4348)
Stellar.



Booker T. & Priscilla
Homegrown (SP 4351)
Honest.



Michael D'Abo
Down At Rachel's Place (SP 4346)
Excitingly comfortable.

A&M's Summer releases.



Sergio Mendes & Brasil '77
Primal Roots (SP 4353)

Earthy.
Enchanting.

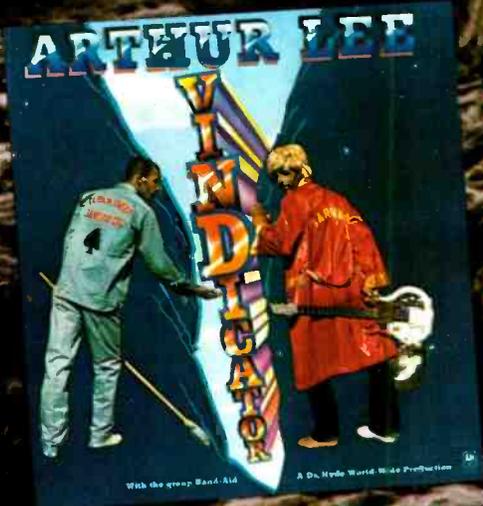
Earth Quake
Why Don't You
Try Me? (SP 4337)

Erupting.



England Dan
and John Ford Coley
Fables (SP 4350)

Good, no fable.



Arthur Lee
Vindicator (SP 4356)

Organic, but nasty.



"The Bunch" - Sandy Denny
Rock On (SP 4354)

Rock. Roll.

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Talent

Carroll's 'Alice' Gets Filmusical Treatment

LONDON—Lewis Carroll's immortal classic "Alice in Wonderland" is getting a brand new musical film treatment by Oscar-winning composer John Barry, and will present at least two innovations to filmgoers, according to Barry and executive producer Joseph Shafel.

To be released for Christmas under "Alice's Adventures in Wonderland," the feature will contain ballad music, ballads, musical fragments, bridges and some dialog to music. "This is something new in movie music," Barry said. "In all, there will be 21 principal musical items."

Shafel, a former violin prodigy who played in concerts with major symphony orchestras, will try something new—selling the soundtrack album in every theater where "Alice" is to be played, globally. To this extent, he has formed his own music company. No major label has been announced for distribution.

Barry, who is doing an album of his own past film music for Polydor, arranged, conducted and orchestrated the music for the movie, claiming "this could be the first time all this has been done by one man for one movie." He recorded the entire score in 16 tracks at CTS Studios here, using a 50-piece orchestra. "It's the first musical I've ever done, complete with full score."

Lyrics are by Don Black, who

with Barry, won an Oscar for "Born Free," and also teamed with him on several other films. Black, the chief executive of Nems Enterprises Ltd. talent agency, is also Matt Monro's manager.

Barry will also do an Albert Hall concert in October with Miklos Rosza and the Royal Philharmonic Orchestra. He has won Oscars and Grammys, the latter for his "Midnight Cowboy" score, and another Oscar for "Lion in Winter."

The musical "Alice" started as a television special idea by writer-director Will Sterling, who then got together with Shafel. They brought in Barry via agent Dennis Selinger of CMA, and expanded the version into the full length feature, shooting at Shepperton Studios outside London.

Three of Barry's ballads are sung by 15-year-old Fiona Fullerton, who plays the lead. Other stars in the film who sing include Peter Sellers and Michael Crawford.

Signings

Miriam Makeba has signed for management with Armstead Visual Productions in New York. Tours in Africa, Europe and Scandinavia have been booked through the remainder of this year, and a U.S. and Caribbean tour is scheduled for 1973. . . . **Hansel Enrique**, Cuban-born composer, has signed with Peer International Corp.'s Latin division. The artist's first composition for the company, "Hoy Voy a Hacer me Equipaje" ("Today I'm Going to Prepare My Luggage"), has been recorded by **Kristian**, an artist on Peer Production Inc.'s Discos Monica label. . . . **Mickey Stevenson** has signed to produce for GSF Records. His initial production projects involve two new acts, **Jessie Smith**, and a group called the **Classic Example**. Debut singles for both acts are due in August and LP's will follow in the fall. . . . **Robin & Jo**, a husband and wife singing team produced by **Jeff Barry**, have signed with A&M. Their first re-

(Continued on page 18)

From The Music Capitals of the World

DOMESTIC

NEW YORK

Brother Theodore, a campus favorite in the 50's, is back in New York. The "genius of the sinister" performs every Saturday at midnight at the Orpheum Theatre on the Lower East Side. . . . **George Carlin**, Little David comedian, is at the Bitter End through Monday (19). **Dan Cassidy**, on the same label, is appearing with Carlin. . . . **Peter Duchin** opens the 75th season of the Steel Pier in Atlantic City, July 1-7. On the bill with the Peter Duchin Orchestra are the **Four Seasons**. . . . **Barbara Friedman**, advertised as "a visual goddess phenomenon" who interprets rock through movements, is at Kenny's Castaways in Yorkville.

Brownsville Station, whose new album is "Night on the Town," on Big Tree, distributed by Bell, is touring the U.S. and Canada. Stops include East Kent Area, Ridgeway, Ontario, Canada, Wednesday (21); Ogle County Fair Grounds, Oregon, Ill., Sunday (25); Rockville, Ind., Monday (26); Wheeling, Ill., Tuesday (27); Villa Park, Ill., Wednesday (28); and Hoffman Estates, Ill., Thursday (29). . . . **Eric Von Schmidt's** first Poppy LP, "2nd Right, 3rd Row," features some unique background sound—a ping pong game between cartoonist **Jules Feiffer** and **Gerald Weales**, a friend of Von Schmidt. **Paul Butterfield** guest-stars on the album, the jacket of which depicts Von Schmidt as a "trapped and wrathful" young man in his army platoon group portrait.

A Father's Day concert will be held at Canaan Baptist Church in Harlem on Sunday (18), featuring **Labelle**, with **Buff** and special guest artist **Nikki Giovanni**. Admission is free. . . . Rock shows are now being presented at the Aragon in Chicago on a regular basis. An all-Columbia show opens the Aragon on Friday (23). Topping the bill is **It's a Beautiful Day**, and **Blue Oyster Cult** and **Spirit** will perform. WGLD Radio will cover the opening with live reports throughout the evening. On July 21, the **Doors** and **Dr. John** the **Night Tripper** will play the Aragon. . . . Rock guitarist **Roy Buchanan** makes his first New York appearance on Wednesday (21) at Carnegie Hall, backed by his own group, the **Snakestretchers**. In conjunction with the concert, WNET Channel 13, New York, will rebroadcast the 90-minute special, "Introducing . . . Roy Buchanan," on Saturday night (17).

The Staten Island Ferry will sail to the sounds of jazz on July 4 on a two-hour ride up the Hudson and past the Statue of Liberty. Two New Orleans bands will be featured—**Kid Thomas and the Preservation Hall Jazz Band** and **Papa Albert French and the Original Tuxedo Jazz Band**. . . . **Cheech and Chong**, Ode comedians, at My Father's Place nightclub in Roslyn, L.I., July 13-16 and at Asbury Park, N.J., later in the month. . . . English rock group **Heads, Hands & Feet** make their sole New York appearance of the year July 28-29 at the Schaefer Music Festival in Central Park. . . . The **Strawbs**, British rock act, will do their only New York gigs of the season on July 1 at the Capitol Theater in Port Chester and July 7 at the Central Park concert series. The band has never before performed in the U.S. . . . **Jerry La Croix & White Trash** play the Loew's Theater, Jersey City, on Tuesday (27) and the Sunshine Inn, Asbury Park, July 2. . . . **Bill Withers** at the Bitter End, July 5-10 and Central Park July 14. . . . Jazz singer **Lee Wiley** at Carnegie Hall, July 5, for the Newport Jazz Festival. Her accompanists are **Bobby Hackett**, **Teddy Wilson**, **George Duvivier**, **Don Lamond**

and **Bucky Pizzarelli**. . . . **Joseph Neal**, following his performance in "Applause," has joined the cast of "Jacques Brel Is Alive and Well and Living in Paris," which is playing at the Village Gate. Neal replaces **Jack Blackton**, who is now starring in the new off-Broadway hit "Hark!" . . . The **Brownie's Revenge**, "a 29 piece jazzrock odyssey," is at Lincoln Center's Damarosch Mall on Sunday (18).

DAN BOTTSTEIN

LOS ANGELES

Leon Russell double bills with **Three Dog Night** at Pittsburgh's Three Rivers Stadium and the Dogs started their summer stadium tour June 16, at Akron Rubber Bowl with the **James Gang**, to be taped on the "Monitor" NBC network radio feature. . . . **Tom Jones** vacationing between summer U.S. dates on yacht rented from **John Wayne**. . . . **Taj Mahal** headlining three California benefits for the United Farm Workers. . . . **Cher** got her gold record for "Gypsies, Tramps & Thieves" in a surprise birthday party at Villa Capri. . . . **Clara Ward & the Ward Singers** recording a UA album live at Clara's mother's new L.A. church. "The Miracle Temple of All Faiths." . . . **Grass Roots** baseball team has their new uniforms and is ready to take on all comers.

Orlando Lopez, conga drum virtuoso in **Willie Bobo's** band, has his own "Mazacote" album on Discos Latin. Single is "Give Me Love." . . . **Judy Russell, Doris Day's** secretary, wed to champion motorcross racer **Peter Lamppu**.

Lou Rawls, Sammy Davis Jr., Ray Charles, Aretha Franklin and **James Brown** being interviewed for a new book about black vocalists. . . . **Renny Roker**, Creem national sales manager, just finished featured role in MGM film "Melinda." . . . Purple Records is repackaging the 1970 "Gemini Suite" by **Jon Lord of Deep Purple** to take advantage of the current interest rock groups performing with symphony orchestras. . . . **Paul Williams** did four London TV shows. . . . **Leonard Rosenman's New Muse Ensemble** to perform his score for **Jacques Cousteau's** next TV special. . . . "Crossings" is **Herbie Hancock's** first single in several years. . . . **B. B. King** makes his first worldwidetour in September. . . . **Cowsills** at the Pasadena Ice House. . . . **Billy Joel** and **Jose Feliciano** open the Central Park music festival this summer. . . . **Mama Lion** at Para-

(Continued on page 16)

Talent In Action

SEATRIN PARRISH & GURVITZ

Bitter End, New York

It could have been a rough night. Bereavement forced Lloyd Baskin, one of the band's lead vocalists and a mainstay on keyboards, to abandon the weekend's performances, leaving Seatrain, Capitol Records group, to fend for itself. So Andy Kulberg (flute, bass) and Richard Greene (elec. violin) brought in Al Kooper to flesh things out. Larry Atamanuik handled his drum kit, and newcomer Peter Walsh (elec. guitar, vocals) handled lead vocals.

Traces of the original Blues Project surfaced against the now distinct style of Seatrain, and the resulting music was solid, exciting and very satisfying. Peter Rowan, who has left the band to embark on a solo career, is admirably succeeded by Walsh, whose full, ebullient vocals may well be better suited to Baskin's style than Rowan's often hard-edged voice.

Kulberg was vibrant, if briefly shrill, on "Flute Thing," extended here to provide himself, Greene and Kooper with solos. And Kooper's gifts were displayed at their best, tempered by genuine humor and nicely offset by Greene's incendiary bluegrass violin.

Opening the evening was Parrish and Gurvitz, a new act whose first Decca album was produced by George Martin. That album offered tight electric music with meticulous vocals. Surprisingly, their Bitter End appearance found their vocals the weakest point of an otherwise strong performance. Pitch problems occasionally blunted a very tight, efficient presentation of nicely energized originals, with the duo's guitar work beautifully supported by their back-up band, which included Mike Kelli's precise drumming.

SAM SUTHERLAND

ELVIS PRESLEY

Madison Square Garden, N.Y.

Willie Mays has returned to New York where we always knew he belonged, and now Elvis has come home, no matter how briefly. In our confident ethnocentricity, we have invariably assumed that America's superstars were essentially New Yorkers; if they were not actually in the Big City, they were just temporarily out of town on business.

Credit Al Aronowitz of the New York Post with the best description of Elvis' first New York City concert. That rock critic compared him to Muhammed Ali before he

fell before Joe Frazier. Our time needs unselfconscious heroes. We need someone whose talent is so large that it is undiminished when he strides onstage in a white leather jumpsuit and sequined cape. It's nice not to have to worry about what "role" a cultural figurehead thinks he's playing, and who does he think he is anyway, the outrageous egotist.

Elvis at the Garden was a stone gas. Nostalgia was but a small part of the celebration. Elvis' voice, always better than the critics had admitted, has become even richer and more resonant than before, and all the Southern jukeboxes pounding with white country blues in backcountry bars were evoked by the singer and his songs.

Presley filtered sentimental ballads, raunchy rock 'n' roll and contemporary melodies through his original sensibility and made them his own. Newer material included "Proud Mary," "I've Never Been to Heaven" and "Polk Salad Annie." Naturally, the ultimate audience explosions were reserved for "Heartbreak Hotel," "Don't Be Cruel," "Love Me Tender," "Hound Dog" and "I'm All Shook Up." But Elvis teased the crowd with a slow-soul introduction to "Hound Dog." The throng listened in respectful disappointment until he let loose with the familiar throaty gyrating blues-rocker that they had wanted all along. Presley closed with a medley of "Dixie" and "Battle Hymn of the Republic," a perfect Act III curtain.

A blinking thread of flashbulbs linked Elvis' age to that of the flower children. Thousands of bursting flashbulbs created a psychedelic lightshow, and the stage seemed to shudder and jump in the tiny spaces between light and dark. That image only reinforced what one had suspected from the start. Elvis has nothing really to do with time. To our everlasting love and envy, he has transcended the exasperating constrictions of time and place.

DAN BOTTSTEIN

BEANS

JOYCE EVERSON

Max's Kansas City, New York

A little acoustic craziness is always welcome. And Beans, a quartet of warm and mellow musicians, is more than capable of providing just that. Despite the loss of a key member several months back, the band remains refreshing, if not always refined. Acoustic guitars, percussions, mandolin, melodica, bass and voices are the basic elements utilized, and

(Continued on page 16)

Zambian Veto By U.K. Equity

JOHANNESBURG — Equity, the U.K. entertainers union, has banned members from performing in Zambia.

The ban is a result of a riot at a recent open-air pop festival at Lusaka's Independence Stadium, during which several members of U.K. groups, Christie and Edison Lighthouse, were injured.

The groups went to Rhodesia and asked Equity to warn members of the dangers of accepting contracts in Zambia.

British cabaret and pop artists and groups have enjoyed lucrative contracts in Zambia in the past, often combining their visits with tours of Southern Africa.

One British singer-comedian booked into a Lusaka restaurant has already refused to fulfill his engagement as a result of the Equity ban.

Onda Nueva Fest. Founder —Own Album

LOS ANGELES — Aldemaro, Romero, founder of the Onda Nueva Song Festival held for the past two years at Caracas, Venezuela, will have his first Onda Nueva release as an artist in the U.S. this week. Columbia is releasing "Aldemaro Romero and his Onda Nueva," featuring Romero on piano with a rhythm section and vocal group singing in English.

The Onda Nueva is a Latin syncretized 3/4 or 6/8 beat developed by Romero. Jazz guitarist Charlie Byrd had an album of Romero's music in this style released by Columbia earlier in the year.

The new Aldemaro Romero album was recorded in Hollywood and is divided equally between Onda Nueva arrangements of contemporary standards such as "It's Impossible" and "Bluesette" plus original Romero tunes with English lyrics by Sammy Cahn or Hermine Hilton. "It Never Ends" with Cahn will probably be the single.

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Rock and Circus Are 'Successful,' Says ATI

NEW YORK — Circus, organized by Jeff Franklin and Sol Saffian of American Talent International, is a new production concept of offering bigtop attractions and rock acts on the same bill.

Saffian said that ATI first became involved in packaging rock performances with circus acts when the rock group Faces requested to be booked with circus productions.

ATI, at the beginning skeptical about the idea, was in contact with George Hamid, who had originally used rock artists in his Steel Pier acts in Atlantic City and when he agreed that Circus could work, they decided to begin a production for their own.

The initial problem, it turned out, was signing on quality circus performers, Ringling Bros. and other major touring groups expressed little interest in providing acts for Circus. ATI, again in touch with George Hamid, worked out arrangements for what turned out to be "a very successful" tour of the South.

Ironically, said Saffian, we were faced with unknown reactions from concert goers and it turned out that the concessionaires were the only ones disappointed with Circus. With eight circus acts running close to 45-minutes and three rock sets, he continued, the audience "just doesn't want to leave their seats."

Faces, Badfinger and Ramatan, are also appearing with Circus. ATI, pleased with possibilities of

expanding rock entertainment, has booked Circus for a return tour of eight dates starting July 1.

The scheduled dates are: Boston Gardens (1), The Spectrum, Philadelphia (2), Rubber Bowl, Akron, Ohio (3), Chrysler Arena, Ann Arbor, Mich. (5), War Memorial, Syracuse, N.Y. (6), Mt. Pocono Raceway, Mt. Pocono, Pa. (8), Civic Arena, Pittsburgh, (9) and Dillon Stadium, Hartford, Conn. (10).

ATI said that Fleetwood Mac and McKendree Springs will also join Circus for a tour now scheduled for the fall.

Rock Revivals From Banner

NEW YORK — Banner Talent Associates, Inc. has booked the Earls, the Cadillacs, the Orlons, Cornel Gunter with the Coasters and the Billy Vera Band for the Academy of Music, N.Y. Saturday, (24).

On the West Coast, Chubby Checker, Danny & the Juniors and Bobby Lewis are booked for a series of rock revival concerts. Among the dates are Hollywood Bowl, Los Angeles Friday (30), San Diego, July 1, Oakland Coliseum, Oakland (2) and San Francisco (3).

Talent In Action

• Continued from page 15

each song is approached with a wealth of humor. "What's Your Name" and "Duke of Earl" were covered nicely, breaking away from the band's usual style and properly ingratiating a New York audience that could still appreciate the subtleties of Don and Juan. Also moving was "Honky Tonk Refrigerator," from the band's first *Avalanche/United Artists* album.

Joyce Everson (Warner Bros.), was the opening act, a lady who, it appears, has substantial gifts but has yet to come to terms with them. Her voice is clear, supple and often inviting, but she attempts to mold it too closely to the glottal filligrees and shifting textures of Joni Mitchell.

SAM SUTHERLAND

ELVIN JONES QUARTET PETER THOM

Folk City, New York

Elvin Jones has long been one of the best jazz drummers in America and at his Folk City appearance, he displayed the impeccable rhythmic control and thick-textured rolls that would be the envy of many a rock drummer.

Jones is surrounded by a cast of fine instrumentalists—David Leibman, tenor and soprano sax and flute; Steve Grossman, tenor sax; and Gene Perla, electronic bass. Shored by Jones' powerful rhythmic foundation Leibman and Grossman spun intricate melodic fragments. On "Soul Train," a subtle sax solo was followed by lush melodies in interplay with Jones' complex rhythms and Perla's laid back bass. Jones took center stage for one extended thunderclap solo. His latest *United Artists* album is "Merry Go Round."

Singer-guitarist Peter Thom, who has an LP upcoming for UA, provided an attractive opening set. In songs ranging from Arthur

Crudup's "That's All Right, Mama" to his own "Letter to Jacksonville" and "Know You Well," three highlights of his segment, Thom utilized the blues as a color picturebook of life's jolts and joys. A comedic interpretation of the Elvis hit, "I Want You, I Need You, I Love You," also was an engaging item. The sole cavil against Thom is that he should open up on his vocals; his intense blues, although excellent, are a bit too constricted for full impact.

DAN BOTTSTEIN

NANCY SINATRA SHOW Now Grove, Los Angeles

Nancy Sinatra's Las Vegas show transferred to the Grove and proved to be a sleek, imaginative presentation in this "hypercritical" Hollywood environment. The show is organized around a stunningly garbed Nancy singing a cluster of numbers, then being joined on stage or replaced temporarily by one of her three supporting acts: Lee Hazelwood, Clydie King & the Sweet Things or Hugh Lambert with his male chorus of dancers.

Lambert, Miss Sinatra's husband, staged the show, and has Nancy working hard and effectively through the contrasting segments. Musical director Billy Strange, and an all-star rhythm section featuring drummer Hal Blaine, propelled the house orchestra at a dynamic clip.

NAT FREEDLAND

HOD DAVID MARK ALLEN

Mister Kelly's, Chicago

Appearing in their first big club date on only hours notice as a replacement, could account for some of the restraint in Hod David and Marc Allen's performance. The long-haired, leather-legged duo concentrate on feelings all ages can identify with: friendship,

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From The Music Capitals of the World

DOMESTIC

• Continued from page 15

dise Ballroom. . . . **Albert King** at Ash Grove. . . . **Johnny Mathis** already booked for New Year's Eve at the Now Grove. . . . Musicians' Union free big band concert series at the Local 47 auditorium each Tuesday in July at 1:30 and 7 p.m.

NAT FREEDLAND

CINCINNATI

Chicago, seven-piece combo currently sporting three double-album releases on the Columbia label, set by Belkin Productions for a single shot at Cincinnati Gardens July 8. Unit comprises **Robert Lamm**, piano-organ; **Terry Kath**, guitar; **Jim Pankow**, trombone; **Lee Loughnane**, trumpet; **Walt Parazaider**, woodwinds; **Peter Cetera**, bass, and **Danny Seraphine**, drums.

. . . **Ed Wright**, who manned the turntables here at WCIN from 1956 through 1962 and later at WABQ, Cleveland, now heads up his own Hollywood agency, the Edward Windsor Wright Corp., repping such names as **Bill Cosby**, **Bobby Womack** and the **Temptations**. Before launching his Hollywood project, Wright was associated with United Artists in record promotion.

Expohio 72, the Ohio State Fair to be held in Columbus Aug. 24 through Sept. 4, last week finalized its grandstand talent array with the signing of **Bob Hope** for the Labor Day weekend, Sept. 2-3. Appearing during the same period will be **Jody Miller** and **David Cassidy**. Others in the fair's talent parade are **Glen Campbell**, Aug. 24-25; **Kenny Rogers** and the **First Edition**, Aug. 26; **Chet Atkins**, **Floyd Cramer** and **Boots Randolph**, Aug. 27, and the **Osmund Brothers**, Aug. 28-29. . . . **Gwen Conley**, songstress who appears regularly on **Bob Braun's** "50-50 Club" on WLW-T and affiliate stations, has signed a new two-year pact with Avco Broadcasting Corp. She has appeared in the past with the **Dee Felice Trio** and with **James Brown** on concert dates.

Wayne Napier, of Erlanger, Ky., was at Rusty York's Jewel Recording Studios here last week to cut a pair of ditties for a single release on Leaf Records, a new label in the area. Both sides were written, produced and arranged by Napier. Working Man's Music (BMI) has the publishing. . . . **Burt Farber**, long the bandleader in the Persian Room of New York's Hotel Plaza, and his wife **Pauline** are returning to Cincinnati for the summer following the permanent shuttering of the Persian Room. Farber, a native of Brooklyn, was long the top pianist and ork leader in the Cincy area a few years back. . . . **Bob Braun**, host of Avco Broadcasting's "50-50 Club" heard via WLW-T and the Avco four-city hook-up, has been appointed Sagamore of the Wabash by Indiana Gov. **Edgar D. Whitcomb**. The Sagamore of the Wabash is the highest non-military award the governor is authorized to give.

BILL SACHS

MEMPHIS

The Mid-South Fair has slated **Sonny and Cher** for two shows on Sept. 30. . . . The American tour of the Royal Philharmonic Orchestra of London will include a Memphis concert Nov. 8. . . . Stax has a new single out by the **River City Street Band** on Enterprise called "Some Other Man." . . . The **Staple Singers** "I'll Take You There" has reached the platinum stage. . . . **Soul Children** and **Newcomers** are at work in the Stax studio. Stax contributed

\$5,000 to the Memphis Chapter of the National Business League.

A hot New Orleans piano player, **Professor Longhair**, is cutting some tracks at Ardent Studio. Also at Ardent is **Tony Joe White** producing a record by **Jim Brolin**. . . . Ardent is working on a new **River City Street Band** album. . . . **Jose Feliciano** is still working on an LP at Trans-Maximus. . . . **Willie Mitchell**, riding a wave of solid successes, is working with a new group of three vocalists known as **Quiet Elegance**. The debonaire Willie is also producing **Little Ann Peeble** and **Al Green**. Green, who once confessed to learning to sing in the bathtub, has a new release, "I'm Still In Love With You."

Mike Post is producing a **Bobby Doyle** album at Sam Phillips Studio. . . . **Jerry Lee Lewis** and his sister, **Linda Gail Lewis**, have done a duet. Their next single is "Me and Jesus" backed with "Handwriting on the Wall." Miss Lewis also has new single ready for release, "Ivory Tower."

Juddy Phillips is working on a new single on R&B singer **Eddie Banks** and **Percy Wiggins**, brother of singer **Spencer Wiggins**, at the Sam Phillips Studio. **Louis Williams**, leader of the **Ovations**, has signed a booking agency contract with Continental Artists. **Lewis Willis**, owner of Allied Studios, is working with saxophonist **Joe Arnold** for a single on the Coleman label.

Singer **Ivory Joe Hunter** is in Nashville working on new material for the Jack Clement Music Co. Hunter, who also has been playing at Le Restaurant International in Memphis, has drawn more customers than any other entertainer in the club's existence. . . . **Kris Kristofferson** and **Rita Coolidge** appeared at the Auditorium last week. **Hydra**, an Atlanta rock group, and **Blue Oyster Cult** and **Spirit**, are due in at the Overton Park Shell. . . . Also at the Shell was the high energy rock group, **Detroit**, with **Mitch Ryder**, plus the **Brownsville Station**. . . . Earlier **Edgar Winter** did a gig at the Shell.

JAMES CORTESE

NASHVILLE

Gene Eichelberg, one of Nashville's leading engineers, has resigned his position at Quadrafonic Sound Studios to do free-lance work. It's part of the engineering shuffle going on in the city. At least eight have changed around in the past few months. . . . The new studio manager at Columbia in Nashville is **Norman Anderson**, who succeeds **Harold Hitt**. Hitt resigned to take over the presidency of Metropolitan Studios in the Mercury Building. Anderson's wife works here for SESAC. . . .

Recording at Quadrafonic is **Dan Fogelberg**, Columbia, produced by Norbert Putnam. He's putting together an album. . . . **Days End**, Epic, are remixing their new single, produced by **Glen Spreen**, top Nashville arranger. . . . **Elliot Mazer** is mixing **It's a Beautiful Day**, Columbia Artists. . . . Also at Quadrafonic is **The James Gang**, ABC Dunhill, working on their second album there. After their recent successful concert in Nashville, the Quad people hosted a party for them at the Penthouse at the King of the Road. . . .

Jake Holmes, Columbia, produced by **David Briggs**, is remixing several tunes. . . . WSM, Inc., has begun tours of Civil War battlefields of the area as a new feature of its tour business. The battle of Nashville is considered by some historians to be the most decisive of the entire Civil War.

BILL WILLIAMS

(Continued on page 18)

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RCA Records and Tapes

Stones' 1972 Tour—Tighter Presentation

By NAT FREEDLAND

LOS ANGELES—From disk jockeys on the air, to reviewers and to street talk by the general music public—the word was unanimous. The four Rolling Stones concerts presented in the L.A. area this past weekend June 9-11, were very likely one of the best rock shows ever seen in Southern California.

A riot outside the San Diego Sports Arena Monday (12) by several hundred fans victimized by counterfeit tickets selling for up to \$60 in no way dims the triumph of the West Coast opening of the 1972 Stones tour.

The presentation of the show is even tighter and more thought-out than the '69 tour. As the stage was darkened for the final set-up, a dragon banner was lowered from the ceiling and Mick Jagger entered by leaping through a slit in the mouth.

Jagger seemed to have developed an entire arsenal of new dance movements. He has become a veritable spastic Nureyev, a demonic eye-riveting force purified with the years to an ultimate of rock showmanship. His garb at the forum Sunday was a velvet jacket over what eventually proved to be a sequined jumpsuit which zipped down below the hip bones. Completing the costume were white socks and sneakers plus a long silk scarf which Jagger used on occasion for ritualistically whipping the stage.

While Mick was the focus of all eyes as he stalked and leaped around with his microphone, shouting out his driving lyrics, the rest of the Stones went about their

business of playing some of the best organized, most energetic rock music of any band ever assembled.

The earlier part of the 90-minute set was heavy in material from the Rolling Stones current "Exile on Main Street" album, with "Tumbling Dice" getting a particularly climactic reaction. The true climax, however, came with four of the group's major hits of recent years, "Street Fighting Man," "Jumping Jack Flash" and an extended version of "Midnight Rambler." The SRO Forum crowd was on its feet through all this and thunderously demanded an encore, which proved to be, of course, "Honky Tonk Woman."

Jagger and the other four Stones seemed to be in a particularly gracious, taking-care-of-business mood through the evening. Promoter Bill Graham, who also made the brief introductions, was all over the stage area keeping things going. The result, with much credit due to Chip Monck's massive light and amplification tower, was one of the best-behaved but enjoyable large-scale concerts ever put on at the Forum.

The show was opened with a 45-minute set by Stevie Wonder and his big soul band. Wonder did what was essentially the same presentation he showed here at the Joe Cocker concert, freaking up his older hits with synthesizer keyboard attacks. But the act seems even more satisfying now, losing a certain element of academic dryness it seemed to have during its first Forum appearance. Wonder came off the stage to a deserved standing ovation.

Rock Not Getting Fair Shake From Education, Says Lecturer

By SAM SUTHERLAND

NEW YORK — Rock has been seriously underestimated by the educational system, according to Eric Isralow, a doctoral candidate in the department of Social, Historical and Philosophical Foundations of Education at the State University of New York in Buffalo. He has been teaching courses and giving lectures on rock music since January 70.

Isralow is now completing his dissertation, "The 3 R's—Rock and Roll and Revolution," and he is attempting to offset his intellec-

tual and personal involvement with rock music by exposing himself to the music industry here. While Isralow's various courses on rock at SUNY Buffalo have been credited, he feels that rock music should receive more exposure throughout universities and colleges.

His decision to leave the campus and examine the industry stemmed from his belief that "the educational system is unresponsive to the needs of the students." And this, for Isralow, includes the vital role rock has played in the lives of American youth as "the best barometer of youth culture."

Isralow's lectures have focused on sexism, racism, alienation and drugs, and how each field has been affected by, and has, in turn affected, rock music. Since colleges appear reluctant to adopt Isralow's "overview" approach to American society in terms of its culture, he has, with several other friends and associates, formed the Institute of Rock and Roll Studies, a project from which he hopes to eventually provide students with a more flexible, creative alternative to traditional educational formats.

Record Library

While the Institute has managed to build a record library of over 25,000 albums and at least that many singles, Isralow and his associates are hoping to "build credibility" for such an educational experience. Isralow notes that, since a bachelor's degree no longer constitutes the major credential it once did, students should be permitted to design their own educations, and he feels the Institute will provide a valuable context for many students.

While the national press has been focusing on the revival of interest in the '50's as nostalgia, Isralow refutes that position, noting that interest in that period represents a continuing expression of alienation on the part of youth. "You can look into the music today," stated Isralow, "and find out why youth is alienated: Why they're going to the country, and moving away from the city, why they're separated from the political and economic values of the country. They're basically very unhappy. And the music reflects that."

From the Music Capitals Of the World

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ATLANTA

South and Freddy Weller, will be the subjects of books to be marketed by Screen Gems-Columbia Publications beginning this summer. . . . "Joe South Complete" is the title of a just released book containing 58 songs from the Capitol recording artist. Weller's yet-to-be titled songbook has just entered production and is expected to be marketed by the end of August. . . .

Stax artist Frederick Knight, whose current hit is "I've Been Lonely For So Long," has signed a booking contract with Entertainment, a division of Bill Lowery Talent. . . . BMI has filed a copyright suit infringement against Sam Roberts, owner and operator of the Village Barn in Knoxville, Tenn. ASCAP reportedly filed a similar suit May 17. . . .

Liza Minnelli will make two concert appearances at the Civic Center June 17. . . . LaGrange, Ga., native Chips Moman has completed the move of his studios here. He's at 2107 Faulkner Road. . . . Doppler Enterprises' Tom Wells has negotiated a Vanguard LP contract for Silverman, a local rock trio.

SHELLY PISANI

Ramatam on Tour

NEW YORK — Ramatam, Atlantic recording group, is one of the opening acts on tour with Faces in the World's First Rock and Roll Circus package, not Ramatam, as incorrectly reported in last week's Billboard.

Talent In Action

• Continued from page 16

"There Is Nothing in This World I Wouldn't Do for You, My Friend"; loneliness, "A Lady Lives Across the Hall From Me"; disillusionment, "My Friends in Colorado"; search for love, "This One Isn't and a Lot of Them Are."

A bouncy, humorous change of pace, "I Love Being Back in the Forties," brought appreciative reaction from the staid patrons. Hod's vivid guitar work in "Warm Summer Rain" shook memories

loose. The sensitive, original lyrics by Hod start intimately, with Marc Allen's low-keyed, free style voice carrying the song, reach a crescendo with Hod's vigorous guitar accompaniment, and fade softly.

Their fresh, now sound, evolved after a year together, will be featured on a Bell Records as-yet-unnamed album produced by Bob Johnston, to be released in August.

ANNE DUSTON

TRINI LOPEZ

Desert Inn, Las Vegas

Offering an entirely new show, the easy-going Trini Lopez has an exciting, vibrant 60 minutes in which he utilizes the Spanish language for several numbers in his show.

The Capitol artist offers several songs from his latest album "Viva Trini Lopez" as well as his new single "Rubi Mountain."

Lopez plays guitar for several Carole King numbers including "You've Got a Friend" both in Spanish and English.

His lively fun kind of show utilizes lights to coordinate color with the mood and tempo of his songs. Lopez has the type of show that appeals to a wide cross section of people. The orchestration is reminiscent of the driving Stan Kenton sound. LAURA DENI

BILLY ECKSTINE

Persian Room, New York

In his opening night performance, Billy Eckstine, with a richness of style and sound, moved effortlessly through two generations of music.

Following a smooth rendition of "Summer of '42," he went on the upbeat on Leon Russell's "A Song for You," "MacArthur Park," the Beatles' "All You Need Is Love" and Paul Anka's "My Way."

Then, in the indelible Eckstine way, he sang a medley of "Blue Moon," "Desert Caravan," "My

Foolish Heart," "No Orchids for the Lady," "My Destiny" and a special to Louie, in "I'm Confessing," with nostalgic finishing bars on the horn.

Ending the evening, he returned to the current sound and one realizes that while on stage he is an artist who is more than capable of achieving both ends of the song spectrum and in giving a total package of nightclub entertainment.

Signings

• Continued from page 15

lease is a remake of Barry's "Chapel of Love." Robin & Jo are appearing at Mr. D's, Fort Wayne, until Sunday (17), and will perform at She, Cincinnati, July 6-8, and Gulliver's, Port Chester, N.Y., July 11-30. . . . The Gary Toms Trio has signed with Invincible Tahiti Records, and will record with I/T artist Anita La

Blood, Sweat Tears Roll

NEW YORK — The new Blood, Sweat & Tears debuted with its current personnel in Canada and New England this month. A week at Paul's Mall in Boston, starting Monday (12) was final U.S. stop before an eight-nation tour of Israel and Europe.

B. S. & T. has been rehearsing new material since New Year's Eve, when it played a farewell concert with vocalist David Clayton-Thomas. After a short tryout period with blind pianist-vocalist Bobby Doyle, the group added Jerry Fisher as lead singer and Larry Willis on keyboard, with Lou Marini Jr. playing saxophones plus seven original members.

Shon. The Trio will also record separately. . . .

Portland, Gary Ogan and Bill Lamb's acoustic duo, has signed with Elektra. . . .

Manuela, a top German recording artist for 10 years, has signed for international management with Gus Lampe, former operator of Hollywood's Coconut Grove. . . .

Lee Van Cleef, Western film star, will record an album for Oak Records, Ray Ruff's label. . . .

The Exiles, veteran Kentucky group which has recorded for Columbia, has signed with Internationally Syndicated Agencies, Yorktown, Ind. . . .

Climax has signed with Creative Management Associates for representation in all fields. . . .

Writer-singer Austin Roberts has signed with Wes Farrell's Chelsea Records. Janson Productions will participate in recording the artist. . . .

Frutos del Pais, South American group, has signed with Trini Lopez's Hombre Music Publishing. The group had three songs in "Antonio," a film recently completed by Lopez in Santiago, Chile. . . .

Dee Ervin, Los Angeles soul writer, has signed as an artist with Artie Mogull's Signpost Records. . . .

Swallow has become the first act to sign for management with Skip Chernov's Concert Consultants of Rhode Island, a major New England concert promoter.



We dare to be different! Giving some M.D.'s the D.P.'s Over 60,000 ordered—No major airplay. Tremendous reception from over one million in college and public concerts: (BMR Records)

For concert & campus bookings contact:

P.M. LEE STEVENSON
Phone (302) 737-8948

Paradise Alive —Preston Record

LOS ANGELES—Billy Preston set an attendance record of 1,600 at the Paradise Ballroom. The rock dance concert facility on the site of the former Factory private club is backed by financier Bernie Cornfield. Peggy Nestor is interim manager since Jerry Brandt, the Electric Circus impresario who put Paradise Ballroom together, departed from the new club. A new creative management team is being sought by Cornfield.

The Paradise Ballroom has just obtained a liquor license and its weekend admission price is now scaled to \$3 and \$1 for students.

The club has become a popular site for record company press parties displaying new artists.

14 PARKER LPs ON ESP DISK

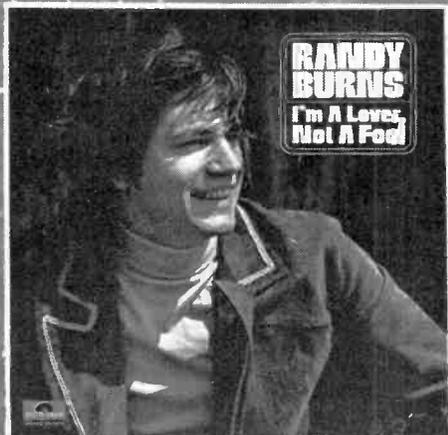
NEW YORK—ESP-Disk Ltd. will release 14 jazz albums of broadcast performances by the late Charlie Parker. The release was made possible through a recently concluded arrangement with the estate of the musician. Initial LP's in the series are scheduled for July.

The material, most of which has not been available previously, was broadcast from 1947 to 1954. Albums to follow in the same jazz release programs include Lester Young broadcasts from 1938 to 1939, Bud Powell broadcasts of the early 50's and a second LP in the Billie Holiday broadcast series (1954-1956).

He ain't underground anymore.



Sometimes an artist goes "underground." Sometimes an artist has a small, fanatical following. Sometimes an act comes into a club or appears at a college campus. The word goes out on the street—he's in town. Go see him. That's the way it's been for Randy Burns; a few kind words here, an ecstatic review there. Beautiful. Sensitive. Mellow rock. Great songwriter. Great singer. Slowly, the word gets around. Listen. No more whispering, people. Randy Burns is up front with his first Polydor album, and we're gonna shout about the album a lot. Discover the mellow world of Randy Burns.



RANDY BURNS I'm A Lover, Not A Fool

PD-5030



Polydor Records, Cassettes and 8-Track Stereo Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.

USE THE POWER (R) REGISTER AND VOTE

Radio-TV programming

FUTURE OF RADIO

Opinions Differ on Formats' Future

EDITOR'S NOTE: This is the latest discussion on the future of radio in general. Program directors from all of the major formats have appeared here, nearly all with definitive statements and opinions.

The future of Top 40 radio, "as I see it," said KLIV music director Dave Sholin, San Jose, Calif., includes "a return to some of the things that were happening in the early 1960's—a somewhat expanded playlist with the use of more album cuts, even though many cuts are, in essence, singles, and a relaxed and more conversational approach being used by air personnel. In general, a lot more

variety as a form of entertainment, substituting for the use of super money giveaways and heavy hype.

"As each day passes, listeners are becoming more aware of different kinds of radio, different kinds of music, and they will ask for more variety included in the basic format of Top 40 radio. It will be Top 40 radio's job to offer its listeners music that will appeal to them in a much broader context, without becoming unfamiliar. And this change will be a slow process, but I foresee it as the future of Top 40 radio."

J. J. Jordan, program director of KISN, Portland, Ore., Top 40 station, said that he felt radio was getting a little stale. "Man, what we need is some 'fun' put back into radio. We are running a tight, more-music format here, but every-time a jock of mine opens his mouth, he generates excitement! I want my listeners to really listen and get off on the excitement that comes across the air when they tune in KISN. Radio, to me, is getting a little stale—a little too much of a background sound. Let's take radio, AM and FM and anything, and put some excitement in it or we may find ourselves on a dead-end street trying to get back and it may be too late."

Tom Mann, program director of KALE, Tri-Cities, Wash., takes a different point of view. "Although I am somewhat biased in my feelings, I think that the Top 40 radio station is far more alive today than many people give it credit for. Top 40 is now as it always has been, the voice of the majority of the people, or, at least, more so than progressive stations. Head music or acid rock is slowly dying, as the drug culture begins to fade, and the insistence of people to hear hours of uninterrupted music is not as great. I think the avenue is now opening up for adult-oriented Top 40 stations aiming at the 18-34

year old to really come into their own.

"Playing the hits, using maximum personality, and getting rid of the sub-teen image is the first step toward this goal. By this, I mean getting rid of the offending bubblegum sounds, restricting or eliminating the heavy sound music, and using jock patter aimed at an average age group of 26. Use that man behind the mike to get involved with people and get people involved with the station. Become an integral part of the community. This will be harder to do in the larger markets, but I believe that it is still possible when presented the right way.

Screaming Out

"The screaming teenybop jock is gradually going to find that he has no place in this maturing world. Even kids don't like to be talked to as if they were children. (Continued on page 26)



DAN MCKINNON, president of KSON radio station and the new music publishing firm of House of Hits, greets new writer Lloyd Barnett, center, to the stable. Barnett was signed by House of Hits as the result of a songwriting contest held by the station. At right is Johnny Horton, manager of House of Hits.

'Live' Concert Package Firm

LOS ANGELES—A new firm has been formed here to provide a package deal on broadcast of live concerts to the record industry. The plan was announced last week here by Art Astor, general manager of KDAY here, KDAY program director Bob Wilson, and Freddie De Mann, who operates a record promotion firm called Consumer Awareness here.

The new business venture is not officially connected with KDAY. What the three men offer to do is schedule a live concert by a group of their choice on at least 10 progressive rock stations up and down the West Coast. Cost to the record company would be \$4,000. However, fringe benefits, besides exposure for the group performing in the concerts would be 36 ten-second spot announcements, displays in 30-plus White Front record departments, and an initial order to the White Front stores for 1,500 albums.

Further details of what the new firm will also provide is not available at this time, although the stations that were mentioned as carrying each concert would include KDAY.

Two Firms Link For Syndication

LOS ANGELES—TV Cinema Sales Corp. and Arthur Pickens & Associates have joined forces as a TV syndication outlet. Pickens is located in Chicago. TV Cinema is here.

One of the music shows being syndicated by the new combine is "The Buck Owens TV Ranch Show," a half-hour series. Jerry Weisfeldt and Art Greenfield of TV Cinema made the deal with Arthur Pickens and Rod Erickson of Pickens & Associates.

Exclusivity, LP Cuts & the Future

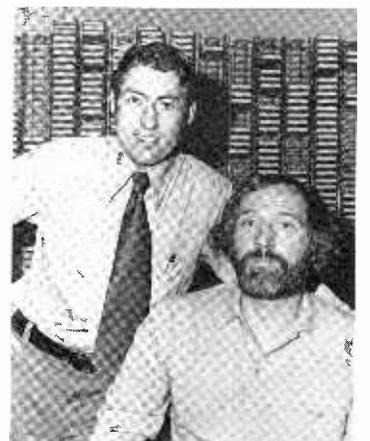
EDITOR'S NOTE: This is the latest installment of a taped interview with Bill Drake, a programming consultant whose particular approach to radio has created a generic term—Drake style. The interview was conducted by Claude Hall.

HALL: When you shifted toward the policy of more album cuts a while back, how did you break the news to Ted Atkins and the other guys about the changes you wanted to make? Was it hard to do? Because I don't think you rule with an iron hand.

DRAKE: It's not a thing of that at all . . . because first, that wouldn't be the method that we'd take. What we would do is . . . see, we discuss all of these things very thoroughly and before you say: I think we ought to such and such and such and such . . . well, we have these meetings and every guy sits around and talks about these things and we not only talk about the pluses of why this or that might be a good idea, we ask every guy to knock all of the holes in the idea that he can . . . let's find out where the flaws are before any idea gets on the air. Because otherwise, we'd be all kidding ourselves, you know, about radio. Everything has to be thought out and everything has to be an agreement. There were some good points brought up in meetings both for and against the album-play policy. And, as far as the system, the way to play the cuts, and the scheduling of the albums and everything else, I'd say that everyone contributed to that. We've had a lot of ideas suggested in meetings—some from me and some from them—and when we actually got down to analyzing them, they were horrifying . . . we shouldn't have been considering those ideas in the first place. Fortunately, you sort of wipe those bad things out of your mind.

HALL: How often do you have meetings of your program directors?

DRAKE: We try to do that sort of thing every two to six months, depending on everybody's timing. This gives a program director a chance to sound off on his problems and get a feedback from everybody else . . . we'll go over (Continued on page 26)



WSB, Atlanta moves aside to let Richard Harris, right, take over the mike for a while. Harris was performing in Atlanta and visited the MOR station.

'Soap Opera' Nostalgia

GRAND RAPIDS, Mich.—Duck Productions, a new syndication firm, has just introduced "Love of Strife," a 13-week comedy radio series, reports Dick Smith, vice president.

"The series is, very simply, a true trip through the English language with those classic soap opera stories, John and Marsha. The series is short and to the point with a rapid-fire delivery patterned after 'Laugh In.' The entire program, when run with a 30-second spot, only runs 90 seconds." Smith works at WMAX here, Marsha is his wife, WGRD personality Mike McCarthy plays John. John Leader, now at WQXI in Atlanta, is an announcer on the demo tape that is available for radio stations interested in the series.

New Country Outlet

HUMBOLDT, Tenn.—WHMT, slated to go on the air about now, will feature a format blending rock and country music, according to station manager Todd A. Beezley, who came to the station from KBIA-FM, Columbia, Mo.

Lee Davis is the new program director. He came from KTGR in Columbia, Mo. The 500-watt station operates at 1190 on the dial.

AM/FM Split

MINEOLA, N. Y.—WLHI has separated its AM and FM programming, with WLHI continuing as an MOR station while WLHI-FM will broadcast "beautiful music" in the form of instrumentals and light MOR, in stereo, with commercials on the half-hour. The FM programming is being considered for 24-hour scheduling.

FM Country

COLUMBIA, S.C.—WCOS-FM here, which had been programming progressive rock, is shifting to a country music format 24 hours a day, according to Woody Windham.

Record Firms Spur KTSA Voter Drive

SAN ANTONIO—KTSA, a Top 40 station here which has already encouraged more than 20,000 people to register to vote, has launched phase three of its registration drive and intends to bring home another 10,000 registrations with the aid of the record and music industry. Sonny Melendrez, operations manager, is offering the listener who brings in the most people to register a quadrasonic jukebox, which was provided courtesy of Famous Music and hinges, of course, on the Chesapeake Juke Box Band. The unit includes an AM-FM radio and will be filled with the winner's favorite records. Also, the winner will have his choice of call letters engraved on the unit.

Other prizes will be albums having a sticker on them labelling them as official KTSA voter registration LP's and commending the group and the record company that donated the album for "their (Continued on page 26)

ANNOUNCING

The 5th ANNUAL BILLBOARD RADIO PROGRAMMING FORUM

August 17-19 Century Plaza Hotel, Los Angeles

Register now!! Early registrants will receive a special discount on hotel rooms. Registration fee is \$135 and includes three luncheons, a cocktail party, all work materials, and entry into the sessions. To register, fill out this form and enclose \$135. A form for your hotel registration will be sent to you.

Name

Firm or Radio Station

Address

City, State, Zip

TO REGISTER FOR THE FORUM, fill out this form, enclose your check for \$135, and send to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

Details of topics and speakers will be sent to you at a later date.

See Vox Jox
On Page 39

URIAH HEEP HAS CREATED "DEMONS AND WIZARDS" AND A MONSTER.



★ 126 On Billboard's TOP LP'S AND TAPE and it was released just four weeks ago.

Just released out of the album by popular demand
Uriah Heep's single "Easy Livin'" (73307)
already on top 40 stations.

Uriah Heep now on tour throughout the U.S..



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"SHE WOULD DANCE"

Mil #5

KICK

"ANGELS ARE ALL ASLEEP"

Mil #13

THE CASINOS

Featuring

GENE HUGHES

"SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE"

Mil #14

LITTLE RICHIE JARVIS & GOOD HOME COOKIN'

TOP ARTISTS THAT GROOVE THAT SOUL



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* For Super COUNTRY Selections See Our Ad in The Country Music Section

La. Progressive FM Racks Solid Advance

SLIDELL, La. — You can imagine how freaked out Mike Lea, program-music director of WVSL-FM here was when he got a telephone call from England and the guy on the other end of the phone commented about liking the new programming. The station had just switched from Top 40 to progressive rock—its second effort at this kind of a format.

"It freaked us out," Lea said about the phone call, which was actually from London Records in England wanting to buy time to advertise records on the station. "I appreciated the phone call, but wondered what kind of a signal we were putting out. I went back and checked out the transmitter."

The telephone call, incidentally, personified the type of help that has come from the record industry to get the format into operation. The station once programmed progressive rock, but Lea said that the owner was reluctant to try that type of format again because "he'd got taken for some money. That's why we had to prove ourselves."

The proof the owner wanted was \$3,000 in billings written in advance for the first month.

\$3,800 Advance

Madden Randle, a salesman for the station who's currently also doubling as an air personality, lined up \$3,800 in advance for the first month and Lea admitted that

"most of the advertising was from record companies . . . matter of fact, just about all of it." Besides Randle and Lea, air personalities at the moment on the station include Reid Reker and Dale Davenport.

At this time, Lea, who is searching desperately for previous progressive rock albums for the station's music library, is picking all of the music himself "to keep my finger on the format," but the air personalities pick their own music for their shows from the approved list. "I specify types of music they should play at certain times, but that's only to keep the pack going. The deejay has a lot of latitude to do his own show. I just don't want bad tunes getting on the air."

The station is already getting phone calls from other places besides London. For example, New Orleans and Mobile, and Jackson, Miss. But it's in New Orleans that WVSL-FM hopes to compete and it was Bill Johnson, promoter at the Warehouse there, who spurred the phone call from London, England.

"He tipped off London Records about us," said Lea, a little disappointed that he didn't, after all, have the most wonderful FM signal in the world.

But the London spot buy probably made up for his disappointment. The station's now on the air, isn't it?

Classical Music Air Executives to Confer

CLEVELAND—"New Programming Concepts for Concert Music" is one of the major topics that will be discussed July 13-16 during the annual meeting of the Concert Music Broadcasters Association here at the Hilton Inn South, according to C. K. Patrick, association chairman.

The meeting starts with dinner on Thursday and gets into the sessions on Friday. Karl Haas, host of the radio show, "Adventures in Good Music," will be the Friday luncheon speaker. The luncheon is courtesy of Hi Fidelity Magazine and Musical America. That afternoon a panel of record company representatives will discuss relations between concert music stations and the recording industry. Richard Kaye, manager of WCRB, Boston, will chair a panel later on syndicated program sources. That evening, Michael Maxell, general manager of the Cleveland Orches-

tra, will be the dinner speaker. A concert at Blossom Music Center by the Cleveland Orchestra, under the direction of Lorin Maazel, will conclude the day's activities.

Saturday, sessions will range from a demonstration of the Dolby System to a report on recent experiments in radio by WQXR, New York, as well as a 4-channel demonstration. That afternoon, Henry Fogel of WONO in Syracuse, N.Y., will chair a panel on how to conduct marathons and the panel members will include Robert Conrad of WCLV-FM, Cleveland, and Richard Kaye, WCRB, Boston. Philips Records will host a reception that evening at Blossom Music Center.

Sunday, there'll be a report on ASCAP licensing. Later Jim Keeler of WFIL-FM, Philadelphia, will chair a session called "Old Wine in New Bottle—New Programming Concepts in Concert Music."



JOHNNY CARSON, host of the "Tonight Show" on NBC-TV network, gave a surprise birthday party for Trini Lopez, who was a guest on the show. Carson stands at left. Lighting candles are Susan Pleshette, right, and Ed McMahon, right.

WCAS Folk-Hits Mixing

CAMBRIDGE, Mass. — WCAS is now featuring a format weaving folk and folk-rock oldies with current hits in what station manager Stuart G. Zuckerman calls a "For City Folks" format. It's a mellow blend of hits, LP cuts and almost any record that has a soft, folksy, pleasant sound, he said.

"In mood, it's almost a contemporary vocal version of an FM beautiful music station. Lots of music, long music clusters, and a minimum of deejay chatter. A few industry people around town are calling us a hip WJIB-FM. We're flattered with such a comparison, in spite of the fact that WJIB-FM is our sister station.

The deejay lineup at the station includes Jim Coakley 6-10 a.m., Steve Pell until 3 p.m., and Craig Lundquist 3-8 p.m. Weekend men Dan Le Blanc and Tony Cennamo round out the staff.

Country Video Boosts Billings

HOUSTON—KHTV-TV here is reaping bonus advertising revenues from syndicated country music television shows, according to program director Gene Jacobsen.

From 6:30 p.m. until 10 p.m. each Saturday, the station programs country music shows. To lead off the night, Ted Hunt, a local country artist, hosts his own live half-hour show. Then comes the syndicated TV shows of Porter Wagoner, the Wilburn Brothers, the "Good Ol' Nashville Music" show, the Buck Owens show, "Country Place," and the Bill Anderson show.

These shows are one of the more successful ventures of the TV station, Jacobsen said.

Record Stores Aid WIBF-FM

PHILADELPHIA — WIBF-FM, located in the suburb of Jenkintown, has expanded its big band and Dixieland programming to 35 hours per week. Air personalities on the station include Don Hess, Dave Solomon, Buzz Allen, and Ted Taylor.

The House of Jazz and Bryn Mawr Record Shop supply the station with a large portion of its programming material.

THE ORIGINAL HIT VERSION OF "I WONDER WHO MY DADDY IS"

AS SUNG BY

EILEEN FULTON

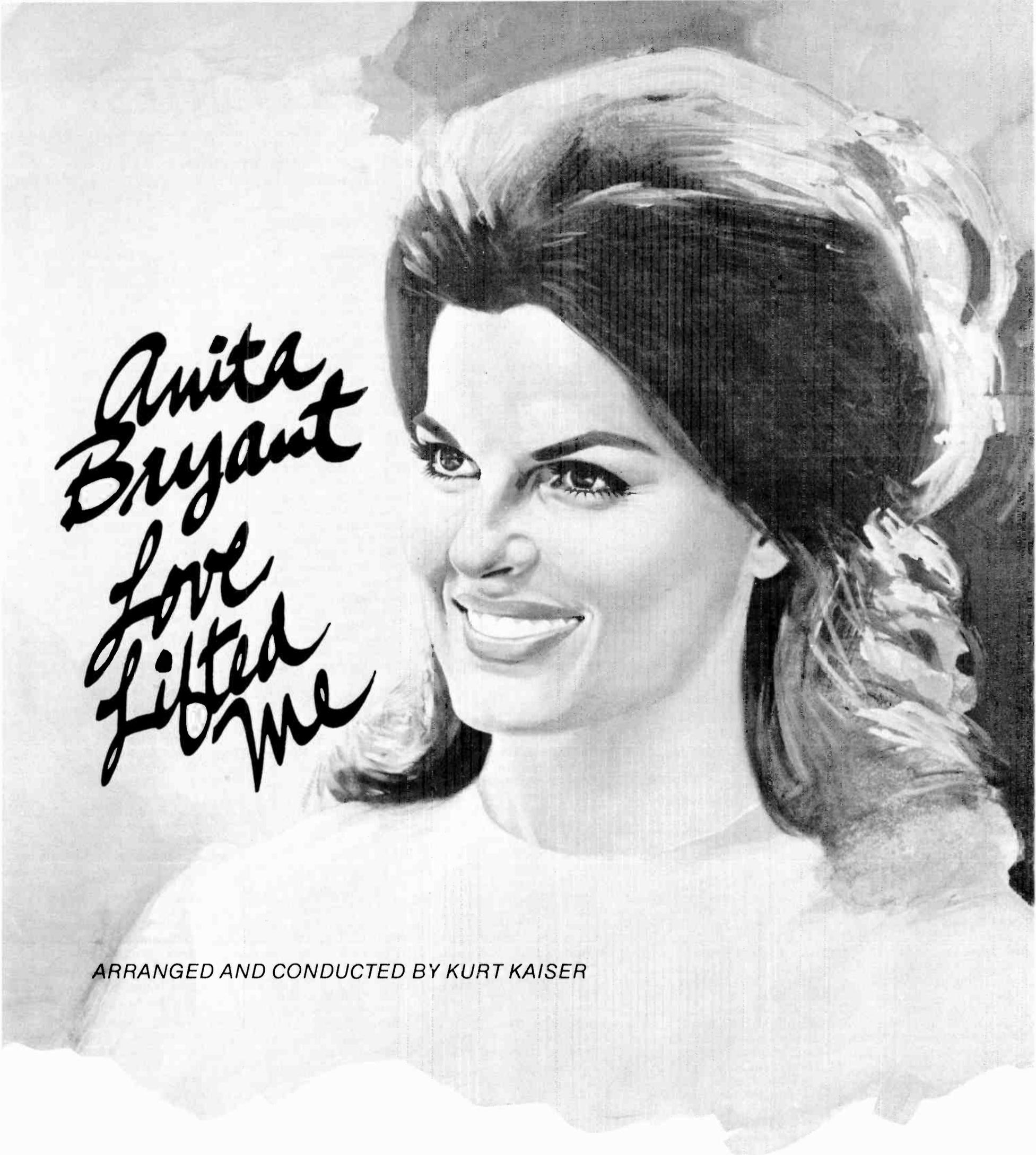
IS ON NECTAR RECORDS (OF COURSE)

SHE SINGS IT LIKE A BRIGHT EYED CHILD

WRITTEN BY GLADYS SHELLEY

IF YOU HAVE NOT RECEIVED YOUR COPY CALL OR WRITE TO

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Bringing In The Sheaves & Love Lifted Me (Medley) • Were You There? • Fill My Cup, Lord • Open My Eyes & Softly And Tenderly (Medley) • The Savior Is Waiting • In The Sweet By And By • No One Ever Cared For Me Like Jesus • If We Could See Beyond Today • In A Silent World • I Would Be Like Jesus

WST-8540 \$5.98; Stereo 8 Tape 2-8540 \$6.95; Cassette WC-8540 \$6.95

WORD Records

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RECORD PROMOTION MEN'S CONTEST

VOTE:

This is your chance to honor the nation's record promotion men. In each division, vote for first, second and third place by placing a number out beside the man's name. Then send this ballot to: Claude Hall, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

These votes will be tabulated by the Billboard staff and winners will be announced at the awards luncheon during the fifth annual Billboard Radio Programming Forum at the Century Plaza Hotel, Los Angeles, Aug. 17-19. Plaques will be awarded to the leading national promotion director in the nation, the leading record promotion man in each of the four districts, the leading independent record promotion man, and the best national staff promotion man.

SOUTHEAST

- | | |
|--------------------------------|----------------------------------|
| Johnny Lloyd, Buddah _____ | Jim Harper, Target _____ |
| Danni Gibbons, All South _____ | Stan Chaison, Atlantic _____ |
| Walt Moorehead, Atlantic _____ | Don Byrt, Ind. _____ |
| Bobby Hurt, CBS _____ | Marty Lacker, Ind. _____ |
| Peter Nashick, Kinny _____ | David Ezell, A&M _____ |
| Jack Fine, Ind. _____ | Eddie Lambert, London _____ |
| Joe Galkins, Ind. _____ | Ken Van Durand, RCA _____ |
| Eddie Pugh, Kinny _____ | Gary Schaffer, Tone Dist. _____ |
| Mike Craft, UA _____ | Gary Tanner, Polydor _____ |
| Charlie Minor, A&M _____ | Bob Holiday, Ind. _____ |
| Mike Martin, MGM _____ | Leo Carter, Mercury _____ |
| Marty Kupps, ABC _____ | Bob Riley, King _____ |
| Ernie Phillips, Ind. _____ | Robert E. Lee, Rec. Sales _____ |
| Wade Pepper, Capitol _____ | Tom Moore, Campus _____ |
| Larry Baunach, Dot _____ | George Cooper III, Ind. _____ |
| Ed Mascola, Polydor _____ | Bobbi Byrd, SSS _____ |
| Chuck Chellman, Ind. _____ | Philip Rauls, Atlantic _____ |
| Biff Collie, UA _____ | Al Monet, MCA _____ |
| Larry King, Southland _____ | Don McGregor, Warner Bros. _____ |
| Dave Mack, RCA _____ | |
| Tom McEntee, MGM _____ | |

NATIONAL PROMOTION DIRECTORS

- | | |
|---|---------------------------------|
| Pat Pipolo, MCA _____ | Frank Mancini, RCA _____ |
| Larry Douglas, singles, RCA _____ | Mike Kagen, Epic _____ |
| Red Schwartz, Avco _____ | Jerry Sharell, Buddah _____ |
| Stan Bly, Mercury _____ | Dick Kline, pop, Atlantic _____ |
| Long John Silver, singles, Mercury _____ | Henry Allen, Atlantic _____ |
| Bob Mercer, Fantasy _____ | Ron Saul, Warner Bros. _____ |
| Danny Davis, SG/Col _____ | Harold Childs, A&M _____ |
| Vince Faraci, custom labels, Atlantic _____ | Al Cory, Capitol _____ |
| Joe Medlin, soul, Polydor _____ | Buddy Blake, SSS _____ |
| Cy Warren, London _____ | Larry Cohen, Jamie/Guyden _____ |
| Lenny Meisel, London _____ | Gordon Prince, Motown _____ |
| Steve Rudolph, Scepter _____ | Mike Becce, Polydor _____ |
| Boo Fraiser, Perception _____ | Eddie O'Keefe, Vanguard _____ |
| Freddie North, Nashboro _____ | Fred Ruppert, Elektra _____ |
| Pete Bennett, Apple _____ | Al Riley, Chess/Janus _____ |
| Mike Sheppard, Monument _____ | Gordon Bossin, Bell _____ |
| Marvin Helfer, ABC-Dunhill _____ | Herb Gordon, Paramount _____ |
| Steve Popovich, CBS _____ | Jerry Fine, Chelsea _____ |
| | Ben Scotti, MGM _____ |
| | Chester Simmons, Stax _____ |

NATIONAL PROMOTION STAFF

Write-in vote for two candidates. An award will be presented to the best staff national promotion man who is not a director.

1. _____ Company: _____
2. _____ Company: _____

LOCAL & REGIONAL RECORD PROMOTION MEN

MIDWEST

- | | | |
|----------------------------------|-----------------------------------|-----------------------------------|
| Bob McLain, Capitol _____ | Dick Colanzi, Poison Ring _____ | Ron Elz, Capitol _____ |
| Jim Sala, A&M _____ | Paul Gallis, Ind. _____ | Dick Ware, CBS _____ |
| Gene Denonovitch, CBS _____ | Dan Markus, Bedno/Wright _____ | Bud Murphy, Atlantic _____ |
| Tom Gilardi, Ind. _____ | Dave Remede, Kent Beauchamp _____ | Pat Bullock, Big State _____ |
| Kelvyn Ventour, RCA _____ | Richie Johnson, Ind. _____ | Ernie Phillips, Ind. _____ |
| Ken Benson, Buddah _____ | Frank Mull, Mercury _____ | Don Miller, RCA _____ |
| Arnie Leeman, WB/Elektra _____ | Jack Hakim, Buddah _____ | Pete Gideon, MCA _____ |
| Merlin Littlefield, RCA _____ | Roger Bland, UA _____ | Steve Dunn, A&M _____ |
| Luther Wood, Capitol _____ | John Rogers, Big State _____ | Frank Chively, London _____ |
| Richard Taub, Dot _____ | Chet Miller, CBS _____ | Dave Johnson, Motown _____ |
| Bill Heard, CBS _____ | Tom Amman, RCA _____ | Dick Bethel, Capitol _____ |
| Bill Davis, Atlantic _____ | Danny Ingel, Ind. _____ | Julie Godsey, Epic _____ |
| Jim Jeffries, Bell _____ | Al McNutt, MCA _____ | Doug Lee, Kinny Group _____ |
| Irvin Woolsey, Atlantic _____ | Gordon Anderson, Epic _____ | Bud Stebbins, RCA _____ |
| Mike Gusler, CBS _____ | Paul Diamond, London _____ | Tom Benjamin, UA _____ |
| Bill Cook, Ind. _____ | Roy Chiovani, WB _____ | Roy Wunch, CBS _____ |
| Mike Dragus, Kinny _____ | Mike Conwisher, ABC _____ | Bob Wurker, Capitol _____ |
| Cy Gold, TDA _____ | Mike Leviton, A&M _____ | Dave Vaughn, Ind. _____ |
| Jay Cunniff, ABC _____ | Howard Bedno, Ind. _____ | Tim Kehr, CBS _____ |
| Mel London, United Records _____ | Frank Anderson, Kinny _____ | Charley Salah, Motown _____ |
| Ed Keely, Capitol _____ | Al Mathias, RCA _____ | Gary Lippee, A&M _____ |
| Don Douglas, Capitol _____ | Norris Green, WB _____ | Lou Sicaraza, Atlantic _____ |
| Russ Yerge, CBS _____ | Tex Schofield, Record Ser. _____ | Perry Stevens, Ind. _____ |
| Nick Hunter, CBS _____ | Kerry Knodle, Heilicher _____ | Larry Mangiaracino, Polydor _____ |
| Steve Evenoff, Decca _____ | Glen Bruder, Roberts _____ | Wes Hayns, Heilicher _____ |
| Bob Shoals, Capitol _____ | | Ted Cohen, WB _____ |
| Irwin Barg, London _____ | | Rob Hegel, A&I Supreme _____ |
| Paul Diamond, London _____ | | |

WEST COAST

- | | | |
|-------------------------------|------------------------------------|--------------------------------|
| Mike Atkinson, Epic _____ | Terry Powell, CBS _____ | Tony Richland, Ind. _____ |
| Mel Turoff, London _____ | Ron Middag, Elektra _____ | Bill Chappel, UA _____ |
| Mike Kilmartin, Fantasy _____ | Barry Mitchell, UA _____ | Berry Mitchell, UA _____ |
| John Carter, Atlantic _____ | Bill Roberts, UA _____ | Jerry Dougman, Buddah _____ |
| Dan Holliday, A&M _____ | Mike Leventon, A&M _____ | Randy Brown, Epic _____ |
| Donna Savedo, UA _____ | Lou Fields, Ind. _____ | Mike Alhadef, ABC _____ |
| John Fisher, Atlantic _____ | Jan Basham, Rec. Merch. _____ | Dennis Morgan, MCA _____ |
| Otis Smith, Invictus _____ | Chuck Meyer, MCA _____ | Wayne Arnold, Capitol _____ |
| Ernie Farrell, MGM _____ | Jack Shields, Stax _____ | Steve Feldman, A&M _____ |
| Don Whitemore, RCA _____ | Stan Najolia, Buddah _____ | Jeff Traeger, Elektra _____ |
| Eddie deJoy, A&M _____ | Julio Aiello, Metromedia _____ | Dick Forrester, Ind. _____ |
| George Jay, Ind. _____ | Ben Wood, CBS _____ | Lenny Luffman, MCA _____ |
| Abe Glazer, MGM _____ | Sue Kezich, ABC _____ | Rich Paladino, Elektra _____ |
| Clive Fox, MGM _____ | Steve Fischler, Kinny _____ | Bob Buziak _____ |
| Larry Karp, MGM _____ | Mike Borchetta, Ind. _____ | Jack Ross, Chess _____ |
| Lou Galliani, RCA _____ | Jim Harper, Target _____ | Don Graham, Chess _____ |
| Bud O'Shea, Epic _____ | Les Anderson, WB _____ | Jim Benci, Ind. _____ |
| Pete Marino, WB _____ | Sydney Miller, Capitol _____ | Ray Anderson, RCA _____ |
| Pat McCoy, ABC _____ | Jerry Morris, Fidelity Dist. _____ | George Furness, Atlantic _____ |
| Dave Urso, WB _____ | David Krauss, Elektra _____ | Don Carter, Capitol _____ |
| Joe Gregg, ABC _____ | | |
| Paul Rappaport, CBS _____ | | |
| Freddie Mancuso, Stax _____ | | |

NORTHEAST

- | | | |
|--------------------------------------|-----------------------------------|------------------------------------|
| Buck Reingold, Buddah _____ | Buddy Scott, Ind. _____ | Joe Senkiewicz, CBS _____ |
| Herb Rosen, Ind. _____ | Moe Schulman, Alpha _____ | Ray Melanese, Kinny _____ |
| Bob Ebson, Capitol _____ | Mike Klenfner, CBS _____ | Don Colberg, CBS _____ |
| Earl Rollison, CBS _____ | Zim Zemarel, CBS _____ | Tom Kennedy, Universal _____ |
| Steve W. Rudolph, Scepter _____ | Tony Montgomery, RCA _____ | Ron Moseley, Sussex _____ |
| Dan Kelly, Atlantic _____ | Sol Handwerger, MGM _____ | Nate Chacker, RCA _____ |
| Gary Lippe, A&M _____ | Danny Davis, Mercury _____ | Red Richards, Schwartz Bros. _____ |
| Joe Bilello, Buddah _____ | Joe Cash, Ind. _____ | Ron deMorino, Kinny _____ |
| Jim Taylor, A&M _____ | Fred Horton, Best & Gold _____ | Bill Harper, Universal _____ |
| Matty Singer, David Rosen _____ | Jack Perry, CBS _____ | Dave Marshall, London _____ |
| George Collier, MCA _____ | Barry Harris, Atlantic _____ | Steve Rudolf, Scepter _____ |
| Chappy Johnson, Chips Dist. _____ | Stan Herman, Ind. _____ | Joe Baldzell, Ind. _____ |
| Fred Edwards, Stereo Dimension _____ | Bill Beamish, Kinny _____ | Jerry Ralston, Best & Gold _____ |
| Bill Spitalsky, Ind. _____ | Tracy, Seaboard _____ | Maury Bloom, MCA _____ |
| Cecil Holmes, Buddah _____ | John Allen, MCA _____ | Bob Zenter, Capitol _____ |
| Logan Westbrook, CBS _____ | Bob Greenberg, Warner Bros. _____ | F. Nastro, Ind. _____ |
| | | Tom Klimanski, UDS _____ |
| | | Frank Berman, Alpha _____ |

Executive Turntable

• Continued from page 4

1960 with Mutual Dist., Boston, had previously been in the creative service division of UA. . . . **Dick Sherman** has resigned as sales director, West Coast, for the Berry Gordy labels and product manager of MoWest and Natural Resources. Prior to joining Motown in 1971, Sherman was national sales manager for Warner Bros./Reprise for five years. An attorney, Sherman started as a regional sales director for Columbia in the mid-50's.

★ ★ ★

Dick LaPalm has joined the Village Recorder in Los Angeles as vice president and general manager. He was formerly advertising and sales promotion manager for GRT Music Tapes. In his new post, LaPalm will oversee the studio's entire staff and develop sales and marketing plans. Before being switched over to GRT Music Tapes in 1971, he had been manager of Cadet Records for eight years. . . . **Marvin Deane** has been appointed director of artists relations for MGM Records. He had previously held executive positions with Warner Bros., Campbell, Silver, Cosby Corp., and most recently was with the Holland-Dozier-Holland label. . . . **Joe McHugh** has been named president of Karass Media works. He retains his interests in management and production of Southern Conspiracy. McHugh was formerly director of advertising and publicity for Paramount Records, director of national promotion for Morton D. Wax & Associates and director of a&r for Stonehedge Productions.

★ ★ ★

Gerald Hobbs has been appointed assistant general manager of the American Artist Division, which encompasses Watson-Guptill, American Artist, American Artist Book Club and the Art Directors Annual. He officially assumes the title on Aug. 15. Hobbs started three years ago in Merchandising Sales & Service Organization as sales representative, later becoming field sales manager, and is currently circulation promotion manager for the entire Central Circulation Division. . . . **Garth Gentilin** has been elected a member of the Videotape Production Association's board of directors. Gentilin, head of the V.P.A. network relations committee, is a sales executive with Lewron Television in New York. . . . **Richard H. Burkett** has been named director, manufacturing and engineering, for Viewlex, Inc.'s custom services division. He was previously national engineering manager for Capitol Records. **Franklin Rohloff** and **Ross Burdick** have been appointed account executives for the same division of the firm. Prior to joining Viewlex, Rohloff was vice president in charge of West Coast operations for National Tape Distributors. Burdick was formerly an account executive with Monarch Record and Tape Manufacturing Co., a Viewlex subsidiary and part of the custom services division.

Scott Shukat has resigned from the William Morris Agency. He negotiated production deals for such artists as **Don McLean**, **David Frye**, **Laura Nyro**, **David Steinberg** and **Sha Na Na**. . . . **Annette Coscia** has joined Sid Woloshin, Inc., as sales representative and associate producer. She was formerly a production assistant for J. Walter Thompson. . . . **John Lombardo** has been named professional manager for Sunbury/Dunbar Music Canada Ltd. For the past two years, he was staff producer at Spring Records. . . . **David A. Neuman**, previously director of communications for Remco Industries, has been named director of merchandising for Cartridge Rental Network. . . . **Manny Rustia** has been promoted to manager of accounting for GSF, Inc. He was formerly senior accountant at ABC Films. . . . **Bruce L. Wolfson**, previously director of syndication for EUE/Screen Gems Video Services, has been appointed executive director of Lewron Television Inc., New York. . . . **Donald V. Kleffman** has been named marketing manager of the audio-video systems division of Ampex Corp. He replaces **A.A. Sroka**, who has been appointed manager of corporate marketing services. . . . **John A. Pollock** has been named president of Electrohome Limited in Kitchener, Ontario, Canada. Other executive appointments at the company include: **Donald S. Sykes**, executive vice president, finance, and vice chairman of the board; **Howard W. Main**, executive vice president, marketing, and chairman of the board of directors of Central Ontario Television Limited, a wholly owned subsidiary of Electrohome; and **W.D. McGregor**, president of Central Ontario Television Limited.

Red Schwartz, national director of promotion for Avco Records, is leaving the firm to join United Artists Records as director of special projects. Presently living in New York, he'll be moving to the West Coast in the near future. Schwartz' record career began with the old Vee Jay label. Prior to that, he was a successful Philadelphia air personality. . . . **Dick Wooley** is leaving Atlantic Records to join Capricorn Records, which headquarters in Macon, Ga., as director of national promotion. . . . **Bruce Johnson** is leaving KLAC, Los Angeles, where he was general manager, to become head of radio for RKO General Broadcasting. He'll make his headquarters in Los Angeles.

Mike Kagen, national promotion director of Epic Records, is leaving the label after several years to become general manager of Sunflower Records, distributed by MGM Records. He'll be joining Sunflower June 26 in Los Angeles.

JUNE 24, 1972, BILLBOARD

Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

I'd like to write something funny about the teeshirt craze. Only, I can't think of anything funny to say about them except it's pretty funny that they bother sending them to me. Right? Because I probably can influence about zilch record sales. Anyway, over the past couple of years, there have been some great teeshirts issued by record companies. In some cases, the record labels have had bigger hits in teeshirts than in records. One of the best quality teeshirts was the one Warner Bros. had, it was great, but the only time I can remember seeing one was on their promotion men. **Lou Dennis** once wore one at a convention somewhere. Among the teeshirts that have been sent to me, I think I have to give the Buddah shirt a spotlight review, even though it plugged Buddah and not a record act. This was a couple of years ago and it has been a great basketball sweatshirt. I've made some great jump shots while wearing it, so I know it's a good shirt. It's not much good at dribbling the ball, though. I haven't worn my **Bobby Whitlock** teeshirt yet, but it looks like a good beer-drinking shirt. However, I've got to lay off the beer for a while because it's a large size and I'm, unfortunately, extra large (all that beer, you know) size at the moment. The **Uriah Heep** teeshirt from Mercury Records is my size at the moment (**Long John Silver** knows me all too well, I suspect) and it's good for writing nonsense like this. About the only other teeshirt that I've personally received is one from the **Jefferson Airplane**. In fact, I got two from the Airplane and both of them were a dab small, but **Augie Blume** knows both of my kids and he wanted to make sure the teeshirts went to them and I didn't wear them.

Oh, yes. I got a **Boone's Farm** teeshirt the other day from Columbia Records, which was nice of them. But, by and large, I don't get remembered at teeshirt time. The chart department at Billboard gets all of the teeshirts, because the record companies know that's where the real action is at. Music and program directors from coast-to-coast also get tons of teeshirts, because I see them from time to time being worn. And a few radio stations are also turning out teeshirts — such as KYA and KNEW in San Francisco. Anyhow, I've decided that it's time to really get with it, get where the action is, so to speak, and establish a chart which will rate teeshirts. In fact, I may carry it further than that and establish a tipsheet devoted to teeshirts. So, if any of you radio station personnel would like to become teeshirt correspondents or communicators, please let me know. After all, how many of you can wear a record?

(Continued on page 39)

U.S. Rejects Shaab

• Continued from page 3

tations to those desiring to take advantage of the originator's initiative and to add nothing themselves."

The Court also rejected the argument that the law was ambiguous. It held that the purpose of the statute was to provide a limited copyright in sound recordings to protect them against unauthorized duplication and "piracy," and said that the language in the law is designed to carry out that purpose.



Warner Bros. brass toast champagne to new president Joe Smith (center) who was in England when his promotion was announced. From left: vice presidents Ed West and Stan Cornyn, Smith, chairman of the board Mo Ostin and vice president Lenny Waronker.

NARM Board Advisory Group in 1st Meeting

PHILADELPHIA—The NARM Board of Directors will hold its first meeting with the Manufacturers Advisory Committee, a new body appointed for the first time this year by NARM president David Press. The meeting will be held Monday (19) at the Americans Hotel in New York.

Members of the Advisory Committee are Al Bell, Stax Records; Irv Beigel, Bell Records; Bob Fead, A&M Records; Joel Friedman, Warner Bros. Records; Rick Frio, MCA Records; Herb Goldfarb,

London Records; Mort Hoffman, RCA Records; Philip Jones, Motown Records; Michael Lipton, United Artists Records; Bruce Lundvall, Columbia Records; Brown Meggs, Capitol Records; and Lou Simon, Mercury Record Productions.

The NARM Board of Directors will hold its own meeting Tuesday (20) to consider recommendations from the Manufacturers Advisory Committee, the Distributors Advisory Committee and the Retailers Advisory Committee. The latter committees met earlier in Chicago.

Record Promo Tactics For Discussion at Forum

• Continued from page 3

old Childs, national promotion director of A&M Records; Jerry Sharell, national promotion director of Buddah Records; Ben Scotti, vice president of promotion, MGM Records; and Pat Pipolo, vice president and director of national promotion, MCA Records.

An interesting facet of this panel discussion is that the audience will be involved from the start in the activities. Rather than work from prepared speeches, this session of the three-day forum will be sparked by questions directed by the moderator as well as from the audience.

The Forum will be held Aug. 17-19 at the Century Plaza Hotel here. Several hundred radio pro-

gram directors, general managers, and record company executives, artists, record producers, and record promotion men from coast-to-coast will be attending the Forum, the only educational radio-oriented meeting of its kind. In addition, several program directors attend each year from other parts of the world.

To register, send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. This fee entitles you to three luncheons, including the Awards Luncheon; an artist appreciation cocktail party, attendance to all of the sessions, and all work materials. Early registrants also receive a special discount on their hotel rooms.

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Left Thumb



Right Thumb

Automation: The Key to Creativity

By ANNE DUSTON

HANNIBAL, Mo.—Automation is going to allow air personalities to be more creative, to do more with their music and to play more music, believes Mark Mathew, manager of totally automated KGRC-FM here.

"We believe in automation," said Mathew. "There's no reason why a creative air personality must be turned into a monkey and sit at the board for four hours when through automation he can cut an 'alive' show in 40 minutes and spend the rest of his time in the studio creating other radio material."

The station stresses the "alive" tag, rather than "live" radio. Mathew said that one-fourth of all

U.S. radio stations have some automation. "Even with a totally automated system, you can't tell the difference from a live broadcast."

"KGRC-FM is the kind of station every deejay is looking for," he said. "Our people are hand-selected for leadership with an eye to the future."

KGRC plans to pioneer in the field of automated radio, especially in the FM field, which Mathew sees as becoming the dominant radio media in the next 10 years.

Future plans include developing automated programs on a segmented and personality basis, using the present talent at KGRC-FM, and selling them in the small

and medium national air markets; establishing multi-station ownership in major markets using one set of deejays; initiating automated program consultation service for stations (Mathew predicted that they could set up a completely automated system in two weeks, and the owner would only have to open the door on Monday morning). An IBM computer will control availabilities, logs, program formats and billings for multiple stations.

Automation aids a deejay's creativity in numerous ways, Mathew said. "A deejay never has to step on a record," he pointed out. "The intro can be done until it's perfect."

Almost jokingly, he said that even when an air personality feels lousy, he can sound good. "You keep doing takes until the show is recorded just the way you think it should be."

Automation's chief shortcoming? "They say it lacks the sense of immediacy. We have solved that."

"We have prerecorded time and temperature. The deejay records a series of temps, with the right temp selected by machine during air time. We can come in live with weather and news bulletins, if necessary," he explained.

The four-year-old station plays top 40, appealing to a mature audience (18-39). One out of every three records are "encores" from 1955-1971.

The music, originally picked by the deejays, is entered into an IBM computer which selects a new playlist of 54 records every Friday. There is no less than a four hour repeat of any record or LP.

"The music is put on a cartridge carousel and randomly selected by the IBM system. A machine calls on the prerecorded tape for intro, outro, time, temp, rap, and happenings," he said.

"We do try to break records," (Continued on page 49)



TALKING DURING A party sponsored by KSAN-FM, progressive rock station in San Francisco, are, from left: Bill Groves, promotion man for H.R. Basford Co., Sacheen Littlefeather, and KSAN-FM program director Thom O'Hair.

Format Opinions Differ

• Continued from page 20

Kids are becoming oriented today to the adult world much quicker than several years ago. They are more aware of the world they live in and even love is getting to higher planes today than the mere crushes we had as high schoolers . . . love is reaching out and touching deeper today than ever before . . . and this means growing up faster. If we talk to the audience as though all of them had intelligence, then Top 40 radio will again grow with—and talk to—people.

"MOR radio is, needless to say, coming together with Top 40. Even progressive stations seem to be pulling closer toward Top 40. Country music stations are still, to my ears, air-polluters, but then my lack of taste for country music need not get into this."

Lee Davis, program manager of WMAQ, Chicago MOR station, said that he believes the future of radio is in specialization, as far as formats go. "However, I believe in creativity within each format. Basically, I still think that the hardest form of creativity is in the real ability to communicate one-to-one in a natural manner. I think we're all in this business because we want to entertain and inform. This is done through communication. Money is simply a measure of success. But, as for radio, I'm convinced it will thrive . . . there are too many dedicated young broadcasters coming up to let it die. Unless regulation scares them away by restraining creativity."

Vertical Formats

Dale Andrews, program director of WCBM, Baltimore, said that in his opinion "we are already into a fairly advanced state of specialization in program formats. I think the only field which will have a continuing broad appeal is MOR, be it AM or FM. As we become more computerized and as research methods, radio-buying methods, and programming techniques become more technically perfect in reaching for exact listener categories, we may be limiting ourselves in the number of listeners that any single radio station can reach: by their very natures, Top

40, country, soul and progressive rock limit themselves to a specific audience. Meanwhile, MOR radio seems to be, in many cases, the only 'format' left in which there is room to provide sheer entertainment (entertainment not necessarily meaning music and vice versa).

"I hope that there will always be room in radio for many various formats, but I personally feel that the dominant force in radio in years to come will be, as it has been for some time, the middle-of-the-road station, which, by its very nature, can absorb and put to good use the best aspects of all the other formats."

Jerry Rogers, program director of WSGA, Top 40 station in Savannah, Ga., felt that the future of Top 40 radio would be great if it would stop playing only the top 40 records. As for MOR, "Their future is good, but so many MOR stations are nothing but watered-down Top 40 stations." Progressive rock stations need to get more into the mainstream of music, he said, because "very few people want to hear nine or ten non-hits in a row." In regards to the soul format, he said that many soul stations he's heard need to get more involved in their communities. And country stations, in his opinion, still have the hangup of the "friends and neighbors" approach, but the future for country music is bright because of its huge appeal.

Joseph A. Monteith, program director and operations manager of KTOP, Topeka, Kans., a contemporary station, said that he felt there would be closer and closer relation between the Top 40 and MOR stations in the coming years, especially in small and medium markets. "MOR stations are finding that they must be more selective in their music, trying to reach a younger audience, thus dissolving what used to be the complete and entire domain of the Top 40 stations. The changing trends in music toward a softer, much more listenable and commercial sound have resulted in the difference between Top 40 and MOR operations becoming hard to distinguish. MOR stations will turn, more and more, to tighter and more selective playlists with a slower pace in programming. Top 40 in turn must find that new and imaginative ingredient that they once had in the early days of Top 40, but have now lost.

"The limited appeal of progressive music will continue to keep progressive stations fairly well in the major markets where they can find enough audience to survive. If the progressive music tends to soften and tastes change as they have in the past two years, progressive stations might find themselves with larger audiences. That is, provided they attempt to instill into their programming presentations a little more conservative approach."

He also felt that country stations will continue to have an influence on both Top 40 and MOR stations, but didn't think that country stations would ever dominate any market like Top 40 radio does.

Record Firms Spur KTSA Voter Drive

• Continued from page 20

unselfish efforts in helping to register the young voters of South Texas." The station has scheduled a massive on-air campaign promoting each of the LP's. For the campaign, CBS Records contributed a hundred albums by Janis Joplin, Capitol gave a hundred Grand Funk LP's. Ode donated a hundred Carole King albums. Atlantic sent some albums by Roberta Flack, RCA gave some Nilsson albums.

"The eagerness of the record industry to participate in this worthwhile cause has been incredible," Melendrez said.

The finale of this phase of the voter registration campaign will be a concert July 4. Already scheduled to appear at the concert are Cheech & Chong, who received a public service award for their performance at a concert in the first phase of the campaign; Dr. Hook, the Raspberries, and Elton John.

Exclusivity, LP Cuts & the Future

• Continued from page 20

the music and the rotation policies.

HALL: Have you given much thought to speaking at the Billboard Radio Programming Forum this year?

DRAKE: I just don't think those things are good for me.

HALL: No, it probably wouldn't do you a bit of good, but it would do me a lot of good.

DRAKE: I don't mean that. I just don't think a speech by me would benefit anybody. Because, when you get down to specifics about radio, radio is my job and I'm not going to tell a whole bunch of people what I'm really doing.

HALL: But philosophy and theory . . . would mean a lot to everyone. For example, your theories about progressive rock. . . .

DRAKE: Well, I don't know. I'll think about it. I've got a big project coming up which may take up all of my time. I'll know in a couple of weeks whether I'll be able to speak or not. I'm tempted, but. . .

HALL: Do you listen to all radio in an analytical sense?

DRAKE: I can listen to sweet music stations without getting analytical . . . and country stations.

HALL: I'd like to see the development of the progressive country format . . . on FM radio.

DRAKE: Claude, you and I both know that you don't find that many FM radios in a pickup truck. Did you see "The Last Picture Show"? You ought to go see that . . . it'll really knock you out. That whole small town scene. And I don't think there's any music at all but Hank Williams records and it's all over the radio, a little country station.

HALL: What do you see is going to happen with radio?

DRAKE: Well, the problem with

album cuts, which has been happening for some while . . . if you can call it a problem, is that you don't know which album cut. But I have found that the best album cuts usually surface. Let's face it, if a record company pulls a single out of an album, they generally have a good idea that it's a good song.

HALL: But the general trend has been to a shorter playlist and here your printed survey shows all of those albums.

DRAKE: But we don't play all of those albums. For example, there's a specific album that we'd be foolish to play any of the cuts, even though it's selling well in this market and we show it on our list. But, on the other hand, we played several cuts out of the Wings album. It was being played three weeks before stock got into the stores so it didn't show on our list before that. By the time an album gets into the stores and starts selling and we get enough reports for it to show on our album list at KHJ, we might not be playing any cuts from that album anymore.

HALL: In the old days at KHJ when Ron Jacobs was programming the station and it was building it seems to me that Ron used to get tapes out of the studio of Sonny & Cher. Do the stations still try to get those exclusives . . . or do you feel they're necessary anymore?

DRAKE: Well, I think it's important to have exciting new records on the air as quick as possible. But it's illegal to play a record before it's released. Anyway, a record company can't afford to give any one station an exclusive . . . it's like telling all of the other stations in the market to 'go to hell' and that's a real problem for a record company. Playing exclusives indiscriminately hurts too many people. On the other hand, those days and the competition to

play exclusives then got a lot of bad records played.

HALL: Well, those exclusives helped make Sonny & Cher.

DRAKE: Bob Skaff and Charlie Green brought a dub by of that first Sonny & Cher hit and Skaff wasn't even with Atlantic, to whom they were signed then. And Green was their manager. It was as simple as that. I'll tell you the reason we did that whole Sonny & Cher thing. I don't think I'd even met Sonny Bono at that point . . . or maybe I'd said hello to him in Martoni's . . . but, first of all, we did that Sonny & Cher thing because KRLA was doing all of those Beatles things. People talk about all of the related excitement that a concert brings, which is true to a degree, but very few people realize today that the first time KHJ hit No. 1 in a rating period was when KRLA had the Beatles in town at the Bowl and interviews and all that excitement and what we did was take the Sonny & Cher thing, that exclusive record, and create a diversion.

HALL: Your plans for the future?

DRAKE: Like I told you before, we turn down a lot of stations on consulting . . . because that's not the total answer to our business. We're getting more and more into FM. And Gene Chenault spends a lot of time looking for new properties.

HALL: Are you a partner in that, too?

DRAKE: It's a subsidiary of our company.

HALL: One last thing: Did you go out and dig up that buried treasure that sunk the KMAK promotion which allowed you to beat Ron Jacobs that time years ago in Fresno?

DRAKE: No, but he always thought I did . . . for a long enough time, anyway.

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Wanted a young, dynamic, aggressive news director for 10,000 Watt KGGF. Also need a good MOR jock who can read news and do production. Contact: Bill Miller, Operations Manager, KGGF, Coffeyville, Kansas. (316) 251-3800. 7/1

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Check heading under which ad is to appear (Tape & Cartridge category classified ad not accepted.)

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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. For further information contact:

Dennis Hyland,
Corporate Research Division,
Billboard Publications,
165 W. 46th Street,
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RECORD AND MOVIE COLLECTORS! Free trial subscription: California Catalog, P.O. Box 203B, Point Richmond, Calif. (we also buy 78's, lps, transcriptions, plus 16mm films). je24

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PAYS

Classical Music

EMI Shift to Complex Is Near Completion

LONDON — The shifting of EMI's pressing and distribution divisions from their present 61-year-old headquarters at Hayes to a new \$10 million complex two miles away should be completed within three weeks. The massive operation involves the moving of over 1,300 personnel and an existing stock of around 5 million LP's, singles and tapes.

So far, over 3.5 million records and tapes have been shifted to the new factory and warehouse complex, which covers an area of 16 acres. The remainder will be moved during the next few weeks. The distribution and ordering division switched at the end of last week. Over 500 personnel will be involved in this side of the move.

However, the switching of record and tape production to the new complex is proceeding more gradually. For the past fortnight the new plant, which has been equipped initially with 100 presses and which has a capacity of 30 million albums a year, has been producing about 10 percent of the firm's disk output and started 24-hour operation for the first time at the beginning of last year.

Manufacturing personnel—700—started moving last week and the switch will be completed within about three weeks. Roy Matthews, EMI's factory manager, said that production will not be affected

and that as output is gradually stepped up at the new plant, it will be correspondingly phased out at the present complex.

When the record pressing switch is complete, the company's tape duplicating plant will be moved to the new building.

The factory is located in a single-story building formerly occupied by a rubber firm. The interior has been completely gutted to give 170,000 square feet of floor space and, when complete, will rate as Britain's—and possibly Europe's—biggest pressing plant.

At the front of the factory is a two-story office block which will house administrative staff and also the EMI laboratories. The office area is designed on the open landscape principle to give a total environmental prospect.

Ciardi to Push 'Arts' Releases

NEW YORK—John Ciardi will autograph copies of his Spoken Arts releases at the American Library Association Conference at the Chicago Hilton, Wednesday (28).

Ciardi's latest release, "Someone Could Win a Polar Bear," is a collection of 24 original poems for children.

Letters To The Editor

Dear Sir:

On behalf of a station which seems to have grabbed hold of a stick with two short ends, I'd like to add a postscript to the response to George Simon's letter on promotion of Jazz records. WBFB has broadcast 100 percent classical music until quite recently when we introduced six hours of primarily black jazz, six nights a week. I must say, I was astounded at the response which Roger Brock, the jazz announcer, got to his pleas for records to form a basic library. Compared to our classical librarian, he was swamped! And he was getting just about the sort of response which George Simon complained about! This should give you some idea of the tough time any classical station has getting records. There are exceptions. They know who they are, and the consequent exposure is given just because theirs are all we have to play.

Let's hope that classical revivals spurred by "Clockwork Orange's" Beethoven, Emerson, Lake & Palmer and some of the others will lead to some promotion to show the record buyers what an untapped resource the field of classical music is.

Sincerely
Simon Pontin
WBFB

Toronto Having A Boom Year - Record Issued

TORONTO—The Toronto Symphony enters its 50th season with what is shaping up to be its biggest ever year.

An aggressive subscription program yielded an enrollment of 15,942 names, the highest for any North American Symphony, according to a T.S.O. announcement.

The forthcoming Brahms Festival at O'Keefe Centre has already exceeded the 92 percent capacity audiences which attended the 1970 Beethoven Centennial Festival.

Meanwhile, World Records' Audat label has released the Toronto Symphony's 50th Anniversary album which has a suggested list of \$5.98. The project was financed by the CAPAC/CAB committee, which is designed to promote Canadian music.

The album's promotion is being boosted by the recent forming of the Associates of the Toronto Symphony, a body set up to develop the aims of the orchestra. The repertoire on the LP includes Glermont Pepin's Symphonic Poem "Guernica" and Harry Freedman's "Tangents."

NET Will Air Lovelack Work

NEW YORK—The Western Hemisphere premiere of "Trumpet Concerto" by William Lovelack will be aired on NET July 15 at 7:30 p.m., and repeated on July 16 at 8:00 p.m.

The concert, performed by the Boston Pops Orchestra with Doc Severinsen soloist and Arthur Fiedler, conducting, was videotaped at Symphony Hall in Boston on April 29. The concerto is published by the Peer-Southern Organization.



BEVERLY SILLS at the Miniteman Store in Cambridge, Mass., to autograph copies of her Angel recording of Verdi's "La Traviata." Left to right are, Jim Johnson, Boston district sales manager; Ms. Sills; Tony Caronia, Angel Eastern sales manager; Ralph Kusnitz, Miniteman store manager; Dennis DeStefano, Boston sales representative and Fred Sepanlou, Angel national sales manager.



CAEDMON RECORDS founders Barbara Holdridge, left, and Marianne Mantell, center, receive certificates of appreciation from August Hecksher, New York City's administrator for Parks, Recreation and Cultural Affairs. The awards from Mayor John Lindsay cited the firm's cultural contributions as a producer of spoken word recordings over the past 20 years. Caedmon Records is a subsidiary of Raytheon's D.C. Heath and Co. publishing division.

JUNE 24, 1972, BILLBOARD

TOP 40 Easy Listening

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

Wk. Ago	Wks. Ago	Wks. Ago	Wks. Ago	TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
1	1	1	1	SONG SUNG BLUE Neil Diamond, Uni 55326 (MCA) (Prophet, ASCAP)	8
2	2	2	2	IT'S GOING TO TAKE SOME TIME Carpenters, A&M 1351 (Colgems, ASCAP/Screen Gems-Columbia, BMI)	9
3	4	4	2	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradem, BMI)	17
4	5	7	8	LIVING IN A HOUSE DIVIDED Cher, Kapp 2171 (MCA) (Peso, BMI)	6
5	3	3	5	DIARY Bread, Elektra 45784 (Screen Gems-Columbia, BMI)	9
6	7	8	12	HOW CAN I BE SURE David Cassidy, Bell 45-220 (Slasgar, ASCAP)	6
7	8	9	11	DADDY DON'T YOU WALK SO FAST Wayne Newton, Chelsea 78-0100 (RCA) (Jewel, ASCAP)	8
8	6	6	4	(Last Night) I DIDN'T GET TO SLEEP AT ALL 5th Dimension, Bell 45-195 (Almo, ASCAP)	14
9	10	13	20	AMAZING GRACE Pipes and Drums and the Military Band of the Royal Scots Dragon Guards, RCA 74-0709 (Sunbury, ASCAP)	6
10	13	21	30	LEAN ON ME Bill Withers, Sussex 232 (Buddah) Interior, BMI)	5
11	25	28	38	SEALED WITH A KISS Bobby Vinton, Epic 5-10861 (CBS) (Post, ASCAP)	4
12	9	5	6	NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) Interior, BMI)	14
13	19	22	32	I NEED YOU America, Warner Bros. 7580 (WB, ASCAP)	5
14	32	37	—	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antisia, ASCAP)	3
15	15	17	19	LIFE & BREATH Climax, Rocky Road 30061 (Bell) (Warner/Brown's Mill, ASCAP)	7
16	20	24	36	DAY BY DAY Godspell, Bell 45-210 (Valando/New Cadenz, ASCAP)	4
17	18	19	28	WE'RE FREE Beverly Bremers, Scepter 12348 (Pocketful of Tunes, BMI)	7
18	28	35	—	THE HAPPIEST GIRL IN THE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima-Donna/Algee, BMI)	3
19	24	26	27	GONE Joey Heatherton, MGM 14387 (Dallas/Hill & Range, BMI)	6
20	21	31	34	MY GUY Petula Clark, MGM 14392 (Jobete, ASCAP)	4
21	22	23	23	VANILLA OLAY Jackie DeShannon, Atlantic 2871 (Plain & Simple, ASCAP)	6
22	11	11	7	MORNING HAS BROKEN Cat Stevens, A&M 1335 (Irving, BMI)	12
23	23	25	29	OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	5
24	12	12	13	I SAW THE LIGHT Todd Rundgren, Bearsville 0003 (Warner Bros.) (Earmark/Screen Gems-Columbia, BMI)	8
25	27	30	31	BUTTERFLY Danyel Gerard, Verve 10670 (Pending, ASCAP)	5
26	39	40	—	PEOPLE MAKE THE WORLD GO ROUND Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	3
27	17	18	18	AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, ASCAP)	7
28	35	—	—	SEE YOU IN SEPTEMBER Mike Curb Congregation, MGM 14391 (Vibar, ASCAP)	2
29	31	33	—	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan, MAM 3619 (London) (MAM, ASCAP)	3
30	33	34	—	AFTER MIDNIGHT J.J. Cale, Shelter 7321 (Capitol) (Moss-Rose, BMI)	3
31	—	—	—	TOO YOUNG Donny Osmond, MGM 14407 (Jefferson, ASCAP)	1
32	—	—	—	I AM WOMAN Helen Reddy, Capitol 3350 (Buggeriegs, BMI)	1
33	14	10	10	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) Andy Williams, Columbia 4-45579 (Famous, ASCAP)	12
34	34	36	37	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brain, BMI)	4
35	37	—	—	DADDY DON'T GET HOOKED ON ME Mac Davis, Columbia 4-45618 (Screen Gems-Columbia, BMI)	2
36	—	—	—	MEN OF LEARNING Vigrass & Osborne, Uni 55330 (MCA) (Wayne/Duchess, BMI)	1
37	40	—	—	TAKE IT EASY Eagles, Asylum 11005 (Atlantic) (Benchmark, ASCAP)	2
38	30	32	35	BEAUTIFUL Gordon Lightfoot, Reprise 1088 (Moose, CAPAC)	4
39	16	16	17	THE MASTERPIECE Charles Randolph Grean Soude, Ranwood 922 (September, ASCAP)	9
40	—	—	—	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 6/24/72

4-Channel Grabs Sales As Systems' War Cools

By BOB KIRSCH

CHICAGO—Four-channel took much of the play at last week's Consumer Electronics Show (CES) here, but it was the buyers who made most of the noise.

While 4-channel equipment of some kind was in evidence at virtually every booth and buying appeared fairly strong, there was a noticeable lack of manufacturers "blowing their horns" about the various systems.

The explanation for this attitude seems to be one of not adding more confusion to an already confused situation. Several manufacturers admitted that since no progress has really made in the area of standardization they felt it better to show their product but not

hold the continuous demonstrations that characterized the previous two shows.

Retailers, while buying, felt confused and in some cases angry. Many left with no better understanding of 4-channel than when they arrived.

There were, however, other configurations which were on display and received strong play from manufacturers. Most prominent among these were high quality cassette and 8-track units, components, prepackaged components and standard stereo systems.

Will Carry Both

As with last year's show, the so-called "frilly" features were not as much in evidence as the features

retailers and consumers have demanded to make these products more reliable, saleable and desirable to the more quality conscious consumer of today.

In the 4-channel confusion, many retailers displayed strong preferences toward a particular mode, but admitted they will have to carry both until some of the standardization problems are cleared.

"I like discrete," said C. W. Conn Jr. of Conn Appliances in Beaumont, Tex., "but I'm going to carry both discrete and matrix. As for price points, I'm not really looking for anything special. What I will probably do in the near future is build a sound room for 4-
(Continued on page 32)

Prerecorded Tape Firms Gain in Hardware Outlets

By EARL PAIGE

CHICAGO—Manufacturers and marketers of prerecorded tape continued to carve out a niche for themselves at the predominantly hardware-oriented Consumer Electronics Show (CES) though most activity was in budget and cut-out lines. The influence of bootleggers was one other facet (see separate story).

Regular product was represented by Columbia Masterwork and Project 3 Records, both pushing four-channel software, and BASF, the latter boasting 10 new disk-tape releases and announcing 9 in preparation. Also represented were specialty labels Laff Records and Party Time Productions.

Among new exhibitors was M & A Record Wholesalers, the basically cut-out wing of Merrill and Aaron Rose's giant retail operation here. Merrill Rose said he made 55 new contacts opening day and expressed complete satisfaction.

Other budget and/or cut-out marketers included Sutton Record Co., Apex-Rendezvous, Pickwick (in conjunction with the Soma Distributing div. J. L. Marsh exhibit) and Richard Kasner Co. Not returning were National Tape Distributing, Royal Record & Tape Rack,
(Continued on page 34)

More Firms Into Headphones

By ANNE DUSTON

CHICAGO — More and more firms are entering the headphone business now that retailers have discovered such audio additions mean extra business. Trends include more color, promotionally priced units and even quadrasonic headsets.

One American company has decided to buck the Japanese domination in headphones, and has developed a complete new line, domestically manufactured.

Telex introduced six stereo headsets, ranging in price from \$15.95 to \$59.95 at Consumer Electronics Show (CES). Bright colors distinguish the Models 100, 200, 300 and 400. Starting with a basic dynamic element lightweight, plastic headpiece with removable cushions, step-up features include volume control, steel yokes, fully padded headband and automatic type transducer.

Studio 2 has deeper earpiece for added response, 15-foot coil cord, and 3-16 ohm impedance. List is \$59.95. Studio 1, listing at \$69.95 adds sliding tone and volume controls. Both have surgical silicone ear cushions.

An electrostatic stereo headphone, the SE100J by Pioneer, has matching impedance of 4-16 ohms, maximum input power of 10V, and frequency range of 20-35,000 Hz. Cable is 8 feet. This unit lists for \$129.95.

Quadrasonic Headsets

The Rhinelander Sonic IV by Sonic is adaptable to 2-channel,
(Continued on page 34)

Blank Tape Headed for Record-Breaking Sales

CHICAGO—Blank tape, spurred by greater retail and consumer awareness and sophistication and stronger manufacturer lines and promoters than ever, grabbed a large share of the spotlight at last

week's Consumer Electronics Show (CES).

Retailers responded to the increased numbers of high quality, more sophisticated tape hardware with a swing to blank tape—particularly cassette and 8 track—of the same quality.

The number of cassette hardware units with bias switches covered a wider range than ever, making chromium dioxide tape an even more important segment of the industry. At the same time,

the number of units encompassing the Dolby Systems or other noise reduction systems hit a new high, and quality tape, particularly high energy, took on a new importance.

The growing numbers of 8-track units with record feature is forcing a necessity for more blank 8-track tapes, and retailers also took full advantage of this development.

Stronger Push

Blank tape manufacturers, in addition to broadening their lines, showed many new concepts in
(Continued on page 33)



MARKETING consumer electronics was the opening topic at Consumer Electronics Show (CES) with panel (from left) made up of San Diego retailer Ira Fishbein, Mr. Dependable; Rockford, Ill. store owner Bill Fisher, Fisher's Appliance & TV; Jack Adams, MART; William H. Anderson, RCA consumer electronics; George Fezell, Magnavox Co.

18 SEARS STORES

CTI Delivering TV Cartridge Units

By RADCLIFFE JOE

CHICAGO — The videocassette drive towards consumerism moved into high gear here last week when Cartridge Television, Inc., through its primary licensee Sears, Roebuck & Co., began offering the units for delivery in its 18 retail outlets throughout this city.

Sears had been demonstrating the units, assembled by its electronics manufacturing division, and accepting advance orders for the past several weeks.

Sears' major consumer thrust was timed to coincide with the 1972 Consumer Electronics Show (CES) which also featured other

Cartrivision units assembled by such CTI licensees as Admiral, Emerson, Teledyne Packard Bell, Montgomery Ward and DuMont.

To celebrate its marketing debut, CTI hosted a special champagne press conference presided over by Donald Johnston, the company's vice president in charge of marketing, and attended by executives of Emerson Television Sales, Teledyne Packard Bell, Sears, Admiral and others.

Although Sears is the only company actually marketing the units at this time, stores in the Montgomery Ward chain have been

demonstrating production units of its Airline Cartrivision units, while the Union Electric Corp., revealed plans to market the Emerson "Imperial" Cartrivision unit through Emerson and DuMont dealers in Chicago, Los Angeles and Philadelphia.

Marketing plans for the end of the current quarter have also been released by Admiral, whose "Orion" Cartrivision consoles are just about ready to come off the production line; while in Houston, Texas, Foley's Department Store began demonstrating and accepting
(Continued on page 35)

Merchandising Conference To Review Tape Retailing

LOS ANGELES—Two of the pioneer merchandising directors of record companies are organizing a meeting here Friday (23) to discuss "better merchandising of tapes on the retail level."

George Balos, 10-year veteran with Mercury, and Fred Rice, dean of all merchandising men going

into his 27th year with Capitol, have sent letters to tape marketing and merchandising executives on the Coast informing them of the conference at 2 p.m. in the Capitol Tower.

Anyone wishing to participate is asked to contact Rice here or Balos in Chicago.

Argue Matrix, Discrete; Urge 'Combination' Disk

CHICAGO — Retailers blasted CBS Records and RCA Records for not combining matrix and discrete into one disk system during the Consumer Electronics Show (CES) panel on 4-channel here last week. Polite arguments flared between the panelists and many in the audience rose to offer views and ask questions.

The direct confrontation was between Stanley J. Kavan, CBS Records, proponent of the matrix SQ concept, and John Pudwell, RCA record division, the firm pushing discrete disks.

As in many previous discussions, the subject of available software kept flaring up.

Kavan said the higher costs of matrix disks "was a transitory factor." He said there is hope for a one inventory factor in matrix LP's and defended the \$1 higher price on the basis of added costs in production. He predicted a catalog of 100 titles would be available by the end of the year.

RCA's philosophy of releasing discrete disks is based on new material and hits, Pudwell said, admitting that the company released too many 4-channel tapes. He predicted 15 new titles by the end of the year.

One other area of spirited discussion was in the phonograph cartridges required for the discrete disks. Lou Dorren of Quadradisc said there are numerous lower-cost cartridges suitable for playing the discrete "Quadradisc."

The session ran over its allotted time and ended on the rather neutral note of Larry Findley, executive director, International Tape Association, charging that many exhibitors were hooking up regular 2-channel stereo and "calling it 4-channel."

Case Sales & Competition Get Hotter

By BENN OLLMAN

CHICAGO — Competition for the 8-track and cassette home storage and portable case business continues to increase. With the market obviously heading nowhere but up, exhibitors at Consumer Electronics Show (CES) nevertheless voiced deep concern over several puzzlers:

What size storage cabinet does the tape buying consumer actually prefer for home use now that

his collection has begun to grow?

What is the optimum size for a portable 8-track or cassette carrying case?

And will the mounting thievery of tape equipment and tapes from cars have an adverse effect on 8-track purchases? One case manufacturer showed up here with a line of cases designed to be slipped underneath car seats away from prying eyes.

Case manufacturers and marketers also continue to tread water, waiting for a solution to the long debated issue of whether prerecorded cassettes will wrest sales supremacy from the solidly entrenched 8-track cartridges. Currently, most manufacturers are riding with the 8-track wave.

The 20-plus exhibitors on hand at CES with displays of tape carrying and storage cases is ample

evidence that this "after market" is not being overlooked.

Home Storage Market

A noticeable trend is the move to upgrade case buyers. Several major firms showing here are betting that a viable market exists for luxurious, plush-lined storage cabinets for home use. Their thinking: The tape user with a sizable investment in his 8-tracks
(Continued on page 35)

Better Quality Blank Tape, New Packages

By EARL PAIGE & ANNE DUSTON

CHICAGO—Blank tape manufacturers and marketers are upgrading product and concentrating on packaging. These two trends stood out most at Consumer Electronics Show (CES) although numerous other trends were evident.

Part of the upgrading relates to more improved coatings but exhibitors this year were less inclined to debate the merits of chromium dioxide vs other high energy coatings; for one thing, many firms offer chromium dioxide along with other coatings.

Other notable trends:

—New packaging with examples being Certron's cassettes in a tin can and Mallory's cassette with head cleaner leader;

—Broadened lines as emphasized by Irish Magnetic Recording Tape, which plugged its "Total Cassette Line." The firm also bowed a chromium dioxide line in two lengths with C-60 priced at \$2.55 list;

—Launching of new brands, a notable example Audio Magnetics introduction of Tracs, seen as a bold marketing move by the heretofore principal supplier to private label marketers;

—Diversification of blank tape firms such as the case of BASF which now has players and prerecorded tape.

—Emphasis of time increments with competition centering on the 40- and 45-minute area;

—Display features, including the fact that blank tape marketers as never before constructed elaborate booths.

—New areas of distribution.

Typical of marketers noting the need to upgrade even low-priced cassettes was G. H. Oppenheimer, Compact Cassette Corp. He explained the firm's product is being improved through two-piece patent shields, sonic sealed window, new type (spaghetti) one-piece hub, slip sheets and steel pin rollers.

Broadening of distribution was evident in two instances where Norelco is concerned. While electronics component manufacturer Herman H. Smith, Inc., a North American Philips subsidiary, is now distributing Norelco, the line is also being marketed for the first time by Amperex Electronic Corp., Hicksville, N. Y. Amperex was heretofore in speakers.

Longines Unveils Its New Blank Tape Line at Show

CHICAGO—The Longines Symphonette Society has become the newest entrant in the blank tape stakes with a line of blank loaded cassettes and 8-track cartridges designed to take consumer confusion out of the purchasing of blank tapes.

The line, packaged and merchandised by Longines subsidiary, Preferred Sounds, Inc., and unveiled at the Consumer Electronics Show here, deliberately avoids the use of technical language in packaging literature, and instead, refers to the different grades of tape merely as "voice," "music" and "all purpose."

Utilizing what it calls a duplicator grade of tape, Longines has packaged its line in C-60 and C-90 cassette lengths for music, C-40 and C-60 cassette lengths for voice, and C-60 and C-90 cassette lengths for the all-purpose budget line. In 8-track configurations there are 40 and 80 minute cartridges.

Convinced that its greatest sale demands will come from volume chain stores and similar mass merchandisers, Longines has devoted much time and effort to packaging and merchandising the line. The cassette boxes are color-coded in gold and white for voice tapes, blue and white for music grades, and red and white for the all-purpose grade. The 8-track tapes also come in blue and white.

Display Units

Also developed are three different types of counter and floor display units. The Longines wheel-dealer display is a free-standing,

revolving-type unit that can hold up to 458 pieces of tape of different configurations, while utilizing a mere two square feet of floor space.

The counter displays are available either in the "Grabber" design, or the "Hot Pack." The "Grabber" holds 48 three packs of "All Purpose" cassettes, and is pre-filled on a free metal rack at the Longines plant. The "Hot Pack" which is also pre-filled at the factory, contains 30 blister packs of voice and music C-60s, and 10 blister packs of music C-90s.

Nino Bruno, president of Preferred Sounds, sees the new line as the consumer's solution to the problem of buying tapes for different uses. He disclosed that extensive research into the blank tape market had enabled his company to produce quality grade cassettes and cartridges for mass merchandising outlets at prices comparable to non-graded products.

He added, "We have designed the line to fit the needs and price levels of mass merchandisers. It fits the volume price points with excellent margins, and our packaging concepts fits the needs of the self-service and rack oriented retailer."

The line carries list prices ranging from \$1.29 for an all-purpose C-60 cassette, to \$1.79 for a C-60 voice cassette, and \$2.29 for a C-60 music cassette. The 8-track blanks are listed at \$2.49 for a 40-minute cartridge, and \$2.99 for an 80-minute cartridge.

New Trade Assn. Needed

CHICAGO—David Lang, president of Castle Lighting, Inc., Los Angeles, Calif., is convinced that the environmental lighting field is ready to organize its own trade association. Exhibiting at the Consumer Electronics Show (CES), Lang said he plans to call an exploratory meeting of interested people in the near future.

A separate trade group, he is convinced, is needed to seek stature for the fast growing industry.

"Too many retailers, manufacturer's representatives and unfortunately, the lending institutions, see us now as strictly a novelty offshoot of the sound business. But here at CES for instance, there are roughly 20 light exhibitors, showing assorted sound activated

light boxes and environmental lighting fixtures for home use. Probably only three or four of them are prime producers of lighting equipment, but there are many more in the business who are not showing here.

"What I look for is an organization enabling us all to work together to set up some standards and a promotional vehicle to improve our image as a unique industry with potential."

Lang held an informal lunch discussion here with several lighting principals to sound out this proposal. Initial response, he said, was "warm."

So, don't be surprised if still another audio-oriented industry trade group takes root shortly. With lights, yet.

Sound-Lighting Displays Spell Brighter Sales

CHICAGO—Fresh styling and new circuitry concepts in environmental lighting equipment caught the fancy of buyers making the rounds at this year's CES.

Among the key developments here:

• Flush wall mounted sound lights that resemble energized oil paintings when activated, and add decorative touches to any room when the music is turned off.

• Automatic intensity control circuitry in light pieces, similar in purpose and function to volume control on tape recorders.

The call from now on is destined to be for greater sophistication and subtler, more innovative design.

This new emphasis is expected to succeed in propelling the fledgling flickering "art form" from kids' rooms into the family dens and fancy bars and lounges across the nation.

Buyer G. W. Schertzinger, Rose's Stores, Inc., Henderson, N.C., admitted he "hadn't given too much thought till now about carrying

sound lights. But it does look like we'll have to go into the light business because our competition is selling them and we're getting inquiries. Frankly, I had expected those lights would have died a natural death by now."

From Meadville, Pa. retailer, George Ott, Ott's Radio & TV: "We've sold organ lights for the last three years, mainly to kids, because it's always been considered a youth item. But I'm convinced that even Grandpa and Grandma can enjoy the experience of some of the flush, wall mounted lights I just saw here."

"Until now," continued Ott, "all the light industry offered us was cubes and boxes. Now they have widened the market by bringing more sophistication to it. I found the light exhibits among the most worthwhile features of this year's CES."

According to David Lang, president of Castle Lighting, Los Angeles, Calif., "Our industry has

been plagued by a sameness of product. There is a desperate need today for more creative approaches. Survival from now on will depend on styling our products, along with smarter promotions, dating and all the rest that goes with heads up merchandising."

Jack Hosier, audio department buyer for the eight-store Clarkins chain in the Cleveland, Ohio area, had high praise for the Novalite Color Wheel line shown here by electronic Technological Innovations, Inc., (ETI) Santa Monica, Calif. firm. What he appreciated most were the subtle, aesthetic lighting effects. "No monotony with their wall pieces; it's actually an art form using lights. This is one of the most creative uses of the sound-light principle I've seen here."

Price tags on the ETI Novalite units, he admitted, were high for mood lights. "But they aren't out of line at all considering that they are also decorator pieces."

Mallory Adds Head Cleaner

CHICAGO—A built-in non-abrasive head cleaner has been added to the new Duratape by Mallory, in 30, 60, 90 and 120 sizes. Duratapes is a low noise tape for general use.

To satisfy the audiophile, Mallory introduced a new cobalt-energized professional Duratape cassette with the capability of record and playback in discrete 4-channel stereo. The extended frequency tape comes in 30, 60 and 90-minute lengths, with 60 listing at \$2.95.

Mallory will be introducing new packaging for open reel and 8-track tapes, with promotion planned for July, according to Frank Varnally, company executive.

Maxell Corp's, Library Pack Bows at CES

CHICAGO, Ill.—Storage binders that open like a book were introduced by Maxell at Consumer Electronics Show for their cassette and open reel tapes.

The black and white Library Packs can be stored on bookshelves after the commercial copy is removed with the wrapper.

The cassette pack (UD-LP) comes with a selection of three C-60's and three C-90's, with a large index sheet, and retails for \$29.50.

The open reel library cover contains one seven inch reel of UD-50 or UD-35, and lists for \$9.65 and \$11.40, respectively.

Audio Magnetics To Use Top 40

LOS ANGELES—Audio Magnetics is using Top 40 radio to introduce a new blank tape line, Tracs, to young consumers.

Sandwiched between Cat Stevens and Creedence Clearwater is a series of 60-second commercials pitching the new tape product.

Targeted at record buyers, especially aimed at the 15 to 25-year-old group, the company is introducing its new consumer line of tape on more than 30 Top 40 radio stations in 25 markets, beginning in July.

Tracs is available in cassette (C-40, C-60, C-90 and C-120), 8-

(Continued on page 33)

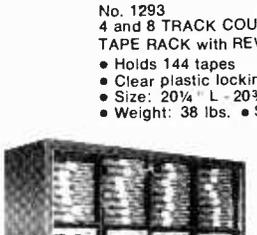
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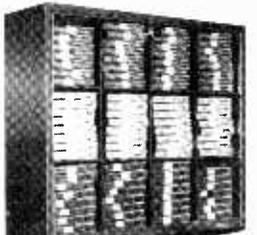
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4 Channel Grabs Sales As Systems' War Cools

• Continued from page 30

channel." Conn added that while he feels the sound on discrete units is purer, the software is the major problem for him.

Manny Nathan of Arrow Electronics in New York agreed "I lean to discrete," he said, "but there's no software. As far as price points go, the high-end goods seem to move well for us and this is what I'll be looking at."

Clarification Needed

Nathan brought out another point concerning 4-channel which he feels is affecting other product categories.

"I think the manufacturers are afraid of obsolescence due to 4-channel, afraid that their present 2-channel systems may be useless in the near future. I think this is the reason we're seeing so many drop-ins rather than complete new lines.

"What we really need is someone to clearly explain all 4-channel systems to everyone. It's a big business but it's confusing."

With regard to other items at the show, Nathan said he was primarily interested in cassette with Dolby and bias switch, 8-track units with record feature and fast forward and standard stereo components that will be compatible with 4-channel.

Bart Miller, president of Denver's Howard Sound, said he has decided to go to 4-channel after staying away from it for several years.

Seeks Reliability

"We'll go the matrix route because of the software available," Miller said, "and we're going to design some form of display in our main store. We'll also carry some discrete, however."

In standard stereo, Miller is looking for reliability, 4-channel compatibility and design. "We don't want to sell anything that will be obsolete," he added.

Sol Polk of Polk Bros. in Chicago will handle both modes but said he would "like some sort of standardization and I'd like to see

this feud ended. This is not an ordinary product. You have to give the salesman and the consumer a complete education."

Trade-In Business

Polk added that he feels the tape/audio business is headed in the direction of a trade-in business, and he will set up such sections in many of his stores. As for other products, he's looking for cassettes with innovations and said he wants diversification and expects to grow rapidly in tape and audio.

"Four-channel is utter confusion here," said Saul Gresky, merchandising manager of Allied Radio. "I've noticed the manufacturers playing it down and I'm sure it's because of this, but I am buying and I'll be buying both types of units."

Other retailers also had comments concerning their buying at the show.

"I'm a bit more confused about 4-channel than I was before the show," said Jack Oakley of Arlan's in Galesberg, Ill. "But I am leaning to matrix and I would like to market in the \$250 to \$300 price range for the average consumer."

Ira Fishbein of Mr. Dependable TV in San Diego said he found last year's "popular" price up in tape/audio and he was looking for goods with price tags as high as \$500 in prepackaged components, a significant jump from his former range of \$149 to \$300. He added he will be taking on the Fisher line.

Compatibility Sought

Gordon Wilf, Jr. of W. Palm Beach, Fla., a retailer and distributor, said he was at the show mainly to look at 4-channel but was also very interested in four and 5-piece components and compacts. He cited tape as a must.

Marshall Miller of Sound, Inc. in Greenbelt, Md. said he likes the price on 4-channel systems but finds it confusing and thinks the customer will, too. But he was buying.

In other categories, buyers looked for 4-channel compatibility, better frequency response and more design in standard stereo components; lower-end compacts with tape capability; cassette units in several configurations, including portables with AM-FM, decks with Dolby and bias switches and miniature units for business purposes; in 8-track, car stereo played an important role as did decks with fast forward, record capability and portable units that can also be converted for the home and car; in adaptive devices, most dealers feel that there will be a market for these for some time, as consumers step softly into the 4-channel market, and most were looking for such items at around the \$50 level; reel-to-reel did not get a great deal of attention, but some dealers feel it will make somewhat of a comeback due to a more sophisticated youth market and 4-channel; and many dealers were in the market for middle range speakers and receivers to be used with adaptive devices in 4-channel.

Many retailers shopped tape for education as well as entertainment—particularly the cassette. Dealers said that promoting the configuration as a multi-use item will stimulate sales and will bring many new consumers into this market.

TV Cartridge Interest

A surprising number of tape/audio retailers showed interest in TV cartridge as a consumer item.

C.W. Conn said he feels the item will be a big consumer product by fall and that "by Christmas you won't be able to lay your hands on one."

Sol Polk was particularly enthusiastic over the possibilities of the configuration, but also displayed anger over the lack of standardization.

"There's absolutely no standardi-
(Continued on page 35)

Marketing of Electronics Growing More Complex

A packed auditorium of dealers and distributors attending the seminar on marketing at Consumer Electronics Show heard from a specially hand-picked panel that marketing consumer electronics today is a complex business of packaging, merchandising, reliable servicing facilities, and even the laying on the line of a dealer's reputation in the backing of a product.

The seminar was moderated by Jack Adams of Mart magazine, with Panelist William H. Anderson of the RCA Consumer Electronics Division, George Fezell, the Magnavox Co., Ira Fishbein, Mr. Dependable, San Diego, Calif., and Bill Fisher, of Fisher's Appliance and TV Centers, Rockford, Ill.

Fishbein, himself a small dealer, advocated the concept of cooperative buying by small dealers if they are to remain competitive with big chains and keep their prices attractive to the consumer.

However, his train of thought was qualified by Anderson who stressed that no form of cooperative buying could succeed if the group insisted on buying "losers" or slow moving merchandise.

The audience was also told that special sales, regularly and genuine, backed by as much media advertising as the budget would allow, would also go a long way toward strengthening a dealer's hand in today's competitive market.

A later panel looked at the problems surrounding the servicing of consumer electronics and urged greater cooperation from manufacturers in this area.

Although some local manufacturers came under fire, the accusing finger was pointed at "off shore" manufacturers who neglect to supply service information and adequate parts replacements with their products.

Mentioned as a new ray of hope was EIA/CEG's Service Committee's efforts to solve this problem through service training centers in colleges across the nation.

The audience was told by a third panel dealing with consumer electronics legislation that Congressional activity in Washington is focusing on such painful industry problems as service, standards and other related subjects.

Speaker Manufacturers Move To Decorator Designs/Colors

By BENN OLLMAN

CHICAGO—Speaker manufacturers exhibiting at Consumer Electronics Show (CES) left little doubt of their ability and desire to move in all directions necessary to nab their share of the market.

They've priced their wares to meet the pocketbooks of all listeners, from audiophiles to hobbyists who do their shopping from the mass merchandisers. And are offering a quality product in all levels commensurate with the price tag.

Speaker manufacturers are also taking aim at the long ignored "third party" in the audio components picture—the lady of the house—to satisfy her yearning for finer scaled enclosures, and color accents to fit the living environment. Even the most acoustically critical producers here were claiming that speakers must please the eye as well as the ear.

Widening of the speaker market was pointed up by the debut here of a host of introductions by old line and recently added producers in the field. The list of items revealed ranged from a line of 12 new grill enclosures in as many fresh color accents by Jensen to an assortment of component ensemble packages by Amperex and even lamp shades that actually are expertly camouflaged speakers.

Arthur Kelly, division manager for Amperex, reported "exceptionally good results" here with their brand new do-it-yourself speaker ensembles. "We're going after both the audiophile and hobbyist with this approach," he said. "By supplying the speaker components and enclosure we can offer a listener a quality unit at a substantial saving over what he would normally pay for a comparable preassembled speaker."

By his estimate, users willing to invest 15 minutes with a screw driver should be able to trim about 40 percent off the regular price of a comparable store-bought speaker.

Jensen's marketing manager, Al Hotwagner was elated over the reception at CES of virtually everything they had on display. A new line of grills featuring 12 new, brilliant colors and constructed of nylon material on a vacuum fold for their Models #1 and #2, made a solid impact. Also shown were pleated grills and new bases which give their Models #5 and #6 a fresh console appearance.

"What we're actually doing," he said, "is 'upgrading the location' with our series of new grill fronts for the speaker line."

Jensen's most interesting marketing slant here was its display of fourteen new speaker models designed to make travel a more happy experience. "There's a tremendous market out there," Hotwagner explained. "With everyone traveling today in campers and boats, why shouldn't they be able to take their stereo or hi-fi components along with them? We're putting this new line on wheels for them."

Color dynamics as well as tough to emulate acoustical standards, continued to be emphasized in the Lansing line. A spokesman in that space emphasized that "Anything we design has got to look as well as sound good. There must be a place for speakers in any home. We design our speakers so that the woman in the family can be proud to see our units in her home."

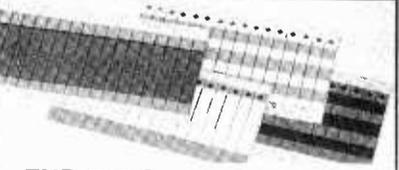
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Blank Tape Headed For Record-Breaking Sales

• Continued from page 30

packaging and display, offered lower price points in many cases for quality tape and promoted pushes to the mass merchandiser and independent dealer as well as to the tape/audio specialist.

Manufacturers also made themselves more conspicuous than in past years through larger, more elaborate booths, special presentations and strong trade and consumer advertising prior to and during show time.

What was some of the retail reaction to the greater emphasis on sophisticated tape hardware and the corresponding sophistication of the software and how do dealers plan to use this expanded market?

High Traffic Builder

"Blank tape is more important than ever," said Saul Gresky, merchandising manager for Allied Radio. "I'm impressed with some of the new lengths, especially the C-40 and C-45 in cassette. As far

as I'm concerned, the C-30 is largely valueless except for voice. But with the 40-minute length, you can use it for communication, filling one side and sending it to a business partner or friend for a reply.

"Chromium dioxide is equally important," he added, "particularly with all of the hardware featuring bias switches. But a good quality high energy tape is just as good in many cases, especially when Dolby is involved."

"Tape belongs in high traffic areas," added the buyer for a large East Coast discount chain. "You can't hide it. This is why the new displays are so important and why the new packaging concepts are so sorely needed."

Eight-track blanks, he pointed out, are equally important. "This is an immense market, and with the 40 and 80-minute lengths replacing the 32 and 64's in many cases, it makes the configuration perfect for music recording."

More Dolby the Better

Bart Miller, president of Howard Sound, a three-store Colorado chain, agreed. "Chromium dioxide is a major factor, now that we have so much hardware with bias switches available. But Dolby is the big thing to me. As far as I'm concerned, the more Dolby the better. This means better quality tape sales all the way around."

Miller also found the C-40 length to his liking, calling it "a long time coming in cassette," and added that display is important for him. "We have to give blank tape a prominent display," he said, "and the spruced up packaging is going to help this."

Sol Polk of Polk Bros. in Chicago said he planned to use quality blank tape as a leader item and to give it prime position in his stores, pointing out that a department store can make as much use and has as much need for quality tape as a specialty shop.

The blank tape market is also growing in specialized markets, such as the auto tape field.

Joseph Best of Stereo Tape World, Woodbury, N.J., runs a predominantly auto-tape oriented outlet, but he was also impressed with the tape displays and innovations.

Quality Conscious Consumers

"Good packaging and good display is essential," he said "and this is just what we're getting this year. The consumer is more quality conscious and so is the retailer and manufacturer, and this will benefit everyone. For us, 8-track blanks in 40 and 80-minute lengths look like big movers and I see blank tape sales here moving up even more than they did last year."

In addition, most retailers agreed they were purchasing the better quality tapes, especially chromium dioxide and high energy, because the consumer is now willing to pay for them. This was evident in a noticeable lack of "cheapie" tapes at the show, with virtually every cassette calendered.

Prominent among the tape firms exhibiting cassette, 8-track and label-to-reel tapes were BASF, Memorex, Audio Magnetics, Norlco, Mallory, 3M, TDK, Capitol, Maxell, Ampex and Longines.

Incentives

Some firms, such as Audio Magnetics with their "trace" line and Longines, are aiming directly at the mass merchant. Others, including Memorex and TDK, bowed new tape lengths. Most of these firms conducted intricate demonstrations and placed a fair amount of emphasis on involving all types of dealers with their product.

Displays for the dealer and new, more colorful packaging of all colors and styles, including poly bags and blister packs was also in evidence. And price points were down in many cases with quality remaining at a strong level.

Incentives are also set to play a major role this year, with most manufacturers offering special packages of two or more tapes and most retailers agreeing this was the way they will become involved.

With the combination of strong retail and consumer interest, heavy promotion and expanded lines from manufacturers and an overall growth in tape hardware sophistication, the blank tape business appears to be headed for its strongest year yet.



INLAND Dynatronics 8-track car stereo tape player Model S-1000 is instant play. It features volume, balance and slide controls.

Dolby, 4-Channel Boost Tape Mart

CHICAGO — Attendees to the Consumer Electronics Show seminar on "New Trends In Tape Equipment" heard a panel of industry experts assure the market that the advent of quadrasonic sound will serve to stimulate the 8-track cartridge and open reel markets; while cassette, after being slowed for a while by its 8-track counterpart, will move forward to audiophile and other areas on a wave of supplemental innovations including Dolby noise reduction systems, new ferrite heads, new tape formulations and automatic shut-off devices.

The panel, moderated by Lee Zhitto, editor in chief of Billboard magazine, featured such industry expert as, Jeff Berkowitz, Panasonic/Matsushita, John Traynor, the 3M Co., George R. Simkowski, the Bell & Howell Co., Gersh

Thalberg, Superscope, Inc., and Oscar Kusisto, Motorola Automotive Products.

Kusisto predicted that by the fourth quarter of this year, 8-track equipment sales will show another significant increase as a whole wave of new manufacturers make their presence felt on the consumer market. He further promised that the new interest in four channel sound will push Q-8 sales.

Kusisto felt, and his colleagues agreed, that the best way to merchandise 8-track and other tape equipment was through demonstrations, and meaningful point-of-purchase displays. He felt too that the automobile provided the ideal acoustical environment for 8-track demonstrations.

Kusisto, who is also chairman of the Board of the International Tape Association, assured anxious

(Continued on page 34)

Accessory Makers In Marketing Push

NEW YORK—Record and tape accessory manufacturers have mounted a major new thrust into the consumer market.

Spearheading the drive is a growing emphasis on innovative products at competitive prices. These are backed by ambitious marketing and merchandising programs, which utilize such promotion aids as stickers, point-of-purchase displays, special merchandising racks and other consumer inducing incentives.

The drive for a more aesthetically appealing and economically viable accessories market is being led by established giants of the industry including Robins Industries, Le-Bo Products, Recoton, Inc., and the Duotone Co.

The companies are releasing such new products as sound enhancers, quadrasonic phonograph needles, a special new "Sound After Market" concept of selling, headphones, display racks, and the ever-popular carrying cases.

'Q' Needles

The Florida-based Duotone Co. has developed a double-polished diamond stylus expressly for quadrasonic sound. The needle, which will be shown at the Consumer Electronics Show, is, according to Duotone's president Stephen Nester, compatible with both mono and stereophonic sound, and will improve the quality of both.

Nester also disclosed that no special cartridges are required for use with Duotone's quadrasonic stylus, and that the list price for most types is \$9.95.

Duotone will also show an assortment of tape and record accessories under the designation, PW-145.

This package includes a line of record adaptors, record cloths and brushes, record centers, headphone extension cables, steel needles and other items. The PW-145 is being merchandised with free floor stand and pegboard rack. It carries a suggested list price of \$495.

Other catalog items which will help beef up the display will include carry cases, headphones, tape reels and blank cassettes.

The Le-Bo CES display will place emphasis on the firm's line of record and tape carry cases in varying designs and colors, stereo headphones, display racks, storage cabinets, and blank tapes in cassette, cartridge and open reel.

The carry case line will continue to feature such colors as the wet look, imitation leather, imitation alligator with flopped velvet interiors, psychedelic colors for the young and the young-at-heart, attache type cases for the business-

man, and cases in shapes and colors for ladies.

Store Cases

With much attention still being focused on the pilferage problem, the company will also be highlighting its display cases for cassettes and 8-track cartridges.

This line of cases manufactured in finished walnut with pilfer proof plexiglass doors, hold from 180 cassettes in a counter-type model to 460 cartridges in a free standing cabinet.

The stereo headphones which range in price from \$7.95 to \$39.95, feature such innovations as frequency stereo/mono response switch, special volume control boxes.

Home storage cabinets, album-type tape containers, blank 8-track and cassette tapes, microphones, head cleaners and other types of maintenance kits, complete the catalog.

As special promotion items, most of Le-Bo's accessories are available to dealers with free display racks, and are blister-packed in eye-catching colors.

Three new free-standing tape cartridge display cases are being featured among Recoton's offerings at the Consumer Electronics Show. The units are finished in walnut and have reach-through sliding plexiglass doors, to ensure maximum exposure of the product with minimum pilferage risk to the dealer.

The company will also be paying special attention to the lucrative carry case market with three special new promotion type cases for both 8-track and cassette product. The units are finished in eye-catching colors and fabrics.

Also in the carry case category are a number of cases especially designed for LP records, which, according to Recoton's Peter Wish, are growing in demand among consumers who travel around with records to parties, picnics and the beach.

Other accessory items which will join the massive Recoton catalog at the show will include wire racks for records, stereo headphones, cassette microphones, and head cleaners, demagnetizers, and other products.

The Weltron Co. of Durham, N.C., is showing a new design in stereo speakers, as part of its accessory line.

The 6½ inch speakers will take up to 20 watts of power, are circular, and can be hung from a ceiling, mounted to a wall, or placed on a shelf. The list price is \$49.95 a pair.

Audio Magnetics Into Top 40

• Continued from page 31

track cartridge (40 and 80-minute lengths) and open reel. A professional step up line, Tracs Plus, is being marketed in cassette (high energy) and reel-to-reel.

The commercials, produced with 10-second dealer tags, feature new recording artists, including Penny Nichols, Michael McKean, Sweet Emma and Her Preservation Hall Jazz Band, Clover and Bryndle.

A number of spots were prepared for teen-agers, pre-teens and young adults for opinions on music content, brand registration, product loyalty and music credibility before selecting three commercials for final production. Additional radio spots, many built on a musical foundation, are planned in the year-long campaign.

Music Authenticity Stressed

"Music authenticity and content were essential in programming commercials to air on radio stations so oriented toward young, musically aware record buyers," said Carl Frederick, audio's marketing director.

"Selecting canned music, we felt, was not the way to establish a rapport with young listeners (and buyers) sophisticated in sound awareness," he said. "Instead, we went to original music by legitimate recording groups, many of whom are new but have record contracts."

Later flights of radio spots are being produced around a central theme: "Sounds Worth Listening To." The first three commercials feature contemporary rock, easy listening, folk and New Orleans jazz, with country, jazz, popular and soul music being used in a new set of three commercials.

"It appeared to us that during our pre-production meetings and testing programs that young people were reacting very strongly—whether positively or negatively—to the music in all our commercials," Frederick said. "To me, this signaled an opportunity to dovetail music credibility and product loyalty."

audio brings you

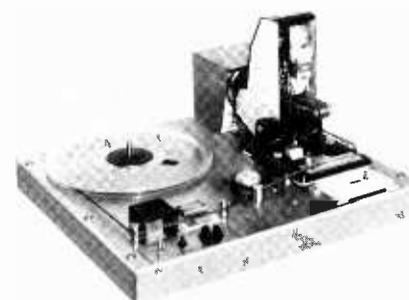
the world's most popular tape winder,



ELECTRO SOUND 100-48C

for loading cassettes, 8-track and blank tape.

the world's best buy in automatic tape splicers



ELECTRO SOUND 200

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We carry a full line of tape duplicating equipment.

AUDIOMATIC CORPORATION

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Tape Firms Gain Outlets

• Continued from page 30

N. M. C. Corp. and Ampex Stereo Tapes (though Ampex's music division had a huge blank tape exhibit).

Sutton's giant exhibit featured the firm's new line of \$1.59 list cut-out tapes (cost \$1.10) typically offered under a 100 percent "unconditional guarantee exchange." This group is packed 100 assorted 8-track cartridges to a carton, consisting of 70 different titles. Sutton also featured cut-out cartridges at \$2.10 each packaged for pegboard rack display. Sutton's business is all but exclusively cartridge and a spokesman said this is because the demand for cassette is not there and also because cassettes are too "pilfer prone."

Reports of at least two unlicensed duplicator representatives being present circulated opening day and a Record Industry Association of America (RIAA) spokesman said "intensive investigative" work was underway. Chicago has been a focal point recently of RIAA action (Billboard, May 27).

The intense activity of bootleggers during the past year has had a paradoxical effect on budget tape, according to Bob Demain and Bob Falleur of Apex Rendevous.

On the one hand, bootleg tape has proved a market exists for budget level product, but also it has made budget marketers suspect, they said. Nevertheless, Apex did very well here, both declared.

Typically, Apex was offering a package deal: a set-up display shipped in a master carton that holds 72 pieces (8-track or cassette) individually boxed in "pilfer-proof" (spaghetti) type cartons—cost \$2.25 per tape.

Rather surprisingly, Falleur reported much interest in Christmas product. "They remember the job we did last year and how in many cases they (retailers) failed to stock enough, so they're ordering now."

Prerecorded marketers here definitely pointed in the direction of tape. For example, comedian Roger Behr, one-half of the Roger & Roger (Peltz) duo, said their new album was released first on 8-track. A disk is planned.

A spokesman at Laff said: "We're covered as far as disk distribution goes. We're definitely here looking for tape distributors." Primarily a comedy label, Laff has formed a subsidiary brand called Ala and has released a Little Richard and Jimmi Hendrix package, "Friends from the Beginning."

At BASF, Heinz Kreuels, marketing manager, audio/video products, said his firm is quite happy so far with its initial move into prerecorded software. BASF has two packages by Oscar Peterson, an Ella Fitzgerald album and an Earl Hines and Milt Bruckner package among its first releases.

BASF Player Diversification Seen Inevitable

CHICAGO—BASF Systems, Inc. will "inevitably" enlarge its diversification into other hardware equipment units, according to Heinz Kreuels, audio/video products, marketing manager. The giant firm was here at Consumer Electronics Show with its catalog of 10 new prerecorded disk/tape releases and three cassette recorders.

Heinz said also that estimates of blank tape field are "very hard to arrive at" because the market is so difficult to define.

Economy Line

Although BASF's image continues to be identified with the audiophile market, chiefly through its early introduction of chromium dioxide tape, Kreuels noted that the firm is aggressively marketing the low-noise, extended range economy cassette too.

The firm's exhibit highlighted BSAF's recently introduced non-jamming mechanism.

In packaging, BASF has a hobby box that includes leader tape, splicing tape and splicing block, such accessory items being still further indication of BASF's diversification into other products.

New Dynasound Brand Cassette

CHICAGO, Ill. — Dynasound announced Tape One, a new ultra-high particle density tape for the audiophile at the Consumer Electronic Show.

"The new blank tape is compatible with all recorders, and will give consistent performance without deterioration or the need for special bias switching because of a wide bias tolerance," said Dynasound vice president, Larry Grundy.

Tape One will be sold in a C-60 or C-90 two-pack, with suggested retail of \$5.98 and \$6.98. An introductory promotion to the consumer offers the two-packs for \$3.98 and \$4.98, a two dollar savings.

Also introduced at the CES is a tape storage system for 32 cassettes. Called the "Stow-away," it is stackable, and has a rotary base. Tapes can be stored in or out of boxes. The unit will retail for \$9.95, and will be available for July delivery.

Grundy was one marketing executive who said he thought chromium dioxide "has been over-rated." He also noted that Tape One will be merchandised with full specifications printed on the box."

Norlco Player Marketed

NEW YORK—A Norelco Carry Corder, designated the unit that started the cassette business, will be marketed by the North American Philips Corp., with a list price of \$54.95.

The player, Model 150, is AC adaptable and will be sold with fitted carrying case, remote control

dynamic microphone and blank cassette.

Norelco will also market a deluxe version of the unit with a suggested retail price of \$64.95. The Carry Corder Model 1420 offers a streamlined design in brushed aluminum, and features pop-up cassette eject, as well as such accessories as patchcords, AC adapter, deluxe carrying and storage case.

Other units scheduled to be demonstrated at the CES show include a portable cassette player, model 1100, which features single switch operation for all functions including fast rewind. It carries a price tag of \$29.95.

Norelco model 3170 is another portable cassette recorder with AM/FM stereo receiver which operates off AC or batteries. The unit's speakers lock onto the receiver, providing single unit portability.

Features of the model 3170 include automatic record level, AFC, three digit tape counter, transistorized motor control for accurate tape speeds, complete input/output facilities. It is list priced at \$199.95.

Rounding off the cassette equipment line is model 2100, a record playback deck utilizing the Dynamic Noise Limiting System. Other features include a bias equalizer for standard high performance or chromium dioxide tapes, dual VU meters, sliding stereo record level controls, three digit tape counter and complete input/output facilities. List price is \$219.95.



3M'S DEALER promotion "Sounds of Summer" was introduced at Consumer Electronics Show offers consumers a beach towel for \$2 and coupon from two Scotch brand High Energy or Extended Range cassettes.

Ampex Blanks Get New Push

CHICAGO — Ampex Magnetic Tape Division, utilizing the slogan, "It's A Whole New Ball Game," has joined the reconstruction drive of its parent corporation, with the addition of new items of blank tapes and accessories, and new sales and promotion strategies to its 1972/73 product line.

The company's booth at the Consumer Electronics Show placed emphasis on packaging graphics, a new cordless cassette head cleaner/demagnetizer, and a 10½-inch high output, open reel tape reported to be at least 3db better than the previously released Ampex high output open reel product.

Sales promotion aids for these products include self-merchandising display cartons and pegboard racks that can hold up to 48 cassettes and come ready packaged from the Ampex plant.

Ampex blank cassette product in their new color-coded packages include the Ampex 350 cassette, (dressed in contemporary colors for impulse sales, and designed for recording voice or background music of all types. The 350 line utilizes a low-cost ferrosheen tape that comes in lengths from C-40 to C-120.

The Ampex 360 cassette line is described as a top quality general purpose tape with high frequency response for brilliance and clarity in music and voice.

High Quality Line

Ampex's low noise blank cassettes, available in lengths of C-40, C-60, C-90 and C-120, utilize an extended frequency ferrosheen tape for quality recordings on high end equipment; while the Ampex 363 is a chromium dioxide ferrosheen tape for use with equipment built to accommodate this premium quality product. It is available in lengths of 60 and 90 minutes playing time.

The new Ampex 220 cordless combination head cleaner/demagnetizer cassette, demagnetizes automatically with a permanent two-pole ceramic magnet. This Ampex exclusive is designed to protect cassette equipment and prerecorded

tapes from damage due to oxide buildup and magnetized tape heads. It is packaged in a styrofoam case and carries a \$4.95 price tag.

Ampex is also plugging its Series 362, extended frequency cassette line, and its 8-track blank loaded cartridges, which it claims are growing in demand with the growth of the 8-track recorder market. The 362 cassettes are available in playing times of 60 and 90 minutes while the 8-track cartridges come in color coded packages of green, red and purple and in playing times of 40, 64 and 80 minutes.

New TDK Line

TDK Bows New Racks, C-180s, 'Super' 8-Track

CHICAGO — TDK Electronics Corp. introduced two store displays for blank tape, its C-180 length cassette blanks and a super dynamic 8-track blank line during Consumer Electronics Show (CES).

George Saddler, marketing director, said the 8-track blanks have a frequency range of 20,000-23,000 H and "will make 8-track a hi-fi medium." There are two lengths: 40- and 80-minute with the respective minimum list price of \$2.99 and \$3.99.

Saddler, who has hinted at the possible development of even C-260 length cassettes, said the firm's new C-180 will sell for the minimum suggested list of \$4.49.

TDK is among several blank tape marketers offering both chromium dioxide and other high energy coatings. TDK's answer for those without bias switch equipped recorders is the extra dynamic line. Typical suggested list for a C-60ED in this line is \$3.

The chromium dioxide line, called Krom-02 features two lengths (C-60OKR price \$2.99).

The firm showed two displays, one holding 308 cassettes, 24 cartridges and 80 open reel and styled in a circular tower design and the other a deluxe stand-up, eye-level rectangular rack holding 542 cassettes, 42 cartridges and 144 open reel tapes.

More Companies Move Into Field

• Continued from page 30

has snap-on padded head band and plastic casing and lists for \$29.95. A 20-watt stereo model with double volume control lists at \$9.95.

A four-channel dynamic earphone having separate control box with slide controls was shown by Audiosonic. Model AS 400 lists for \$49.95. The other six stereo models in the line range from \$6.98 to \$50.

Pickering is entering the headphone business with Model PH-4955, a dynamic stereo set listing for \$59.95. Features include individual woofer and tweeter speakers with L-C crossover, foam headband cushions, and frequency of 22-20,000 Hz. Model PH-4933 with one speaker per ear and 10-foot cord, lists at \$39.95.

A knob to control the distance between ear and the driver element has been introduced by AKG on their stereo Model K-180. The cushioned, aluminum cased set retails for \$69. Frequency is 16-20,000 Hz. A new featherweight model, K-150, with interchangeable on-the-ear or doughnut design cushions, retails at \$39. Range is from 20-20,000 Hz.



ADMIRAL'S new modular chassis Capri 25-in. color television has automatic stereo 8-track player/amplifier. The television disengages when a tape cartridge is inserted, giving full stereo sound.

Dolby, 4-Channel

• Continued from page 33

listeners that his industry watchdog organization was making significant steps forward in its quest to establish meaningful standards for the tape hardware and software industry.

The Motorola executives also had some bouquets for those tape hardware and software manufacturers who voluntarily become part of "Operation Bootstrap" and improved the quality of their products without waiting on legislation and other drastic measures.

Certron Blanks Fully Promoted

CHICAGO—Certron Corp. emphasized several blank tape promotion ideas at Consumer Electronics Show including the firm's recent introduction of six blank cassettes in a tin can.

While the canned cassettes are obviously aimed at the youth market (the "brand" on the side: "Your Top Tin,"), the firm as well promoted its new Lab Series, aimed at the audiophile market.

Emphasizing solid construction and calendered tape feature, the series comes in C-60, C-90 and C-120 lengths.

Yet another promotion is the Wild Card double play package featuring cue card (for people with mike fright). An example of the cue idea: "The obvious we see immediately. The completely apparent takes longer."

Also plugged was the firm's compact display rack that stands 37-in. high with header and measures 11½-in. wide and 13-in. deep.

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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.



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FACTORY-TO-YOU SALES REPS.

KNOW all about cartridges and will simplify your merchandising problem!

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TV Cartridge

Start Delivery, Cartrivision

• Continued from page 30

orders for the "Pavilion" and "Premier" models of the Cartrivision units manufactured by Tele-dyne Packard Bell.

Software

Coinciding with its consumer onslaught of the television cartridge concept, CTI has released the first consumer catalog describing the initial group of videotape programs available for use on the system.

Video Cartridge Program Sale Catalog, a 24-page document, was released to the first 200 dealers selected to sell TV cartridges across the country. One hundred and eleven titles selected from a library of several thousand programs are listed. They range from sports, music, religion, travel, and personal improvement programs, to cooking, wine tasting, cartoons and children's subjects.

New programs will periodically be added to the catalog, and these will be made available to Cartrivision system owners as they are released.

Also playing a major role in the consumer thrust, is Cartridge Rental Network, a joint subsidiary of CTI and Columbia Pictures, Inc., formed expressly for the distribution of rental videotape cartridges to television cartridge set owners throughout the world.

The initial CRN library spans some 200 features culled from a variety of production sources including motion picture, television and educational film companies.

TV Disk vs Tape Discussed at CES

By RADCLIFFE JOE

CHICAGO—The release of a videodisk is more likely to capture the mass consumer market at this time, than any other format of television cartridge because of the lower cost of developing and marketing both disk hardware and software. This is the opinion of Gerald Citron, manager of consumer video products, North American Philips Corp.

Citron made his comments at the Consumer Electronics Show here, during a seminar on "New Directions in Video Systems." The seminar was also attended by panelists from Cartridge Television Inc., the Sony Corp. of America, and Richard Quain of Panasonic, all of whom are in the TV cartridge race, and all of whom have already developed some form of videotape system.

Citron argued that developers and manufacturers of videotape systems would do well to concentrate initial sales thrusts at the industrial, educational and institutional markets, and gradually expand into consumer areas, as ways and means of lowering production costs are discovered.

Donald Johnston, vice president, marketing, Cartridge Television, Inc., whose company is committed to servicing the consumer market, and whose Cartrivision units are already on sale in Sears stores throughout Chicago, did not share Citron's view.

He felt that a play-only disk system, such as Citron suggested, would serve only to restrict the growth of the consumer market, while a system, such as Cartrivision, with its play and record facilities, would serve to give the consumer a greater sense of involvement and flexibility of choice with the new entertainment concept.

Cartridges include titles from such categories as war, comedy, drama, crime, horror, foreign, children documentaries, and adventure. Programs are expected to be available at a rental fee of about \$3 to \$6 per showing.

CRN is in the process of establishing some 51 area distributors throughout the U.S., and has structured a comprehensive program of distributor aids to support these distributors.

According to David Neuman, director of merchandising for CRN, his company will make a wide range of promotional materials available to its distributors in an effort to build consumer traffic.

Promotional activities will include press parties and screenings for editors and critics, radio scripts and tapes, television commercials, publicity films, and a wide selection of point-of-purchase materials.

Other software activity designed by CTI to enhance its system include a custom printing facility, located in San Jose, Calif., which permits the conversion of programs from 16 or 35mm film formats or 2-inch video tape to CTV cartridges.

Using completely automated high-speed duplicating equipment, CTI claims it can process a one-hour videotape program into a television cartridge in two minutes. CTI is also in the process of acquiring equipment to convert 8mm and Super 8 formats as well as one-inch video tape.

thereby assuring its viability as a consumer item.

Harry Proudman of the Sony Corp. said that his company's initial commitment was to the industrial, educational and institutional markets, and that for the time being at least, it was faced with a full-time job of servicing customers in these categories around the nation. He added, however, that more software aimed at the home market would lead to greater hardware emphasis in this area.

The Philips Corp. recently announced the development of a videotape television cartridge system, and there is no immediate indication that it is planning to market a disk player. However, a number of other companies, led by AEG-Teldec, are either already involved in the production of a videodisk system, or are closely studying its feasibility.

Zenith Corp., which has for some time been studying Teldec's developmental work with the videodisk, has developed a somewhat similar system which was previewed at the firm's annual sales convention held here recently.

Industry reports claim that Zenith, along with the RCA Corp., which has been involving itself with all areas of videocassette/disk development, may release a videodisk system on the market in about two years.

Two other possible contenders in this field are Sanyo and Panasonic. The latter company is keeping a closed-lipped attitude on its progress in the videodisk field, but Sanyo's CES booth featured a color videodisk system that holds six still shots on a record and would retail for about 30 cents.

Initial units in this system would be designed primarily for teaching and would carry a price tag of about \$4,000.

4 Channel Grabs Sales

• Continued from page 32

zation here," Polk said, "and this is a disgrace. This can be a great product but we've got to have standardization. I don't care what it takes we need leadership and standard setting."

Polk offered an example from everyday life of the kind of trouble lack of standardization can cause. "Say you're on the West Coast and your wife has a baby," he said. "You want to send movies to your folks back East, so you use a system to take these movies. But your parents have a different system and the tape won't fit."

Polk Strong TVC Booster

He added that tv cartridge could be almost a cure-all for everything, relieving boredom at home, educating someone in several hours

for a new skill and also as a "keep up with the Jones" type of notion.

Polk will get involved in this market strongly, he said, but he added that he cannot stress the need for standardization enough.

While most retailers were somewhat confused at the show and while most manufacturers seemed to add to the confusion by making no attempt to solve it, dealers still went home happy for the most part. The variety was wide and prices were good, according to retailers, although there was not as much buying at the show as expected. In addition, some dealers felt the show lacked the "cohesiveness" it has enjoyed in recent years. But the overall reaction was still one of having made a successful trip.

Carrying, Storage Case Mkt. Grows

• Continued from page 30

ought not to be stacking them in shoe boxes any longer.

Leslie Bokor, in the Le Bo space, noted that "In spite of the great increase in the number of our competitors, we keep selling more and more tape carrying and storage cases. We introduced two more units at this show, one for home storage which holds 48 tapes and lists at \$39.95. We also came here with a new simulated leather carrying case to hold 24 tapes and it is taking off at \$14.95."

Opening day action, Bokor added, was brisk, although the bulk of the visitors were "Sunday-lookers," more interested in covering as many spaces in the mammoth McCormick Place as possible before heading home. "Tomorrow we'll begin to write business," he confided. "No problem."

A new line of blister-packed audio parts on a revolving floor display unit caught the eye of CES traffic in the Le Bo space. Showgoers were also confronted with a new 4-and-1 Player/Recorder Service Cartridge which Bokor said was sparking interest here. The unit acts as a head cleaner, capstan cleaner, track switch tester and demagnetizer.

Imported headphones in see-through packages were "surprisingly big sellers," Bokor added. They were shown here at list prices ranging from \$8.95 to \$29.95.

Larger Storage Units

A spokesman in the Recotron space affirmed the steadily upward demand for larger units in both their portable and home storage lines. To help meet that demand he said, his firm is mulling out-purchase of a home storage unit holding 80 tapes. Portable cases with a 40 tape capacity are already in the line.

With the larger units goes understandably, a stepup in price points. Recotrons Deluxe 45 tape holding home storage unit listing at \$27.95 is of wood construction, features molded front scroll work and molded inserts. As yet it is available only in brown.

Despite its eyeing of bigger units and higher price levels, the bulk of Recotrons' cassette storage and carrying cases were being offered here at strictly promotional prices. Top action in wall cases was in the \$10.95-\$12.95 bracket. For big volume, mass merchandisers similar appearing units were in the line to sell to consumers at \$8.95.

Ess & Ess Music Products, Inc.'s Martin Sandler reported continued strong acceptance of the firm's prerecorded tape and cassette carrying case line, long its stronghold. "But we're branching out from our portable case and storage units, and adding a full assortment of electronic accessories. There is a tremendous future ahead for the entire audio accessories field. I get this confidence not alone from the turnout here at CES, but from figures revealed by the electronics industry last year. The accessories business has just begun to scratch the surface."

Disk Carrying Cases

Amberg File & Index Co.'s top of the line, luxury cases were

spotlighted at CES. According to national sales manager Ralph Pinas Jr., cases for 8-tracks still dominate the line. Meanwhile the firm is warily eyeing the cassette buildup as a promising source of new volume in the near future.

Pinas reported a healthy demand for custom cassette carrying cases moving into non-retail channels. These specialty units are supplied for promotional and educational uses, with Amberg frequently designing and building a custom case holding four to six instructional cassettes with the package occasionally housing tape playback machines as well.

Amberg continues to get more than its share of 45 rpm and LP carrying case volume too, according to Pinas. "Our Platter Pak shipments have not diminished at all. In fact, it continues to go up all the time. They're priced to appeal to the kids, who after all, buy most of the records. All we've done is change the exterior designs and they still move like mad in most stores for \$1.59."

A new polyethylene hollow-walled cassette and cartridge carrier case with the car user in mind, was a traffic stopper in the Double Sixteen Co. space. According to the firm's president, Tom Canon, its Cassette Carousel has been on the market for over a year, but the blow-moulded, thin line Dosix was being unveiled here.

Hideaway Car Case

"With insurance companies now paying auto theft claims for no more than one cassette or 8-track cartridge, our easy-to-hide carrier really makes sense. Anyone should think twice nowadays before going out with valuable tapes in his car." The Dosix cases shown here were in two sizes; one to hold eight cassettes, the other for four cartridges. They were said to be practically indestructible, dust proof and easily slipped into a briefcase or beneath a car seat when not in use. Both the cassette and cartridge cases retail at \$3.98, although the latter is slightly bigger.

Mass Merchandisers

Joseph Berkman, president of Service Mfg. Co., maker of tape and camera cases, labeled this a "great show." His firm introduced a new line of Tape Modules—home units for storing 8-tracks and cassettes. Stressing luxurious appearance, the cases could easily be mistaken for record changers, sporting smoked plexiglass covers. Dust repellent, plush insert lines added to the quality appearance. The units, listing at \$24.95, mark an attempt, Berkman noted, to upgrade the products in this tape home storage field.

The bulk of the industry's tape cartridge and cassette carrying cases is being merchandised via the mass marketers and auto accessories outlets, claimed Bill Terman of Casemakers, Inc. Their top sellers here included a tape caddy, STR 30, which holds 15 8-tracks. A hefty demand is building, he added, for portable tape and cassette cases designed as premium giveaways.

Another indication of the multi-directional approaches being taken by the burgeoning tape storage and



MATSUSHITA'S 3/4-in. unit. In the U.S. it goes under the Panasonic brand.

carry case industry: Dynasound's new Stowaway Cassette Storage Unit which was highlighted here. Their sleek, compact, square case stores 32 cassettes. It is brightly packaged, stackable for store display and competitively priced at only \$9.95.

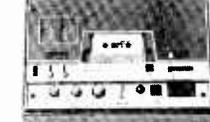
Metro Products, Inc.'s Walter K. Winkle, said he wrote more business with reps on the day before the show opened officially than through the entire CES last year. The line of 8-track and cassette Metrocases currently is receiving peak exposure he added, in the Detroit, Mich. area by both the Sears chain and J.L. Hudson. Its main attraction, admits Winkle, is the low \$1.98 price tag on most of his two-tone plastic tape cases for home storage use. Portable units with wooden handles, holding 12 stereo 8-track tapes are priced at \$3.98.

Athena Industries, Inc., La Grange, Ill., has also taken aim at the consumer who seeks portability and convenience in a tape added low price to the appeal of their Auto Butler which holds up to 12 cartridges or 36 cassettes. The \$5.98 list plastic unit can be flipped open to fit snugly over the car's transmission "hump" or the back of the driver's seat.

Scotch Recording Tape RIOT!
MAGNETIC TAPE
Scotch 1800 ft. 7" reel, 1 mil polyester =150, factory fresh; Special \$1.95 per reel, \$22.50 doz., \$1.75 in lots of 48; \$1.60 (500), prepaid.

AMPEX MAGNETIC TAPE
=611, 1200 foot 1 1/2 mil acetate professional grade.
Factory fresh, \$1.68 per reel, \$18.00 (12); \$66.72 (48); \$120.00 (96) (Amper/Scotch may be assorted)

FAMOUS MAKE
*DOLBY CASSETTE DECK



Wollensak Model #4760
List \$299.95, Dealer Price \$197.96

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We have tens of thousands of factory cutouts, 8-track and cassettes from 85¢ to \$2.25 English and Spanish. Also, many items at low end prices.

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Phone: (213) 347-6884

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- TALKIN' LOUD AND SAYIN' NOTHING
- KING HEROIN
- I'M A GREEDY MAN



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This year's award for Top
Singles Soul Artist goes
to Mr. Soul himself:
James Brown.

HONKY TONK PART I
James Brown Soul Train (PD 14129)

And here's some dynamite singles from James Brown Productions!

LYN COLLINS new smash single
(PE 608) **Think (About It)** people

BOBBY BYRD If You Got A Love You Better
(45-4206) **(Hold Onto It)** BROWNSTONE

HANK BALLARD
(PD 14128) **From The Love Side** polydor

Polydor Records, Cassettes and 8-Track Cartridges are distributed in the USA by Polydor Incorporated; in Canada by Polydor Canada Ltd.

USE THE POWER REGISTER AND VOTE

Country Music

\$40,000 Ante From TV Fete

JACKSON, Tenn. — An estimated \$40,000 was raised here in a Cerebral Palsy telethon involving mostly country artists.

The talent, in order of appearance, included Charley Harris, Peggy Little, Rayburn Anthony, Jeris Ross, Lynn Anderson, Liz Anderson, Mel Brown, Carl Perkins, Marti Brown, Red Lane, Ed Bruce, Frank Knapp, Pat McKinney, and the Jones Family Gospel Quartet.

All of these artists donated their services free, and paid their own expenses.

Ralph Emery shared master of ceremony honors with John Gordy, former professional football player, now a music executive.

Coast CMA Membership Team Adds 3 Veterans

NASHVILLE—The West Coast membership committee of the Country Music Association has been expanded to include Rex Allen, Bill Hollingshead and Tex Williams. The announcement was made by Bill Farr of Columbia, president of CMA. Hollingshead is coordinator of country music talent for Knotts Berry Farm.

The West Coast committee was established two years ago to bridge the geographical gap. One of the more successful projects of the

Johnny Cash Opens 16-Track 'Q' Studios in Hendersonville

NASHVILLE — Johnny Cash formally opened his new 16-track, quadrasonic sound recording studio here with an invitation-only party for the music industry.

The ornate and yet utilitarian studio is equipped with a crystal chandelier and antique furnishings, among other things.

The new studio, in suburban Hendersonville, is housed in a two-story structure which originally was a center-stage theater. The building also contains the House of Cash, which includes his various enterprises, including publishing.

Ex-Columbia Staffers

Charlie Bragg will act as chief engineer, and his staff includes Roger Tucker and Joe Simpkins.

Bragg and Tucker formerly worked for Columbia here. General manager of the studio is producer Larry Butler, also formerly with Columbia.

The control room contains Ampex machines, with all tracks from 16 to mono. It has a Flickinger console, Sony microphones, an EMT for reverberations and two echo chambers. The studio contains a Yamaha piano, a Ham-

mond organ, plus drums and Fender amplifiers. There are two "Q" circuits for separate mixes. There is a JBL monitoring system in both the studio and control room. The large, sunken studio can handle 30 musicians comfortably, according to Bragg.

The studio will handle custom work as well as all of the Cash recording. Three Cash albums are nearing completion already. The singer said that, with this setup, he now could record whenever he was ready. Among other things, he has cut a children's album.

There are large offices in the structure for Reba Hancock, who manages the overall House of Cash operation, and for Larry Lee, who manages the publishing firms. Butler and Cash also have their

B. BROWN 25th YR. ACCOLADE

NASHVILLE — A surprise party honoring Bud Brown, official of Acuff-Rose on the occasion of his 25th anniversary with the company, was given by Wesley Rose.

Among other things, Brown was given an expenses-paid trip to Hawaii with his wife.

The party, featuring a Hawaiian motif, included background music of island music by Jerry Byrd from his albums. Byrd now is also part of the Acuff-Rose complex.

Brown joined the firm as auditor shortly after Wesley Rose joined his late father, Fred Rose, at the company. The two had been associates in Chicago.

Atkins Injured In TV Show Fall

LOS ANGELES—Chet Atkins was immobilized in a cast following a fall here from a platform during rehearsal for the Jerry Reed summer show, "When You're Hot You're Hot."

Atkins, RCA vice president, suffered torn ligaments. However, he climbed back onto the platform to complete the rehearsal before undergoing treatment, first from the CBS nurse and then a doctor.

He will remain in the cast one more week. He taped the show despite the accident. However, he had to cancel a scheduled Florida engagement, and Ray Stevens filled in for him at once.

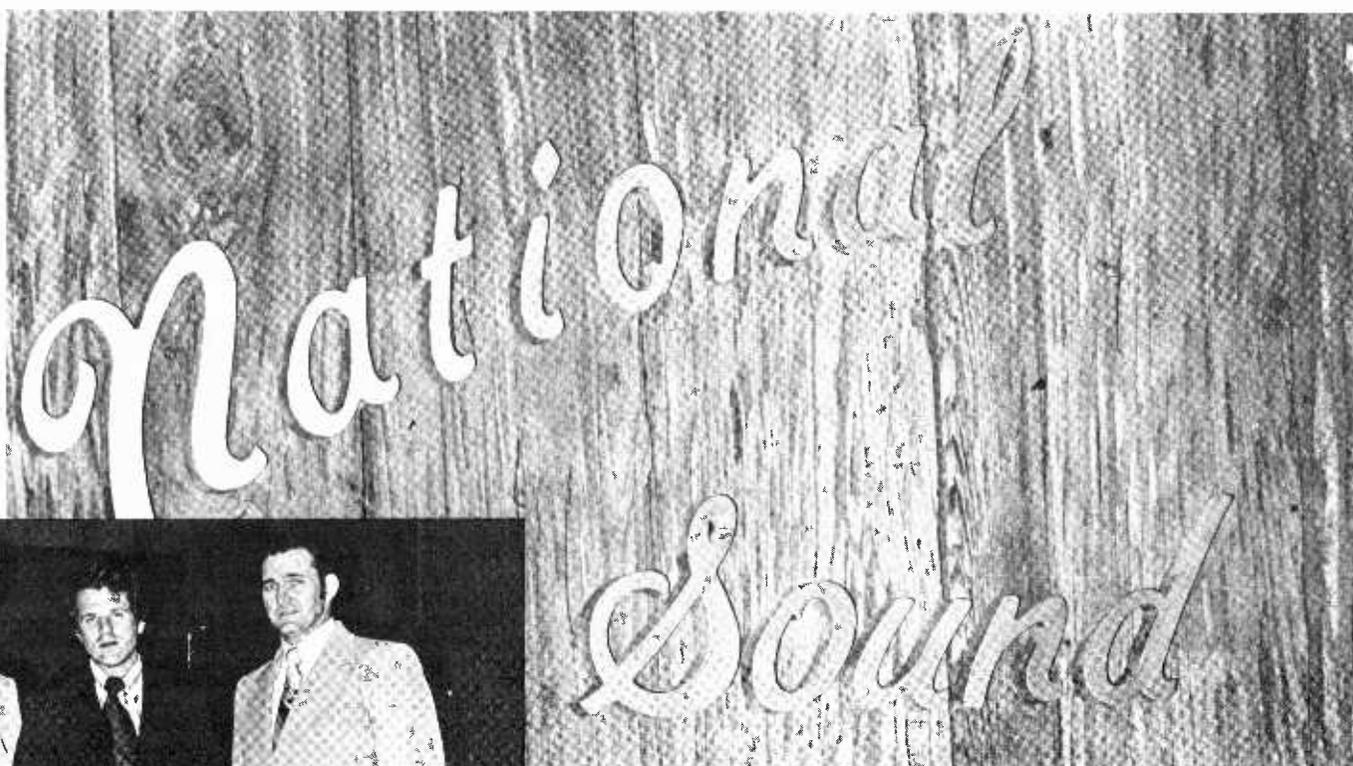
Don Light Enlarges Agency To Include Country Wing

NASHVILLE—The Don Light Talent Agency, the first of the Gospel agents here, has expanded into a country department with the signing of Tompall and the Glaser Brothers to an exclusive booking contract.

The MGM artists have been involved in country music since 1957, and operate their own studio and publishing companies. They have won numerous awards.

Light will represent the group in all phases of the entertainment field. He has been one of the city's most successful bookers in the colleges.

"Our addition of a country department will increase the effectiveness of the agency," Light said, "with each department being headed individually." He said additional personnel will be added in the near future to meet the rapid growth of the company.



*Gary Mandel with Roy Wynn of Candy Records (whose new release is titled "She Sings in the Shower") and Bill Pitcock of the Little Jimmy Dickens band.

Gary Mandel, son of Governor Marvin Mandel of Maryland, flew to Nashville to express his and his father's appreciation for the fine job National Sound Studios has done in putting together a great show for the Maryland State Fair (Aug. 30-Sept. 4). Appearing on the show will be such stars as Bob Yarbrough, Little Jimmy Dickens, Roy Wynn, Bill Pitcock, Lexi, Mike Flack, and many others. He also took this opportunity to congratulate National Sound Studio for their recent purchase of Candy Records, Candle Music and Canary Music.

NATIONAL SOUND PRODUCTION & RECORDING COMPANY

Jack Logan

1314 Pine St.—Nashville, Tenn. 37203—(615) 259-2905

Hall of Fame Unveils Library & Media Center

NASHVILLE—The formal dedication of the Country Music Foundation Library and Media Center in the Country Music Hall of Fame took place here last week, with more than 80 persons on hand for the ceremony.

They came from the music industry, local business, city universities and state and city government.

The library was completed at a cost of more than \$200,000, and the modern facility includes collections of books, bound periodicals, audio and video tapes, film, newspaper and magazine clippings and more than 14,000 disk recordings. The collection is regarded as one of the finest in the world related

to country music and Anglo-American folksong.

Ralph Rinzler, director of programs in American folklife for the Smithsonian Institution, was the keynote speaker. He stressed the close relationship between American folksong and commercial country music, and emphasized the importance of such libraries for preservation of culture.

William Ivey, Country Music Foundation executive director, called the ceremony "a reunion," and indicated that nearly everyone present had a direct role in the growth of the Hall of Fame, the Library and Media Center, and the entire Foundation.

A tour of the facility followed the ceremony.

GLASER BROS. GRATEFUL AID

NASHVILLE — Election of Chuck Glaser to the Board of Governors of NARAS here gives the Glaser Brothers full involvement in the music industry.

Jim Glaser, one of the three brothers, already serves on the NARAS board. Tompall Glaser, leader of the group, is a director of the Country Music Association.

The Glasers said they believe in contributing to the industry as well as taking from it.

Mega Signs Harris

NASHVILLE—Mega has signed and released an initial record on Charlie Harris, former musician-singer with Ray Price.

Both sides of the single were produced by Wally Cochran of RCA. The "A" side of the release is "No Place to Go," written by Billy Gray.

Since going on his own, Harris has toured on a 130-date swing with Diana Trask and Morey Amsterdam, from Alaska to Puerto Rico. Harris also is in the process of forming his own band.



Vox Jox

By CLAUDE HALL
Radio-TV Editor

Chicago grows more and more interesting. I think that WLS is in for some trouble from John Rook and cohorts at WCFL. Besides being experienced in the market (he once programmed WLS), Rook is, in a word, "hungry." I think he's using some psychological tactics radio hasn't seen the like of since the days of Chuck Blore, to wit: All the press play on whether Larry Lujack is going to WCFL or staying with WLS. I could tell you

what's with Lujack, but I won't. However, the excitement generated in the market has been only a wet whistle short of phenomenal. This is going to be a great battle and good for radio, this all-out war between WCFL and WLS that's shaping up. And I think the campaign is going to cost WLS a lot of money before it's over.

★ ★ ★

Dick Reus, program director of
(Continued on page 44)

Bodin Studying Dominion Dates

NASHVILLE — John Bodin, president of Southern Productions here, has joined the Ontario Arena Association and will be moving more country shows into Canada.

Bodin, whose firm was incorporated only this year, has actually been in operation for about 10 years. He books country shows exclusively. He already has 300 auditorium and coliseum shows set for next year, with 120 more to go in 1972.

Bodin says he works with all Nashville talent agencies, and has contracted for talent in the amount of \$800,000 for the coming year, and expects that to go to \$1½ million.

The promoter travels with the acts to most shows, and does his own promotion on the spot. He said he does not believe in territories, but always considers other promoters when bringing a show into a given area. "I would not bring in a show on top of someone else," he said.

Bodin has just finished a 15-day tour with Bobby Lewis, Ernest Tubbs, Kenny Price, Cal Smith, Joe and Rose Lee Maphis and Chuck Jennings, from Erie, Pa., to West Haven, Conn. The shows brought in 60,000 people, including one crowd of 7,000 in Hamilton, Ont.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"SHE'S A WAITRESS, SHE'S A LADY"
—Billy C. Cole—(Mega)

"THE BALLAD OF THE WOUNDED KNEE"—Jeanne Sullivan—(Flag)

"I'M PROUD TO BE AN AMERICAN"—Grace Williams—(Recordit)

"PLEASE CLOSE THE DOOR"—Dave Ferris—(Cheyliane)

"CRYING IN THE RAIN"—Del Reeves and Penny Dehaven
(United Artist)

"THERE MUST BE A REASON"—Tom Jesse—(Music Towne)

"RAIN"—The Innovations—(Condaye)

"WHY DON'T WE GO SOMEWHERE AND LOVE"—Sandy Posey—(Columbia)

"DON'T LET ME GO"—Earl Connally—(Maycon)

"COME BACK EAST"—Larry Lake—(Lake)

"RED HOT END"—Steve Scott—(Brad)

"VIRGINIA"—Jean Shepard—(Capitol)

ALBUM OF THE WEEK:

"THE VERSATILE JIMMIE JENSON"—Jimmie Jenson—
(Jay Records)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contracts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite-Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. (615) 244-4064.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

IT JUST GOES TO SHOW A GOOD SOUND STUDIO CAN BE USED FOR MORE THAN JUST ONE THING!



Gary Mandel, Son of Governor Marvin Mandel of Maryland, Congratulates Mr. & Mrs. Bob Yarbrough on Their Wedding and Bob's New Record at National Recording Studios.

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National Sound Studios Has Just Recorded a Hit Marriage and a Hit Record!

"ROSE, YOU'VE LEFT A THORN IN MY HEART"

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BOB YARBROUGH

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OF CANDY RECORDS

Exclusively on
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Published By:
CANDLE MUSIC (ASCAP)

* Bob Yarbrough Will Be Starring At The Maryland State Fair (Aug. 30-Sept. 4)

try 'um, you'll like 'um!
**THEY'RE ALL WINNERS
 FROM THE GROWING
 MILLION FAMILY!**

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 Hendersonville,
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"I'LL BE THERE"

Million #1

—Also A Great New Album—

JOHNNY BUSH



"J. JOHN JONES"

Million #6

GEORGIA RAE

**"IT'S THE LITTLE
 THINGS"**

Million #5

BOBBY HELMS



**"SAY IT'S ALL
 OVER"**

Million #10

BILLY STACK



**"STRAIGHT DOWN
 TO HEAVEN"**

Million #3

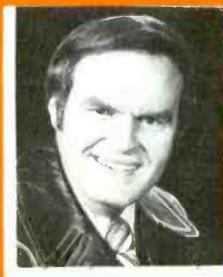
CLAUDE GRAY



**"SWEET SWEET
 LOVIN'"**

Million #12

JIMMY GATELEY



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Billboard **Hot
 Country** Singles

Billboard SPECIAL SURVEY For Week Ending 6/24/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	5	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol 3322 (Beechwood, BMI)	7	38	24	MANHATTAN, KANSAS Glen Campbell, Capitol 3305 (Tree, BMI)	13
2	2	KATE Johnny Cash & the Tennessee Three, Columbia 4-45590 (Mariposa, BMI)	8	39	22	ME & JESUS Tom T. Hall, Mercury 73278 (Hallnote, BMI)	15
3	3	ELEVEN ROSES Hank Williams, Jr., MGM 14371 (Williams, Jr., BMI)	9	40	52	WOMAN (Sensuous Woman) Don Gibson, Hickory 1638 (Acoustic, BMI)	3
4	4	MADE IN JAPAN Buck Owens & His Buckaroos, Capitol 3314 (Blue Book, BMI)	9	41	53	LONELY WEEKENDS Jerry Lee Lewis, Mercury 73296 (Knox, BMI)	2
5	7	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca 32959 (MCA) (Mango/Run-A-Muck, BMI)	8	42	49	ONE WOMAN'S TRASH (Another Woman's Treasure) Bobbie Roy, Capitol 3301 (Tree, BMI)	4
6	6	LONESOMEST LONESOME/THAT'S WHAT LEAVING'S ABOUT Ray Price, Columbia 4-45583 (Screen Gems-Columbia, BMI/Charlie Boy/Rae-Jane, ASCAP)	11	43	—	BLESS YOUR HEART Freddie Hart, Capitol 3353 (Buckhorn, BMI)	1
7	1	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	14	44	45	YOU ALMOST SLIPPED MY MIND Kenny Price, RCA 74-0686 (Danor, BMI)	9
8	10	REACH OUT YOUR HAND Tammy Wynette, Epic 5-10856 (CBS) (Algee/Altam, BMI)	6	45	46	LET HIM HAVE IT Jan Howard, Decca 32955 (MCA) (Peters, BMI)	8
9	8	(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI)	13	46	48	SAD SITUATION Skeeter Davis, RCA 74-0681 (Window, BMI)	6
10	9	LOST FOREVER IN YOUR KISS Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI)	12	47	55	ASHES OF LOVE Dickie Lee, RCA 74-0710 (Acuff-Rose, BMI)	2
11	25	IT'S GONNA TAKE A LITTLE BIT LONGER Charley Pride, RCA 74-0707 (Pi-Gem, BMI)	4	48	64	DO YOU WANT TO DANCE Jack Reno, Target 0150 (Mega) (Clockus, BMI)	5
12	18	LOVING YOU COULD NEVER BE BETTER George Jones, Epic 5-10858 (CBS) (Altam, BMI)	6	49	39	JUST PLAIN LONELY Ferlin Husky, Capitol 3308 (Hall-Clement, BMI)	10
13	19	WOULD YOU WANT THE WORLD TO END Mel Tillis, MGM 14372 (Sawgrass, BMI)	8	50	50	ONE MORE TIME Joanna Neel, Decca 32950 (MCA) (Cockroach, BMI)	10
14	20	DELTA DAWN Tanya Tucker, Columbia 4-45588 (Big Ax, ASCAP)	7	51	51	HOT ROD LINCOLN Commander Cody & His Lost Planet Airmen, Paramount 0146 (Famous) (4 Star, BMI)	8
15	23	LET'S ALL GO DOWN TO THE RIVER Jody Miller & Johnny Paycheck, Epic 5-10863 (CBS) (Altam, BMI)	5	52	57	MAMA BEAR Carl Smith, Columbia 4-45558 (Green Grass, BMI)	7
16	16	CAB DRIVER Hank Thompson, Dot 17410 (Famous) (Blackhawk, BMI)	9	53	56	DARLIN' Wayne Kemp, Decca 32946 (MCA) (Blue Echo, ASCAP)	4
17	17	I'LL BE THERE Johnny Bush, Million 1 (Hill & Range, BMI)	10	54	54	LOVE ISN'T LOVE (Till You Give It Away) Bobby Lee Trammell, Souncot 1135 (Terrance/Barlow, ASCAP)	5
18	28	LISTEN TO A COUNTRY SONG Lynn Anderson, Columbia 4-45615 (Jasperilla, ASCAP)	3	55	—	LOVE IS A GOOD THING Johnny Paycheck, Epic 5-10876 (Jack & Bill, ASCAP)	1
19	11	SHOW ME Barbara Mandrell, Columbia 4-45580 (Tree, BMI)	11	56	65	IF YOU TOUCH ME (You've Got To Love Me) Joe Stampley, Dot 17421 (Famous) (Algee/Gallico, BMI)	2
20	27	MY HEART HAS A MIND OF IT'S OWN Susan Raye, Capitol 3327 (Screen Gems-Columbia, BMI)	5	57	59	I'M ONLY A WOMAN Dottie West, RCA 74-0711 (Singleton, BMI)	4
21	12	GRANDMA HARP/TURNIN' OFF A MEMORY Merle Haggard & the Strangers, Capitol 3294 (Blue Book, BMI/Blue Book, BMI)	14	58	61	SUNSHINE AND RAINBOWS Roy Drusky, Mercury 73293 (Green Grass, BMI)	6
22	13	WHAT AM I GONNA DO Bobby Bare, Mercury 73279 (Screen Gems-Columbia, BMI)	13	59	60	THAT'LL BE THE DAY Kenny Vernon, Capitol 3331 (Nor-Va-Jak, BMI)	2
23	14	SEND ME SOME LOVIN' Hank Williams Jr. & Lois Johnson, MGM 14356 (Venice, BMI)	13	60	73	THERE'S A PARTY Jody Miller, Epic 5-10878 (CBS) (Algee/Flagship, BMI)	2
24	21	ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)	15	61	62	WHY DON'T WE GO SOMEWHERE AND LOVE Sandy Posey, Columbia 4-45596 (House of Gold, BMI)	5
25	34	BORROWED ANGEL Mel Street, Royal American 64 (Levisa, BMI)	5	62	—	CRYING IN THE RAIN Del Reeves & Penny DeHaven, United Artists 50829 (Screen Gems-Columbia, BMI)	1
26	15	THE KEY'S IN THE MAILBOX Tony Booth, Capitol 3269 (Fort Knox, BMI)	14	63	58	THEY CALL THE WIND MARIA Jack Barlow, Dot 17414 (Famous) (Chappell, ASCAP)	7
27	26	IS IT ANY WONDER THAT I LOVE YOU? Nat Stuckey, RCA 74-0687 (Jack & Bill, ASCAP)	10	64	63	COUNTRY MUSIC IN MY SOUL George Hamilton IV, RCA 74-0697 (Acuff-Rose, BMI)	7
28	30	IN THE SPRING (The Roses Always Turn Red) Dorsey Burnette, Capitol 3307 (Brother Karl's Music, BMI)	7	65	75	AIN'T IT ALL WORTH LIVING FOR Tompall & the Glaser Bros., MGM 14390 (Milene, ASCAP)	2
29	29	A SPECIAL DAY Arlene Harden, Columbia 4-45577 (RPM, ASCAP)	11	66	67	NO RINGS—NO STRINGS Del Reeves, United Artists 50906 (Acoustic, BMI)	3
30	37	A SEED BEFORE THE ROSE Tommy Overstreet, Dot 17418 (Famous) (Terrace, ASCAP)	6	67	70	BIG BLUE DIAMOND Jacky Ward, Target 0146 (Mega) (Fort Knox, BMI)	3
31	36	SWEET DREAM WOMAN Waylon Jennings, RCA 74-0716 (Blackwood/Back Road, BMI)	3	68	72	PRIDE Jeannie Seely, Decca 32964 (MCA) (Cedarwood, BMI)	2
32	41	SOFT SWEET & WARM David Houston, Epic 5-10870 (CBS) (Algee, BMI)	3	69	71	HOW I LOVE THEM OLD SONGS Jim Ed Brown, RCA 74-0712 (Acuff-Rose, BMI)	3
33	40	THANKS FOR THE MEM'RIES Barbara Fairchild, Columbia 4-45589 (Duchess, BMI)	5	70	66	SHE'S DOING IT TO ME AGAIN Ray Pillow, Mega 615-0072 (100 Oaks, BMI)	7
34	42	IT TAKES YOU Bob Luman, Epic 5-10869 (CBS) (Jack & Bill, ASCAP)	4	71	68	VIRGINIA Jean Shepherd, Capitol 3315 (House of Cash, BMI)	4
35	44	GOOD MORNING COUNTRY RAIN Jeannie C. Riley, MGM 14382 (Acuff-Rose, BMI)	6	72	—	THE ROADMASTER Freddie Weller, Columbia 4-45624 (Young World/Central Star, BMI)	1
36	43	GONE (Our Endless Love) Billy Walker, MGM 14377 (Anne-Rachel/Best-Way/Venomous, ASCAP)	5	73	—	I WANT YOU Johnny Carver, Epic 5-10872 (CBS) (Green Grass, BMI)	1
37	47	I'VE GOT TO HAVE YOU Sammie Smith, Mega 615-0079 (Buckhorn, BMI)	2	74	—	I'M IN LOVE Buddy Alan, Capitol 3346 (Blue Book, BMI)	1
				75	—	OLD FASHIONED LOVE SONG Jeris Ross, Cartwheel 214 (Almo, BMI)	1

Spend the Summer in our Country...

Tex Ritter

The Supercountry legend-ary Tex Ritter
ST-11037

In many ways, Tex Ritter's new album is his best and most representative. It features tunes by Charlie Williams (who wrote Tex's current single, "Lorena"), Dallas Frazier, Harlan Howard and Tom T. Hall, as well as Tex's own memorable versions of "Green Grow The Lilacs" and "Froggie Went A-Courtin'."

The Supercountry legend-ary
TEX RITTER



Susan Raye

My Heart Has A Mind Of Its Own
ST-11055

Just as Susan seems to get lovelier, her singing gets better, and this is an album of pure feeling... pure entertainment. Susan sings her single and title song, "My Heart Has A Mind Of Its Own," plus Buck Owens' "My Heart Skips A Beat," Mayb Nutter's "Never Had A Doubt" and Buddy Aar's "A Song To Sing."

My Heart Has A Mind Of Its Own
SUSAN RAYE



Sonny James

That's Why I Love You Like I Do
ST-11067

Titled after his hit single, Sonny James' "That's Why I Love You Like I Do," is sort of a "my favorite things" album. Sonny has included a lot of songs that are special favorites of his and his audiences. The Southern Gentleman is a singer with a hit streak unparalleled in record history, and a symbol for what's best in country music.

That's Why I Love You Like I Do
SONNY JAMES



Roy Rogers

Take A Little Love (And Pass It On)
ST-11020

Roy Rogers could be described as one of the first true country "super stars." As "King Of The Cowboys," he made 86 motion pictures, thousands of public appearances and had a TV series. Still very much in the public eye, Roy's new album includes standards ("Candy Kisses," "Lay Some Happiness On Me") as well as new tunes.

Take A Little Love (And Pass It On)
ROY ROGERS



The Supercountry legend-ary
TEX RITTER



My Heart Has A Mind Of Its Own
SUSAN RAYE



That's Why I Love You Like I Do
SONNY JAMES



Take A Little Love (And Pass It On)
ROY ROGERS



Bless Your Heart
FREDDIE HART



Freddie Hart
Bless Your Heart
ST-11073

Freddie Hart has had many hits and won many awards this year, but it was a long time coming. In 1949, Hank Williams gave Freddie some advice: "Sing every song as if it's the last thing you'll ever sing... you'll make it, but you have to believe it yourself, or nobody else can believe in you." Freddie still follows this advice, evident in this album's title song (his current single) and all the others.

Just Plain Lonely
FERLIN HUSKY



Ferlin Husky
Just Plain Lonely
ST-11069

A new album from Ferlin Husky is something a large and extremely faithful country audience is eagerly awaiting. The long spell between albums was worth it, for Ferlin delivers potent interpretations of Freddie Hart's "Easy Loving," Dallas Frazier's "Sweet Memories" as well as his current hit single, "Just Plain Lonely."

The Key's In The Mailbox
TONY BOOTH



Tony Booth
The Key's In The Mailbox
ST-11076

Tony Booth was recently voted 1972's "Most Promising Male Vocalist" by the Academy of Country & Western Music, and this album proves how appropriate the Academy's selection was. Leading off with Tony's hit, "The Key's In The Mailbox" and traveling through country melodies like "A Whole Lot Of Somethin'" and "Somethin's Wrong," Tony Booth really plays country music!

Party Dolls and Wine
RED STEAGALL



Red Steagall
Party Dolls And Wine
ST-11056

Most people talk about living close to the earth, but Red Steagall does. In both his songs and everyday life. After writing "Here We Go Again," "Beer Drinking Music" and "Alabama Woman" the "Party Dolls & Wine" man debuts on Capitol in an album that includes his new single, "Texas Silver Zephyr."



Nashville Scene

Nashville has its own family affair, and it revolves around the Andersons. Liz Anderson, the matriarch, and Casey Anderson, who manages her publishing and flies her to dates, are parents of Lynn Anderson and parents-in-law of producer Glen Sutton. Now they welcome to Nashville Donna Austin, who is a sister of Liz and aunt of Lynn. She will write for the publishing company. There is talent in that bloodline. . . . Sonny James' first releases for Columbia will have a "full sound." While not forsaking his familiar style, there will be many instruments, a lot of arrangement, and something new for the consumers. . . . Johnny and Pat Carver will become parents of their first child next January.

Jim Ed Brown has in his next album a song published by his sister, Maxine, who formerly was a member of The Browns. . . . Roger Miller is forsaking Nashville. He will do his next session in the new Chips Moman studio in Atlanta. . . . Tom T. Hall has released from his last album a single titled "The Monkey That Became President." It's timely and topical, and aimed at no candidate in particular. . . . Conway Twitty is now producing L.E. White for Decca. White, noted for his songwriting, has unusual talent. Conway also produced Linda Plowman for Columbia. He plans to spend less time on the road, more in the studios as a producer.

Freddie Hart has written what he considers his best song to date, and has turned it over to Lefty Frizzell to record. He remarks: "Lefty helped me when I needed help, and this is one way of repaying him." It should be a winner. . . . Bob Yarbrough became the second recording artist to be married in a Nashville studio when he took a North Platte, Nebr., bride last week. . . . Music City News, the consumer newspaper, celebrated its ninth birthday with a party last week. Congratulations to Faron Young, Bob Woltering, Audrey Winters, Luwayne Satterfield and all of the other fine staffers.

Death came to Pat Twitty after she suffered a stroke. At 47, Pat was a veteran in the business. She had scripted the old Jim Reeves radio and television shows, had written numerous songs, and made her presence felt in the music industry. . . . Charlie Louvin is threatening to change labels. . . . Justin Tubb has joined the ranks at Wil-Helm Talent and Sure-Fire music. His career will be guided by Larry Hart and the Wilburns. . . . Hank Locklin introduced his four-week-old baby on the stage of the "Opry," with manager Bud Wendell holding the youngster. . . . Diana McCall will be produced independently by Pete Drake, the hitmaker. . . . The Four Guys will change labels very soon.

Junior Samples is out of the hospital, and has been warned to slow down. . . . Kenny Price is off for 11 weeks from his Cincinnati show, and is vacationing by doing several shows in Nashville, cutting an LP and a single, and doing a lot of work on the road. . . . Stu Phillips has cut his first LP and single for Capitol, with brilliant Bill Walker producing. Then Stu departed to do a Canadian network special. . . . Penny DeHaven has videotaped both "Hee Haw" and "Good Ole Nashville Music." . . . A big country music spectacular is being put together for July 23 for Alabama Gov. George Wallace. The Wilburns are originators of the show.

Charlie Walker saved an embarrassing situation in Fort Worth. Appearing with Bill Mack at WBAP, Charlie received a big buildup for his new record. But, when Bill put it on the turntable,

(Continued on page 43)

Hank Thompson's "Cab Driver" will make your meter run and run and run



Hank Thompson
"Cab Driver—A Salute To The Mills Brothers"
DOS-25996 D08-25996 DOC-25996



and run and run and run and run and run

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 6/24/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	BEST OF CHARLEY PRIDE, Vol. 2 RCA LSP 4682	14
2	2	A THING CALLED LOVE Johnny Cash, Columbia KC 31332	9
3	7	REAL McCOY Charlie McCoy, Monument Z 31329 (CBS)	13
4	4	THE "KILLER" ROCKS ON Jerry Lee Lewis, Mercury SRM 1-637	9
5	3	CRY Lynn Anderson, Columbia KC 31316	12
6	5	MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014	16
7	12	BUCK OWENS: LIVE AT THE NUGGET Capitol SMAS 11039	7
8	9	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	12
9	15	THIS IS JACK WALLACE Decca DL 75294 (MCA)	10
10	8	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	12
11	11	FOR THE GOOD TIMES Ray Price, Columbia C 30105	95
12	14	INNERVIEW Statler Brothers, Mercury SR 61358	15
13	10	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca DL 75335 (MCA)	13
14	19	GEORGE JONES Epic KE 31321 (CBS)	5
15	17	ANNIE Anne Murray, Capitol ST 11024	7
16	18	WE ALL GOT TOGETHER AND Tom T. Hall, Mercury SR 61362	10
17	6	ONE'S ON THE WAY Loretta Lynn, Decca DL 75334 (MCA)	13
18	23	THAT'S WHY I LOVE YOU LIKE I DO Sonny James, Capitol ST 11067	3
19	24	DAY LOVE WALKED IN David Houston, Epic KE 31385 (CBS)	7
20	20	SOMETHING OLD, SOMETHING NEW, SOMETHING BLUE Sammie Smith, Mega M31-1011	6
21	16	BORDER LORD Kris Kristofferson, Monument KZ 31302 (CBS)	14
22	13	SINGS HEART SONGS Charley Pride, RCA LSP 4617	31
23	21	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	20
24	38	HANK WILLIAMS, JR'S GREATEST HITS, Vol. 2 MGM SE 4822	4
25	30	ORIGINAL TRAVELIN' MAN Dave Dudley, Mercury SR 61365	3
26	22	IT'S FOUR IN THE MORNING Faron Young, Mercury SR 61359	14
27	27	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	27
28	29	AIN'T WE HAVIN' US A GOOD TIME? Connie Smith, RCA LSP 4694	7
29	31	SINGS FOR ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca DL 75344 (MCA)	3
30	35	WHAT AM I GONNA DO Bobby Bare, Mercury SR 61363	3
31	36	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic KE 31449 (CBS)	3
32	33	ME & CHET Chet Atkins & Jerry Reed, RCA LSP 4707	7
33	25	BIGGEST HITS OF SONNY JAMES Capitol ST 11013	16
34	34	IN THE BLUE CANADIAN ROCKIES Moms & Dads, GNP Crescendo GNPS 2063	11
35	32	HE TOUCHED ME Elvis Presley, RCA LSP 4690	6
36	28	EASY LOVING Freddie Hart, Capitol ST 838	40
37	26	SMELL THE FLOWERS Jerry Reed, RCA LSP 4660	13
38	39	LONELY PEOPLE Eddy Arnold, RCA LSP 4718	4
39	42	MY HEART HAS A MIND OF IT'S OWN Susan Raye, Capitol ST 11055	2
40	—	ASHES OF LOVE Dickie Lee, RCA LSP 4715	1
41	41	STREET FAIR Magic Organ, Ranwood R 8092	8
42	43	GOOD HEARTED WOMAN Waylon Jennings, RCA LSP 4647	17
43	44	BEST OF ROGER MILLER Mercury SR 61361	20
44	—	JUST PLAIN LONELY Ferlin Huskey, Capitol ST 11069	1
45	—	ELEMENTRY DR. WATSON Doc Watson, Poppy 5703 (United Artists)	1

Kenny Vernon

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Country Music

Nashville Scene

• Continued from page 42

he found it had been warped, sitting in the sun. Charlie saved the day by sending a telegram to his hotel in Dallas, and having an extra copy brought to him by messenger. It made it in the nick of time. . . . **Stoney Edwards**, who is getting strong air play with his **Jerry Chesnut** song, “All She Made of Me,” travels with his six-piece band, **The Poor Folks**, to Iowa, Wyoming, Oregon, Washington and California before going to Georgia and Texas.

WMTS, Murfreesboro, Tenn., is initiating a new show live from Nashville. The “Little Roy Wiggins Music City Show” will be aired weekly on Saturday afternoons. The show will come from Wiggins’ music shop in downtown Nashville. Wiggins was for many years steel guitarist for **Eddy Arnold**. The station is owned by **Mary Reeves Davis** and managed by **Tom Perryman**. . . . **Boots Records** has signed a contract to license **Souncot Records** in Canada. **Boot** also has completed negotiations with **Jubal Records** and **Pro-Sound**, both represented in Nashville by **Joe Gibson’s Nationwide Sound Distribution**. . . . **Stompin’ Tom Connors** completed a successful **Horseshoe Tavern** engagement in Toronto, playing to packed houses. He also did an American tour with leading artists.

Song Writing Course at UT

NASHVILLE — The Nashville Songwriters Association-sponsored course in songwriting at the University of Tennessee is one of the most successful projects ever undertaken, according to **Eddie Miller**, who heads the course.

Originally intended for a class of 30, it now has an enrollment of 93, with 300 on the waiting list for next semester. An additional 500 inquiries have been made about the class. One student drives a 380-mile round trip weekly from Ohio to attend.

A school official said the class is the only one in its history in which the teachers are applauded. Some of Nashville’s leading songwriters share the teaching chores.

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are on **CAPITOL RECORDS (#3301)**...
and keep watching for her first album—
“**I’M YOUR WOMAN**”
...ready for listening in early July.



Vox Jox

• Continued from page 39

WLEE in Richmond, Va., writes that things in Richmond are A-OK "and getting better every day. I hope your convention will be a huge success for you. Still have not cleared myself to go, as I have one hell of a hectic summer underway at the present. But am trying to clear it out. Learned much at the last year's meeting in Chicago and am still finding myself referring to notes I took at that time when evaluating various programming/new thoughts and ideas." And this note is basically my hype this week for the fifth annual Billboard Radio Programming Forum, which will be Aug. 17-19 at the Century Plaza Hotel, Los Angeles. A heap of people are coming in for the event. **Steve Popovich**, national promotion director for Columbia Records, mentioned that he was bringing in most of his regional promotion men. **Don Imus**, WNBC, New York, is planning to come. And you men who attended the Chicago meeting last year probably remember what happened there. I don't know what Imus is planning to do this year at the Forum, but it should be chaotic, if nothing else. And **George Williams**, national program director of Southern Broadcasting, is coming out. By all means, this year's Forum should be a damned good meeting. The registration fee has been lowered to \$135. If you register early, you'll be able to get about a third discount on your hotel room. So, register. Send \$135 to: Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069.

Mike E. Jay, program director of WMFJ, Top 40 station in Daytona Beach, Fla., is searching for a good morning man for the station. . . . **KSID**, Sidney, Neb., has a new lineup. Format of the station is MOR in the daytime, rock at night. **Ron Zalewski** does the morning show, **Larry Jewell** does afternoons, music director **Stuart Newman** does evenings. **Rich Lien** and **Al Maple** do weekends at the station, which is now rebuilding its studios. The station needs better rock record service. . . . **Cathy Cori**, a 22-year-old chick, is the new all-night personality on **KMPC**, Los Angeles, replacing **Clark Race**. It's my understanding that Race will continue to do swing on the MOR powerhouse. He just wanted to get off that all-night gig.

I'm not going to be able to list all of the new registrants for the Billboard Radio Programming Forum, but will mention a few from time to time, such as **John Patton**, general manager, **WHEN**, Syracuse, N.Y., and **Mike Lucas**, new program director at **KNOW**, Austin, Tex. Here's the lineup at **KNOW** now: **Michael James Lucas** 6-9 a.m., **Jay Allan** 9-noon, **Randy McKee** noon-4 p.m., **Bob (Oz) Osborn** 4-7 p.m., **Bill Moss** 7-midnight, and **Chris Roberts** midnight-6 a.m. Lucas adds: "I was made program director May 1 and have been here six years. McKee is new to us from **KCLE** in Cleburne, Tex. **Jeff Stevens**, former program director of **KNOW**, went back to his real name of **Bob Botik** and is now an aspiring **KNOW** salesman. We are Top 40 in format,

minus all bubblegum and are on about 25-30 albums at any given time. In the many years I've been here, we've always been No. 1. And **Jay Allan** here wants to know the whereabouts of **Ned Bishop**, former general manager of **KMIN** in Grants, N.M., and **Jerry Jackson**, formerly with **Nationwide Broadcast**."

We'd like to mention at this time the name of **Jonathan Greene**. . . . **Joe Franklin**, **WOR-TV** personality, will host part of the Newport Jazz Festival, which is being held in New York City this year. Franklin has been host of "The Joe Franklin Show" on the New York TV station many years and featured many record acts as guests. . . . **Bill Brill**, 22, college graduate, seeks work on small market rock station. Call him at 516-868-3612. He says he's a radio comic. Which brings to mind that I found a pretty good, hustling air personality in among the tapes submitted to the air personality competition that I've managed to get through thus far. Name is **Gary James**. Works on a radio station in Lexington, N.C., that I can't remember right at the moment. Did a good show, except that it was too one-directional. But he was trying hard and I think that if he comes up with other types of material, instead of just one kind, that he's going to be an air personality to be reckoned with. At any rate, I'm glad to see several people, not just James alone, trending back toward the development of being an air personality. This aspect of doing an air show doesn't necessary require humor,

but it damned well takes work and it means having a view on the locale, on people, places, things. Of relating.

Here's a letter from **Robbi Cox**, 613-7th Ave., Sterling, Ill. 61081, that explains itself: "I am inquiring about how to get the latest rock records for my radio station. One thing though: My station is a small one. It covers a neighborhood. It's run by myself and two others who run from 9 a.m. to 11 p.m. The transmitter has a power input of 117 volts and we broadcast on 1600 KC. I always read your magazine and was wondering if you could help me." Unfortunately, **Robbi**, the FCC probably reads this column, too. And, as much as I'd like to encourage you (because I've heard of about half a dozen other such operations), the FCC probably won't. If they allow you to stay on the air, then you might consider making a deal with a local radio station to get all of the records they receive each week but never get the chance on the air.

Mrs. Rich Teeters, **WGOW**, Chattanooga, Tenn., writes that her husband is perfectly happy doing the all-night show on **WGOW**. "Whoever wrote or called you and said that my husband was looking for a job must have been trying to hurt us." My apologies. . . . New lineup at **WINX** in the Washington market, includes **Bill (Jack Lennon) Paris** 6-10 a.m., **Pete Hill** until 3 p.m., program director **Frank Nelson** 3-7 p.m., and **Sam Diego** 7-midnight. . . . **Pete Winters** writes that he has just been promoted to operations manager

of **WGGG** in Gainesville, Fla., and the lineup now includes **Jason McRae** 6-10 a.m., **Winters** 10-noon, **Don Steele** noon-4 p.m., **Steve (Boom Boom) Cannon** 4-8 p.m., music director **Lloyd Hart** 8-midnight, and **Diamond Jim** in the all-night slot. And **Winters** adds: "Most of the guys here have major market experience and have ended up in Gainesville because it's a great place to live and a damned good small market radio town. Pay scales are above average here, too. Several guys in the market are over \$10,000 and we know for a fact that some stations in Miami don't match that."

And that reminds me that I had two calls today about *that* general manager in Washington who's noted for low pay, among other things. Seems he flew into a market to talk with an air personality about going to work in Washington, but, by the time the manager landed at the airport, the deejay had found out about the station and replied "no thanks." Seems like the word has spread even to the medium markets now and the station is having desperate trouble trying to hire decent personalities, as only guys "between jobs" will work there anymore and only because it gives them a chance to earn a little money (too little for the size of the market) while they hunt.

Steve Kirk, 5-10 a.m. air personality at **WING** in Dayton, has an album out called "Best of the Steve Kirk Putons" based on his radio show. The record, retailing at \$4.50, will soon be in record

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AND WARM'

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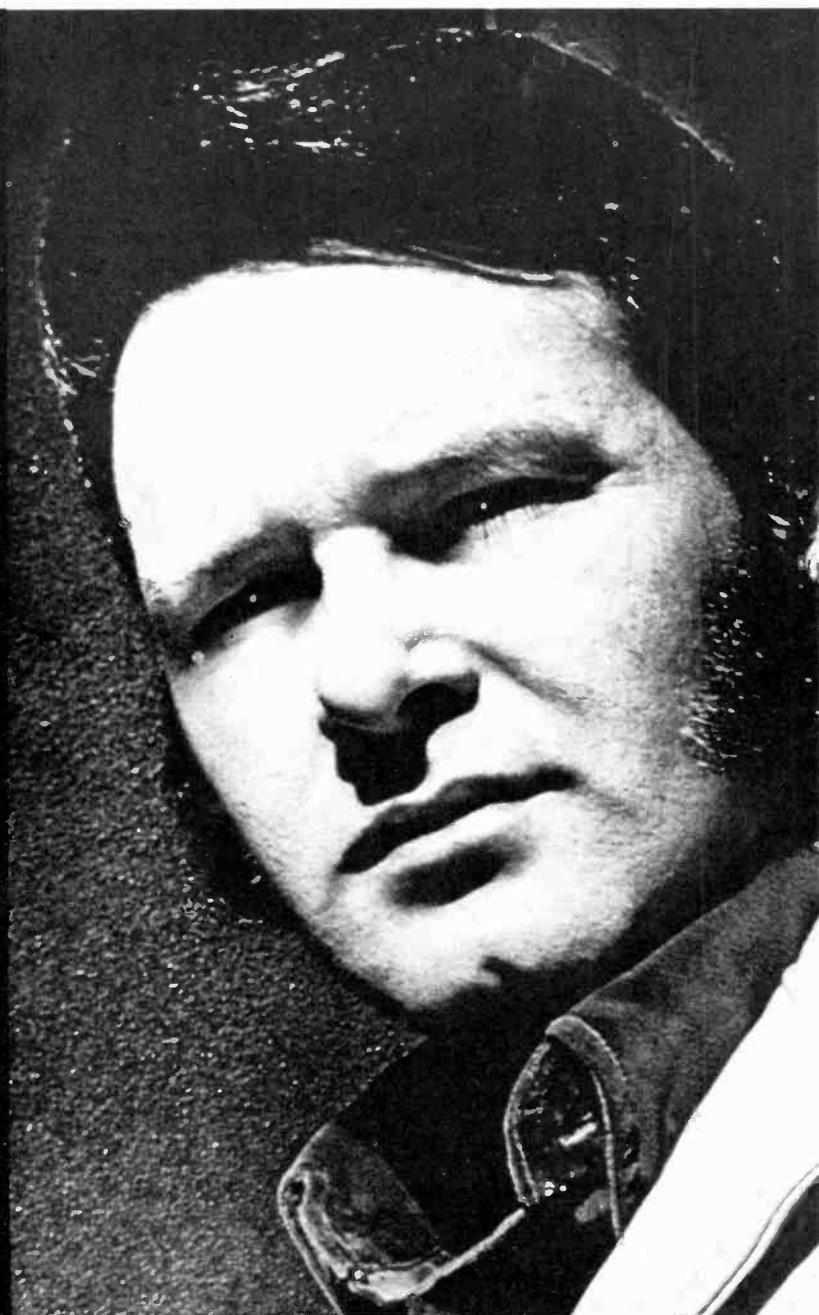
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Vox Jox

stores in the Dayton area. I'll listen to it and tell you people how it sounds in the next week or so. . . . WIRL, swing man **Mike Scott** has left to join KSIT in Davenport, Iowa, in a 7-midnight slot. **Jeff Stevens** will handle the swing duties at WIRL and WIRL program director **Robin Walker** says: "Our best to Mike. We never had a full-time opening here." **Norm McBride**, program director of WERR in Salinas, Calif., wants me to mention his name. . . . And **Art Holt** sends me two Swazi bumper stickers and I doubt that anyone else in the U.S. has any of these drastically rare items. You may observe mine anytime you visit my office, however, and you're all invited to drop by.

Several young black broadcasters are finishing up their schooling at Los Angeles City College and Roland Bynum, program director of KGJJ, 213-937-5900, would like to help them find jobs in radio. I think he can vouch for all five or six of the men. If you have a position open and would like to help these men launch a valid career in radio, please call Bynum. . . . **Chuck Camroux**, station manager of CHAM, Hamilton, Ont., Canada, writes to say that **Don West**, recently of Denver, has taken over as program director and 3-6 p.m. air personality. **Gil Harris** does 6-9 a.m., **Mark Lee** 9-noon, **Paul Godfrey** noon-3 p.m., **Dick Joseph** 6-9 p.m., **Paul Allen** 9 p.m.-1 a.m. and **Del Gable** and **Terry McPhail** do all-night work." And Chuck sent some graphs that show CHAM doing well in ratings and gathering teens quite rapidly.

★ ★ ★

Lige Richardson, 30, married, veteran, seeks Top 40 or major market soul job. Call him at 205-262-5937. . . . Any station that would like plastic shucks for singles, can obtain them from **Ross Burdick**, Viewlex Custom Sales West, 5811 S. San Pedro, Los Angeles, CA 90011, but you have to place a minimum order of around 50,000. Ordinary green shucks for singles come cheaper and in lesser quantities. You can also order blank LP jackets and polylined LP jackets from Burdick at reasonable prices.

Ron Jones, afternoon personality at WSLR, Akron, Ohio, will take over music chores as well. He'll be available to talk to record promotion men Wednesday and Thursday 9-11 a.m. Program director **Craig Scott** is available any day after 1 p.m. . . . **Greg Aust** has taken over as 10 a.m.-1 p.m. personality at KVI, Seattle. He replaces **Ray Court**, who has just opened an advertising production firm in Seattle. . . . **Daniel T. Campbell**, WVLN, Olney, Ill., accuses **Dan Timbrook**, KHOZ, Harrison, Ark., of not answering letters and other foul things like that. He also claims Dan Timbrook doesn't really exist. . . . **John Hawkins** at KNEW, San Francisco, wants all of the old staff from the great days of KEWB to contact him. What he's doing is getting taped shows to play on KNEW. **Cary Owens** and **Casey Kasem** have already provided the oldies station with tapes.

★ ★ ★

Music director **Rick Taylor** has also been named operations manager of WHOO-FM, Orlando, Fla. The station features a modern country format. . . . **Mike Shannon**, who operates Earth News, dropped by the office the other day. If any of you guys would like to get some samples of this news service with a different viewpoint, call Shannon at 415-362-3045 and he'll send you a few samples. Among the stations using the service are WMMR-FM, Philadelphia, but perhaps some of you Top 40 guys ought to check the service out, too.

KXOK, St. Louis, needs both a newsman and a deejay. Pay for either position is excellent, according to program director **Mort Crowley**. Tell him that **Claude Hall** sent you or he won't answer the phone. . . . Staff at KMYC in Marysville, Calif., includes **Larry Maneely**, **Tom Conrad**, **Tom Wade**, **Lee Roberts**, and **Howard Karlin**. KMYC features an MOR format. . . . Lineup at KOAD in Lemoore, Calif., includes music director **Paul St. Jon** 6-10 a.m., **Pete Eliot** until 2 p.m., operations manager **Dave Anderson** 2-7 p.m., and **Steve Gold** 7-midnight signoff. The Top 40 station plays two LP cuts an hour and gets no service at all from CBS or Epic or Warner Brothers. . . . **Tom Torrance**, chief announcer at KROC, Rochester, Minn., writes: "Although this market is considered a medium-sized market, WCCO and WDGY of the Twin Cities boom in here from 90 miles away. But even against WCCO. KROC is No. 1 here and has been for quite some time. For a while, we were down at night, as most of the teenyboppers listen to WLS and WDGY. However, we changed format a short time ago and now the night shift is picking up locally. Our format is now basically MOR with soft Top 40 records mixed in, a couple of oldies an hour, and a couple of album cuts mixed in." Lineup at the station includes Torrance, who doubles as music director, 6-9 a.m.; **Harley Flathers**, Torrance again from 1-4 p.m., **Dave (Dave Carr) Driscoll** 4-11 p.m., and **Dale (Dale Hamilton) Shultz** who does MOR until 4 a.m. and then country music from 4-6 a.m. On weekend, you can hear **Larry Roberts**, **Joel Jensen**, and **Steve Fritsche**.

★ ★ ★

Jimmy Rabbitt called up to say he only lasted a few days with KHJ, Los Angeles. He was suspended on Thursday and let go on a Sunday or whatever. . . . The lineup at WKKE, Asheville, N.C., includes program director **Pat Reilly** 6-10 a.m., **Ted W. Scott** until 2 p.m., **Ron Baptist** 2-7 p.m., and **Hugh Garry** 7-midnight. I don't think they have a pretty secretary like WVWB-FM. . . . **Frank Colbourn** has been promoted to program-music director at KMBY, Monterey, Calif. He's been an air personality at the station for about four years. Former program director **Eric G. Norbert** has been named assistant program director at KMPC, Los Angeles. Congrats, Eric. Since I'd been talking with several managers about you, I had a hunch you'd break out of Monterey pretty soon.

★ ★ ★

Don Tegeler has been appointed music director of WPEN in Philadelphia. He'd been creative director of Spiral Music in New York. . . . **William J. Helzer**, music director of WVBF-FM, Boston, writes that he hasn't received his certificate from the last radio air personality contest a year ago. But all of those certificates were sent out, Bill. Care of the radio station. The only thing I've got left around is a plaque to **Greg Dean**, whom I can't locate, and a couple of certificates for guys in the military service a year ago who aren't now.

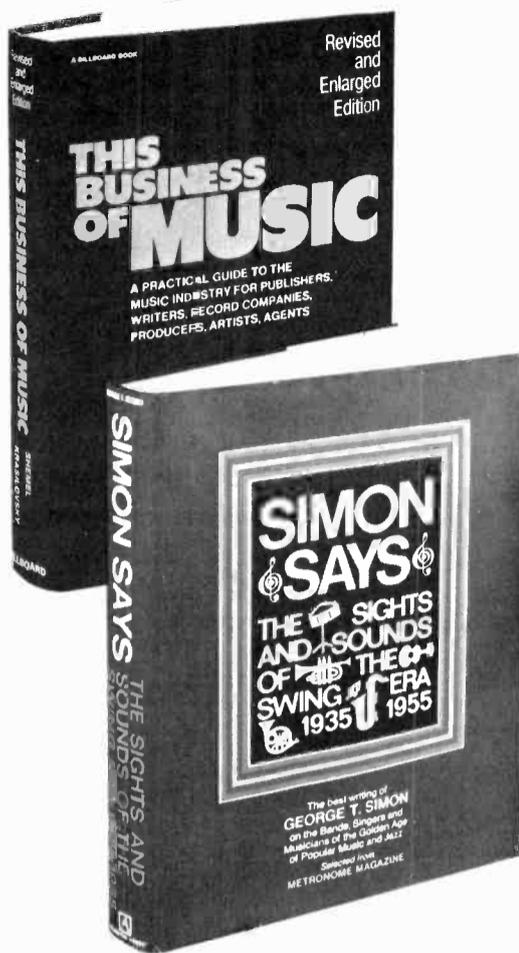
★ ★ ★

To tell the truth, I honestly doubt that any radio station in North Carolina has a pretty secretary. . . . **Dell Weaver** has departed KMOR in Salt Lake City to do an all-night country music show on KOB, Albuquerque, a 50,000-watt station. All country music artists are invited to call him after midnight at 505-242-8052 to be put on the air over the phone. You might also call the station in the day and set up a beeper phone interview on tape for later broadcast if you don't feel like staying awake until midnight. . . . **Pete Salant**, WRNW-FM, 78 Lexington

(Continued on page 46)

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Soul Sauce



**BEST NEW RECORD
OF THE WEEK:**
"Moon Shadow"
LABELLE
(Warner Bros.)

By **JULIAN COLEMAN**

Isaac Hayes, the award-winning composer of "Shaft," will create the overall theme music for the new ABC trilogy "The Men" which will premiere this fall.

Disk Jockey Bobby "Q" Day at WNOO in Chattanooga, Tenn., conducted an "On The Air Marathon" for Sickle Cell Anemia on June 17.

New single from the Latin rockers Malo "Cafe." . . . **Roberta Flack**, who is at present proclaimed America's No. 1 female recording artist, will appear at Yankee Stadium, New York City, Saturday, July 8, in a concert that will climax the nine-day Newport Jazz Festival. Others to be featured at the festival include **Nina Simone**, **Ray Charles & His Orchestra**, **B.B. King**, **Jimmy Smith**, **Dave Brubeck Trio** and the list goes on and on. . . . Have you heard Shelter Records artist **Freddie King's** latest LP? The cut, "Me and My Guitar," which also features rock star **Leon Russell** on piano, is evidence of the new dimension the blues guitarist has added to blues music. . . . **LOVE** has arrived. "One Woman's Trash (Is Another Woman's Treasure)," is the new single from **Marion Love** on Mercury and already showing signs of breaking. . . . **Al Green** headlines the stage show at New York's Apollo through June 27. Also performing are **Laura Lee**, the **Continental Four** and comedian **William Rogers**. "Some Quiet Place" is the new single on the Music Merchant label by **Brenda Holloway**. Ode Record's **Merry Clayton** has been added to the B.B. King/Alex Taylor concert July 17 in Central Park, N.Y. . . . **Sam Russell's** "Fussin' & Fightin'" on Playboy Records breaking big in Philly and New York and getting airplay attention in Detroit. Keep an eye on this one. . . . **Joe Simon** latest single on Spring is "Power of Love."

Cutlass Records, North Augusta, S.C. (see separate story in music section), has signed **Screaming Jay Hawkins**, **Ruby Winters**, **Martha Turner** and will be announcing more such talent soon. **Billy Carr**, Nashville a. and r. chief for the label, has worked out a deal with **Sansu Productions**, New Orleans, for masters by **Earl King** and **Wilbert Harrison**. . . . **Jerry Butler** reportedly being eyed for more motion picture appearances.

BEST NEW ALBUM OF THE WEEK: SWAMP DOG (Cream)
Paul Russo of Akron, Ohio, reads Soul Sauce. Do You?

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BEST SELLING Soul Singles

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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	4	LEAN ON ME Bill Withers, Sussex 235 (Buddah) (Interior, BMI)	9	26	19	ASK ME WHAT YOU WANT Millie Jackson, Spring 123 (Polydor) (Will-Du/Bill-Lee/Gaucha/Belinda, BMI)	15
2	1	WOMAN'S GOTTA HAVE IT Bobby Womack, United Artists 50902 (Unart/Tracebob, BMI)	9	27	45	WHERE IS THE LOVE Roberta Flack & Donny Hathaway, Atlantic 2879 (Antasia, ASCAP)	2
3	5	OUTA-SPACE Billy Preston, A&M 1320 (Irving/Wep, BMI)	8	28	28	LOVE'S STREET AND FOOL'S ROAD Solomon Burke, MGM 14353 (Kid's Music, BMI)	13
4	3	I'LL TAKE YOU THERE Staple Singers, Stax 0125 (East/Memphis, BMI)	13	29	34	JEALOUS Little Royal and the Swingmasters, Tri-Us 912 (Starday-King) (Tri-Us, BMI)	5
5	9	TROGLODYTE Jimmy Castor Bunch, RCA 48-1029 (Jimpire, BMI)	6	30	29	THAT'S THE WAY IT'S GOT TO BE (Body & Soul) Soul Generation, Ebony Sounds 175 (Posner/Micro-Mini, BMI)	9
6	8	I WANNA BE WHERE YOU ARE Michael Jackson, Motown 1202 (Stein & Van Stock, ASCAP)	4	31	38	TELL ME THIS IS A DREAM Delfonics, Philly Groove 172 (Bell) (Nickel Shoe, BMI)	4
7	7	YOU'RE THE MAN (Part 1) Marvin Gaye, Tamla 54221 (Motown) (Jobete, ASCAP)	6	32	32	NOT ON THE OUTSIDE Linda Jones, Turbo 024 (All Platinum) (Gambi, BMI)	4
8	10	I'VE BEEN LONELY FOR SO LONG Frederick Knight, Stax 0117 (East/Memphis/Lowery, BMI)	11	33	33	PASS THE PEAS J.B.'s, People 607 (Polydor) (Dynatone/Belinda/Unichappel, BMI)	7
9	13	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko 2111 (Stax/Volt) (East/Memphis/Klondike, BMI)	4	34	40	TOO LATE TO TURN BACK NOW Cornelius Brothers & Sister Rose, United Artists 50910 (Unart/Stagedoor, BMI)	3
10	2	OH GIRL Chi-Lites, Brunswick 55471 (Julio-Brian, BMI)	12	35	37	DREAMING OUT OF SEASON Montclairs, Paula 363 (Jewel) (Frye/Pollyday, BMI)	5
11	12	FUNK FACTORY Wilson Pickett, Atlantic 2878 (Erva, BMI)	5	36	44	BED & BOARD Barbara Mason, Buddah 296 (Kama Sutra, BMI)	2
12	15	ALL THE KING'S HORSES Aretha Franklin, Atlantic 2883 (Pundit, BMI)	3	37	49	PAPA WAS A ROLLING STONE Undisputed Truth, Gordy 7117 (Motown) (Stone Diamond, BMI)	2
13	14	YOU SAID A BAD WORD Joe Tex, Dial 1012 (Mercury) (Tree, BMI)	5	38	25	GIVING UP Donny Hathaway, Atco 6884 (Trio, BMI)	7
14	16	SUPERWOMAN (Where Were You When I Needed You) Stevie Wonder, Tamla 54216 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	14	39	39	PUT IT WHERE YOU WANT IT Crusaders, Blue Thumb 208 (Famous) (Four Knights, BMI)	7
15	20	PEOPLE MAKE THE WORLD Stylistics, Avco 4595 (Bellboy/Assorted, BMI)	3	40	41	EDDIE'S LOVE Eddie Kendricks, Tamla 54218 (Motown) (Jobete, BMI)	4
16	6	THERE IT IS (Part 1) James Brown, Polydor 14125 (Dynatone/Belinda, BMI)	7	41	24	GOTTA BE FUNKY Monk Higgins, United Artists 50897 (Tippy, BMI)	8
17	17	VICTIM OF A FOOLISH HEART Bettye Swann, Atlantic 2869 (Fame, BMI)	7	42	—	IS IT YOU GIRL Betty Wright, Alston 4611 (Atlantic) (Sherlyn, BMI)	1
18	26	RIP OFF Laura Lee, Hot Wax 7204 (Buddah) (Gold Forever, BMI)	4	43	—	RIDE SALLY RIDE Dennis Coffey and the Detroit Guitar Band, Sussex 237 (Buddah) (Interior, BMI)	1
19	35	BABY LET ME TAKE YOU (In My Arms) Detroit Emeralds, Westbound 203 (Chess/Janus) (Bridgeport, BMI)	3	44	48	I THANK YOU Donny Hathaway & June Conquest, Curtom 1971 (Buddah) (Camed, BMI)	2
20	22	I ONLY HAVE EYES FOR YOU Jerry Butler, Mercury 73290 (Butler, ASCAP)	6	45	—	BABY I'M FOR REAL Esther Phillips, Kudu 906 (CTI) (Jobete, BMI)	1
21	21	AUTOMATICALLY SUNSHINE Supremes, Motown 1200 (Jobete, BMI)	7	46	—	SCHOOL OF LIFE Tommy Tate, Koko 2112 (Stax/Volt) (Klondike, BMI)	1
22	18	JUST AS LONG AS YOU NEED ME (Part 1) Independents, Wand 11245 (Scepter) (Butler, ASCAP)	11	47	50	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International 7-3516 (Columbia) (Assorted, BMI)	2
23	36	WE'VE COME TO FAR TO END IT NOW Smokey Robinson & the Miracles, Tamla 54220 (Motown) (Jobete, ASCAP)	3	48	31	I'VE FOUND A LOVE Etta James, Chess 2125 (Hill & Range, BMI)	6
24	11	LOOK WHAT YOU DONE FOR ME Al Green, Hi 2211 (London) (Jec, BMI)	13	49	—	SECOND CHANCE Z.Z. Hill, Mankind 12012 (Nashboro) (Williams/Excellorec, BMI)	1
25	23	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited, Uni 55319 (MCA) (January/Sa-Vette, BMI)	14	50	—	IN THE GHETTO Candi Staton, Fame 91000 (United Artists) (Screen Gems-Columbia/Prestley, BMI)	1

Vox Jox

Continued from page 45
Ave., Mt. Kisco, N.Y. 10549, asks for better record service—rock and easy listening singles as well as albums. Lineup at the station includes **Pete Pfister** 6-noon, **Paul Marrone** noon-4 p.m., **Vince DeLisi** 4-8 p.m., and **Salant** 8-midnight, with **Hank Cleary** and **John (John Brook) Engratt** working on weekends.

★ ★ ★

Dick Curtis, general manager, and **Robin Mitchell**, program director, KOL, Seattle, have departed the station. . . . **Robert W. Knight**, music director of WRFD, Columbus, Ohio: "I imagine **Don Guthrie** at WKBN in Youngstown was really surprised when he read in Billboard that I was his new production director and swing

man. But not half as surprised as my new program director, **Len Anthony**, at WRFD. I think **George Kaywood** gave you the wrong information. I'm **Dave Adams** and I came to WRFD from WOKO in Albany, N.Y., where I used the name **Dave Franklin**. Franklin is my middle name. Anyway, I'm using the name **Robert W. Knight** here and would like you to clarify that I'm not **Dale Allenbaugh**. He's **Robert W. Knight** at WCUE in Akron." Too confusing; all of you are hereby fined one Coors.

★ ★ ★

Jeff March, new program director of KAHJ, Auburn, Calif., asks for better record service. He'd been at KIEV in Glendale, a town near Los Angeles. March replaced

Dave Darren at KAHJ, who went to KCRA in Sacramento as weekend air personality. March says that he's in the process of upping the music format to a bright MOR sound with just a smattering of country records. He wants to know where to get hold of broadcast rights to some of the old radio shows like *The Shadow*, etc. . . . **Herb McCord** is out as manager of WCBS-FM, New York. Always liked Herb. Don't know what the scene was there. But I heard he resigned before the ratings came out, so the fact that several rock stations, FM and otherwise, went down in ratings this last book, doesn't apply here. . . . **Chuck Buell** has departed WLS, Chicago; he was assistant program director and swing man.

BREAKTHROUGH SMASH SINGLES BY TWO ALL-TIME-GREAT GROUPS.

**Harold Melvin and the
Blue Notes, "I Miss You."** ZS7 3516

With years of classic, collector's-item singles behind them, Harold Melvin and the Blue Notes have gotten together with the Gamble-Huff production team and arranger Thom Bell. The result: a monster hit that's bulleting up the soul charts and beginning to pick up Top-40 air play. Incredible singing, a song that inspires chills, working in front of that patented Philadelphia, Gamble-Huff sound.

**O'Jays,
"Back Stabbers."** ZS7 3517

The O'Jays rarely miss the soul charts. This time out, they're headed for the national Top 10. Gamble-Huff and Bell have given the O'Jays a new, super contemporary song and a get-up-and-dance Philadelphia sound. Everybody who's heard "Back Stabbers" is picking it, playing it, and predicting it'll be the O'Jays biggest hit of all time.

**THE PHILADELPHIA TWO,
ON PHILADELPHIA INTERNATIONAL RECORDS
DISTRIBUTED BY COLUMBIA RECORDS**



COLUMBIA RECORDS' group New York Rock Ensemble, at Ultra-Sonic Recording Studios in Hempstead, N.Y., after their recent live concert broadcast live in stereo over WLIR (FM) as part of the weekly series presented by Ultra-Sonic and WLIR (FM). Jeff Kracke, third from left, was engineer for the concert, Mike Colchamiro, extreme right, is technical director of the series.



AT A PLATTER PARTY celebrating the success of "Walking in the Rain With the One I Love," by Love Unlimited, on Uni, are, seated, Barry White, composer-producer-manager; standing, left to right, professional manager Bruce Kramer; Aaron and Abby Schroeder, president and vice president of A. Schroeder International Ltd.; and Love Unlimited members Diane Taylor, and Linda and Glodean James. The gathering was hosted by January Music Corp. at A. Schroeder's New York offices.

A thirty minute film, "Darkness Darkness," shows you a graphic example of what drug abuse can do. It's available in 16mm for a \$30 donation plus mailing costs. Other films available include "Escape To Nowhere," "The Speed Scene" and "The Seekers." Another in Billboard's "Bullfighters" series. Write to Haight-Ashbury Films, 701 Irving Street, San Francisco, California 94112.

THE HEROIN OF THIS FILM IS A REAL BITCH.



BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	A LONELY MAN Chi-Lites, Brunswick BL 754179	9	26	—	TELL ME THIS IS A DREAM Delfonics, Philly Groove PG 1154 (Bell)	1
2	2	FIRST TAKE Roberta Flack, Atlantic SD 8230	12	27	19	QUIET FIRE Roberta Flack, Atlantic SD 1594	29
3	4	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	7	28	—	AMERICA EATS IT'S YOUNG Funkadelic, Westbound 2020 (Chess/Janus)	1
4	3	BEALITUDE/RESPECT YOURSELF Staple Singers, Stax STS 3002	15	29	34	MANDRILL IS Mandrill, Polydor PD 5025	2
5	5	I GOTCHA Joe Tex, Dial DL 6002 (Mercury)	9	30	30	LOVE UNLIMITED Uni 73131 (MCA)	10
6	9	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	6	31	28	DROWNING IN THE SEA OF LOVE Joe Simon, Spring SPR 5702 (Polydor)	14
7	7	DONNY HATHAWAY LIVE Atco SD 33-386	16	32	32	COMMUNICATION Bobby Womack, United Artists UAS 5539	32
8	6	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	19	33	23	GOT TO BE THERE Michael Jackson, Motown M 747 L	21
9	10	MUSIC OF MY MIND Stevie Wonder, Tamla T 314 L (Motown)	13	34	29	L.A. MIDNIGHT B.B. King, ABC ABCX 743	17
10	12	I WROTE A SIMPLE SONG Billy Preston, A&M SP 3507	11	35	35	IT'S WHAT'S UP FRONT THAT COUNTS Counts, Westbound WB 2011 (Chess/Janus)	5
11	14	IT'S JUST BEGUN Jimmy Castor Bunch, RCA LSP 4640	9	36	36	DON'T TURN AROUND Black Ivory, Today TLP 1005 (Perception)	15
12	26	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	3	37	33	CRUSADERS 1 Blue Thumb BTS 6601 (Famous)	15
13	13	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax-Volt)	46	38	31	YOUR PRECIOUS LOVE Linda Jones, Turbo TU 7007 (All Platinum)	3
14	17	FLOY JOY Supremes, Motown M-7511	4	39	—	AMAZING GRACE Aretha Franklin, Atlantic SD 2-906	1
15	8	STYLISTICS Avco AV 33023	30	40	40	COMING TOGETHER New Birth, RCA LSP 4697	2
16	15	ALL DAY MUSIC War, United Artists UAS 5546	31	41	—	SPICE OF LIFE Jerry Butler, Mercury SRM 2-7502	1
17	11	YOUNG, GIFTED & BLACK Aretha Franklin, Atlantic SD 7213	19	42	42	GOIN' FOR MYSELF Dennis Coffey, Sussex SXBS 7010 (Buddah)	11
18	16	MALO Warner Bros. WS 2584	17	43	43	GENESIS Soul Children, Stax STS 3003	12
19	18	BLACK MOSES Isaac Hayes, Enterprise ENS 2-5003 (Stax/Volt)	28	44	44	REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO James Brown, Polydor PD 3003	27
20	20	WHATCHA SEE IS WHATCHA GET Dramatics, Volt VOS 6018	24	45	38	IN THE WEST Jimi Hendrix, Reprise MS 2049	15
21	21	INDIVIDUALLY & COLLECTIVELY Fifth Dimension, Bell 6073	11	46	—	SOUL CLASSICS James Brown, Polydor SC 5401	1
22	22	MESSAGE FROM THE PEOPLE Ray Charles, ABC ABCX 755 TRC	6	47	—	HELP ME MAKE IT THROUGH THE NIGHT Hank Crawford, Kudu KU 06 (CTI)	1
23	24	SOLID ROCK Temptations, Gordy G 961 L (Motown)	22	48	45	BEST OF FREDA PAYNE Invictus ST 9804 (Capitol)	12
24	25	PEOPLE . . . HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	3	49	48	PAIN Ohio Players, Westbound WS 2015 (Chess/Janus)	19
25	27	INNER CITY BLUES Grover Washington Jr., Kudu KU 03 (CTI)	28	50	50	BITTER SWEET Main Ingredient, RCA LSP 4677	2

WHEN IN
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YOU CAN BUY
BILLBOARD
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NEWS

1530 N. Vine St.
Los Angeles, Calif. 90000

What's Happening

By SAM SUTHERLAND

Bob Brownstein of Elektra Records has returned from an overseas junket with tales of good times and no small measure of functional legwork. Details of Brownstein's exposure to the transatlantic campus world will hopefully follow, but, for the present, he may be reached at Elektra's New York office.

★ ★ ★

Service Station: WBAU-FM, Adelphi University in Garden City, N.Y., is temporarily off the air, checking out its FM equipment, but Joe Lewis notes that broadcasting will commence in a few weeks. He also appears to be looking for a good deal on a used or surplus keypunching machine. . . . KCHO-FM, California State University, Chico, has named Patrick O'Rourke as the new Music Director. O'Rourke notes that the station is going off the air for the summer, but they would appreciate continued summer service, with product to be collected at the station. Phone is (916) 345-5138. . . . East Halls,

(Continued on page 49)

JUNE 24, 1972, BILLBOARD

Campus News

What's Happening

• Continued from page 48

dormitory complex at Penn State University in University Park, Pa., has formed East Halls Radio, and Russell J. Rossman, Jr. notes that the station should be on the air presently. Rossman would appreciate service, and companies interested in the station and the potential audience (Rossman states that the complex is "the second largest in the world") should direct their inquiries to him care of East Halls Radio, East Halls, University Park, Pa. 16802. . . . From Gretchen Fischer, music director at WNCM, Northwestern Michigan College, Traverse City, comes a cry for help. Once again, record service is the problem. Ms. Fischer notes that the station will be working on improving such conditions throughout the summer, but it would obviously help if record people remembered the station is functioning. Address all inquiries to her at the station, c/o West Hall, Box 275A, Northwestern Mich. College, Traverse City, Mich. 49684. Phone is (616) 946-5650, Ext. 211; or (616) 947-6658.

★ ★ ★

Taming the Lion . . .

Steve Resnick of ABC/Dunhill has announced that "Tame the Lion," the anti-war single by Emmitt Rhodes, has been approved for official release on or around June 8.

As reported in Billboard earlier, that company was initially hesitant to release the song, which they felt might pose problems because of its lyrics. Resnick, in backing the release, approached college radio people to give him their reactions, and their support finally persuaded ABC to release the single, following its inclusion in college radio playlists.

With a number of commercial stations already picking up on the song, it need only be noted that the single might well have been scrapped altogether without the college effort.

"It's the enthusiasm of the college people that did it," Resnick stated. He also noted that the radio station copies of the single will include names and call letters of those college stations instrumental in pushing the song, along with a parchment lyric sheet.

★ ★ ★

PICKS AND PLAYS: EAST—New York—WSUA, State University of New York at Albany, Keith Mann reporting: "Pamela Polland," (LP), Pamela Polland, Columbia. . . . **WAER-FM**, Syracuse Univ., Tony Yoken reporting: "Tame the Lion," Emmitt Rhodes, Dunhill. . . . **WBPO-FM**, State Univ. of New York at Buffalo, A. Scott Field reporting: "Lou Reed," (LP), Lou Reed, RCA. . . . **New Jersey—WCPR**, Stevens Institute of Technology, Hoboken, Nestor Holynskij reporting: "Sun Don't Shine," White Cloud, Good Medicine. . . . **WFDU-FM**, Fairleigh-Dickinson Univ., Teaneck, Tony Loving reporting: "Home Is Where the Music Is," (LP), Hugh Masakela, Chisa. . . . **Pennsylvania—WKDU**, WKDU-FM, Drexel Univ., Philadelphia, Jay Meyers reporting: "Hushabye," Robert John, Atlantic. . . . **Delaware—WBCR**, Brandywine College, Wilmington, Fred Honsberger reporting: "Too Late to Turn Back Now," Cornelius Brothers & Sister Rose, United Artists.

WEST—California—KZSU, KZSU-FM, Stanford University, Stanford, Paul Wells reporting: "The Rise and Fall of Ziggy Stardust and the Spiders from Mars," (LP), David Bowie, RCA. . . . **Oregon—KLCC-FM**, Lane Community College, Eugene, Dave Chance reporting: "Change," (LP), John Williams, Columbia.

SOUTH—South Carolina—WUSC, Univ. of South Carolina, Columbia, Alan Reames reporting: "Chi Coltrane," (LP), Chi Coltrane, Columbia. . . . **Alabama—WEGL-FM**, Auburn University, Auburn, Jimmy Carter reporting: "People Make the World," Stylistics, Avco. . . . **Tennessee—WMOT-FM**, Middle Tennessee State University, Murfreesboro, Robert Mather reporting: "Sweet America," (LP cut, Meanwhile Back at the World), Roger Cook, Kama Sutra. . . . **Virginia—WUVT**, WUVT-FM, Virginia Tech, Blacksburg, Vivian Brelsford reporting: "I'm Movin' On," John Kay, Dunhill.

MIDWEST—Michigan—WBRS, Michigan State Univ., East Lansing, Mark Westcott reporting: "Ace," (LP), Bob Weir, Warner Brothers. . . . **WNMC**, Northwestern Michigan College, Traverse City, Gretchen Fischer reporting: "Feel Good," Ike & Tina Turner, United Artists. . . . **WAYN**, Wayne State University, Detroit, Rob Wunderlich reporting: "Ain't Nobody Home," B.B. King, ABC. . . . **WORB**, Oakland Community College, Farmington, Jim Nuznoff reporting: "Brandy," Looking Glass, Epic. . . . **WMUK-FM**, Western Michigan University, Kalamazoo, Phil Verheyen reporting: "Exile on Main Street," (LP), Rolling Stones, Rolling Stones Records. . . . **Ohio—WOUB**, WOUB-FM, Ohio University, Athens: "Small Beginnings," Flash, Capitol. . . . **Illinois—WPGU-FM**, Univ. of Illinois, Champaign, John Parks reporting: "Benedictus," (LP cut, Grave New World), Strawbs, A&M.

Canada—Radio YORK, York University, Downsview, Ontario, Christopher Davis reporting: "Last of the Red Hot Burritos," (LP), Flying Burrito Bros., A&M. . . . **Radio Loyola**, Loyola College, Montreal, Mike Godin reporting: "I Saw the Light," (LP cut, Something/Anything?), Todd Rundgren, Bearsville.

Next week's listings will permit three listings per station, as noted in last week's column.

JUNE 24, 1972, BILLBOARD

EMI Campus Push Succeeds

LONDON—EMI's campus "record promotion" program in the U.K. has rounded out its first year as a qualified success, according to Brian Hopkins, who has four promotion men here working under him.

Record promoters cover colleges in London area, Scotland, the midlands and the southwest. They often bring a disc jockey with them in special promotion cars, and set up impromptu pop concerts, playing latest albums and singles.

Program also includes various types of merchandising and promotion, including posters and specially printed material. When EMI recently took over neighborhood product distribution in the United Kingdom, first thing it did was supply Melanie posters to campuses.

Colleges, Hopkins pointed out, are primary record markets here, much the same as in the U.S., and special attention is given to wants and needs of the students. The concerts are well attended, and in most instances, sales of records played at the sessions are usually up after the caravan leaves town.

Automation — Creativity

• Continued from page 26

Mathew bragged. "In the last five weeks, we have played a dozen records ahead of their being Billboard Spotlight picks." Outstanding KGRC-FM picks include "Indian Reservation," which went on to gold. More recently, it picked "Hot Rod Lincoln." New releases now being aired that haven't appeared on the charts yet include "Steppin'," by Melanie.

The independent station is blocked for ABC-FM news at 15 after the hour, and KGRC news or features at 45 after the hour. There are only eight commercials per hour, either 30 or 60-second spots, with nine local commercial minutes, at an \$8 per minute rate.

"We strongly believe in personality radio," he stated. KGRC-FM's talent includes Dave Rye from KUD, Great Falls, Mont. (morning); Bob Hooper from Oklahoma City (midday); Mathew, who came from Sioux Falls, S.D., four years ago (afternoons); John Weston from Columbus, Ga. (evenings), and Jeff Pidgon from Iowa (night man).

Mathew feels that automation creates jobs. "Automation requires a much more talented, professional individual," he emphasized. With more free time, the air personality can involve himself in agency commercials, sales, automated programs for syndication, and other creative pursuits.

Foundation to Train Technicians

CHICAGO—A proposed Consumer Electronics Foundation is being planned to train technicians in ghetto areas of 41 markets as an extension of a pilot program now in Detroit. The board of Electronic Industries Association (EIA) was to vote on the proposal here June 16.

The board heard that Consumer Electronics Show (CES), which is sponsored by EIA's Consumer Electronics Group, grossed \$235,000 in revenue. In another move, CES's first winter show has been changed to the Conrad Hilton (dates Jan. 12-16) from McCormick Inn, and according to EIA/CEG vice president Jack Wayman, a badge exchange agreement will exist between Winter CES and the Independent Houseware and Home Entertainment Exhibit also in the Conrad Hilton those dates.

2 Stations Bid for Intra-State Network

By SAM SUTHERLAND

ANN ARBOR, MICH.—In a letter dated June 10 and mailed to about 25 Michigan college stations, Chip Lasko of WCHP (Central Michigan Univ.) and Stuart David Goldberg of WCBN (Univ. of Michigan) seek to form the Michigan Inter-Collegiate Radio Network MICRN, an intra-state college radio network.

In discussing the proposed affiliation, station manager Lusko and program director Goldberg stated that the move would help member stations "unite and profit from other stations' knowledge and problem-solving processes" through the regular publication of a newsletter; the ability to provide the music industry with "a united college radio front" capable of helping distributors' promotional efforts while providing stations with improved record service and representation in the event of distribution problems; the establishment of "large business concern ad contacts," eliminating the need for out-of state representatives for national advertising; the development of a pool of trained station

personnel for the region's music industry; the availability of special public affair tapes and other materials produced by member stations; the coordination of student news services where they pertain to state-wide news events; the provision of a framework for regularly scheduled conferences and workshops designed to keep member stations abreast of technical and programming developments; and the possibility of a "united Michigan college front to stimulate student interest on issues of common concern to our campuses."

Lusko and Goldberg proposed that they temporarily chair the network until this fall, when a conference of interested stations is being considered as the initial move toward organizing the network.

WEDO Bright MOR Format

PITTSBURGH — WED O, located in nearby McKeesport, has shifted to a modern uptempo middle-of-the-road, according to air personality Jim Drake. Steve Hideo is program manager of the station. Other personalities include Brian Reed and Jerry King, with Jack London and Keith Davis on weekends.

Drake said the new format hinges on LP cuts by the Blood, Sweat & Tears and Carly Simon and similar artists, plus selected oldies. "No one was playing product extensively by the Tears and by Simon. At the moment, we're playing a selected list of records, only because we don't have enough material to work with at the moment. But we did play 'Brandy' by the Looking Glass first in this market and we're going to be playing new records and we hope to do something worthwhile with this format."

Marshals Raid Plant

• Continued from page 1

ists, and copyrighted songs "without authorization, license or consent, and without compensation."

Inman has been in operation here for some 15 months. He said he employs from 90 to 100 people. Last fall he closed his Nashville-area plant after CBS obtained a permanent injunction against the firm and Inman.

FAME deposited a \$70,000 bond in order to obtain this injunction. Marshals carried off a minimum of \$250,000 in tapes and masters recordings. Inman and Hill claimed the seizure included a massive supply of Johnny Bush Records on Million.

Inman and Hill both took issue with this part of the seizure. Hill said the Bush record seizure virtually puts Million out of business.

Live Quad Broadcast

NEW YORK — On Monday (12), a concert by Mandrill, Polydor Records' seven-piece group, will be broadcast live and in quadrasonic from the Village Gate by WCB5-FM.

The concert will be simultaneously recorded and broadcast through 21 microphones, using the "SQ" matrixing system. Sony Corporation of America will sponsor the broadcast.

Arvin Named SQ Licensee

NEW YORK—Arvin Industries Inc. a manufacturer of consumer and industrial products has become a Columbia Records SQ licensee and will manufacture SQ products for their own branded home entertainment products and for their private label customers.

GWP Does 'Job' Again

NEW YORK—The new Broadway rock musical, "Hard Job Being God," will release another original cast album, because of cast changes and additional songs by composer-lyricist Tom Martel.

The previous cast LP, produced by GWP Records, was recorded while the show was touring colleges, and does not include some of the Broadway cast numbers or some of its present members.

International News Reports

Italy Gets 1st Rack —Tape Group Is Set

• Continued from page 1

cover the whole of the country. By the end of this year, the company expects to have installed racks in over 300 outlets.

Commented Galanti: "The shops we have selected so far and approached to explain our sales phi-

Olympic Jazz Fest Program

MUNICH — Art Blakey and his Orgies in Rhythm, the Charles Mingus Sextet, Chick Corea, Keith Jarrett, Freddie Hubbard, Jean Luc Ponty and John McLaughlin are among top jazzmen who will headline the "Jazz Now" festival organized as part of the Olympic Games cultural programme in Munich in August.

The festival, directed by Joachim E. Berendt and organized in conjunction with Bavarian Television, ZDF and Suedwestfunk Baden-Baden, will be held in the Deutsche Museum and Herkules-Saal, Munich, Aug. 17-20.

In addition to live concerts the festival will feature a special "Jazz on Film" show.

Also appearing will be Polish rock singer Niemen, Ginger Baker's African Salt, Albert Mangelsdorff, Esther Phillips, Hank Crawford, Stanley Turrentine, Grover Washington Jr., Hubert Laws, Joe Farrell, Airto, Jack de Johnette, George Benson, Johnny Hammond Smith and Ron Carter.

losophy—a new one for Italy—have accepted our proposals with great enthusiasm."

Distribution and sale of Rack Italia product will be through a salesman who will visit outlets once a week.

The three record companies backing the tape consortium, known as Full Service, are EMI Italiana, Phonogram and Ri-Fi Records. Each company will be responsible respectively for the center and south of Italy, the northwest and the northeast and through a sales force comprising nine representatives will seek new outlets to sell cassettes and cartridges from the three firms' catalogs.

Full Service will only handle tape product and is aiming to open 10,000 new outlets within the next few years.

Europe Jazz Tours Are Set

AMSTERDAM — Wim Johan Kuiper, head of Han Kuiper Enterprises, is arranging a European tour for the Ahmad Jamal Trio in October and November.

Kuiper, whose office is at Eerste van der Helststraat 42, Amsterdam, is also organizing European tours for the Michael Smith Combination (July through November), the Marion Brown-Steve McCall Duo (June through August); and the Paul Bley Synthesizer Show with Annette Peacock (various dates in August through October).

RODGERS GETS JAPAN SPLASH

TOKYO—All 110 recordings made by country singer the late Jimmie Rodgers for RCA between 1927 and 1931 will be issued in a nine-album set in Japan.

The set is produced by the RCA division of Victor Ongaku Sangyo and will be priced at 12,000 yen (\$40). One LP will be a bonus item.

Mr. Hisamatsu of RCA is estimating a 2,000 sale of the album sets based on pre-release orders already received. He considers that the country music fans in Japan are among the most active in support of their music.

April Music's Exec Is Back

BUENOS AIRES—April Music's Argentinian manager Buddy MacCluskey returned from a four-week business trip of Europe, where he was setting up releases of material by writer Francis Smith. From publisher David Most, he also obtained sub publishing rights for the U.K. Rak and Chippichap catalogs.

MacCluskey visited Spain, France, Holland and the U.K. CBS-U.K. will release Smith's "I'm Going Far Away My Darling" in the original version by Argentinian singer Patricia Dean, originally released on CBS Argentina.

From The Music Capitals of the World

LONDON

The Rank organization will expand its Sundown chain of rock theaters to include 16 provincial venues by the end of next year. The new theaters will be in addition to the four London Sundown theaters, which will be opening in the near future. The provincial venues will be at Croydon, Watford, Brighton, Southampton, Bristol, Reading, Cardiff, Swansea, Hanley, Birmingham, Preston, Sheffield, Liverpool, Aberdeen, Doncaster and Worthing. All the 16 theaters are presently used as Top Rank ballrooms and will undergo extensive conversion work to make them suitable for the multi-entertainment policy envisaged by Rank. The first Sundown theater, in London's Charing Cross Road, will be opening July 12, although the first concert bills have yet to be completed. . . . After several months without U.K. representation, material recorded by the Chi-lites has finally been acquired by Intersong. Initial discussions to acquire the group's material—published in America by Julio-Brian Music—were started by Dave Carey, general manager of Intersong U.K. and concluded by Intersong chief Heinz Voigt. Intersong companies will handle the catalog on a worldwide basis, excepting America and Canada. . . . Island has signed a U.K. licensing deal with the Blue Thumb label. The agreement, Island's first

American catalog deal, lasts for three years and is effective immediately. The label will be launched under its own logo on July 25 with releases by Dan Hicks and His Hot Licks, Dave Mason and Hugh Masakela.

Jimmy Miller has signed a deal with CBS whereby the company will have U.K. rights to the ABC-Dunhill product Miller produces for the U.S. market. The initial releases under the deal will be a solo album by Bobby Whitlock, the keyboards player with Derek and the Dominies, and an album by Jim Price. . . . Decca is importing from the U.S. 20 promotional albums of Al Green for distribution to Radio Luxembourg, Radio London and BBC Radio One. The album, produced for U.S. radio stations, consists of an interview with Green and five songs. Extracts from the album will also be included in Decca's weekly sales aid cassette which is sent to the company's sales representatives throughout the country.

Polydor is now in the final stages of negotiating a new deal for the Track label. The deal, expected to be concluded by the end of the month, will include the Track label throughout the world, excluding North America. This week Polydor released a new single by the Who, called "Join Together" which will be followed by a new album by the group and a solo album by Pete Townshend in (Continued on page 51)

MAPLE MUSIC JUNKET 1972



CAPITOL artist Anne Murray with Polydor's Frank Mills after the first concert in Montreal. Wayne Patton looks on.



EUROPEAN JOURNALISTS and broadcasters on arrival by chartered jet at Montreal Airport.



COUNTRY ARTIST George Hamilton IV competed the second Maple Music Spectacular at Toronto's Massey Hall.



RETAILER SAM Sniderman, a member of the Junket Selection Committee, center with Stan Klees, right, and Charlie Camilleri.



MAPLE MUSIC, Inc., president Arnold Gosewich of Capitol Canada welcomes Raefael Revert, program director, Radio Madrid.



TWO JUNKET board directors, Evert Garretson, left, managing director, Polydor, Canada and Fred Wilmor, managing director, Columbia Canada.



LIGHTHOUSE ON stage during the third Maple Music Spectacular.



JUNKET COORDINATOR Ritchie Yorke interviewing CRTC chairman, Pierre Juneau as part of a 90-minute TV special on the occasion, produced by CBC.

U.K. Budget Sales Top Full Price Mart—MFP

LONDON—Budget album sales now exceed the full-price album market by some five million units a year, Tony Morris, Music For Pleasure's deputy managing director, told delegates at the company's sales conference last week.

Morris claimed that 28 million budget albums are sold in Britain annually, compared with 23 million full-price album singles. MFP has a 30 percent share of the budget market—which is over eight million sales a year.

In value terms, budget albums now account for \$27.5 million, Morris said, compared with pre-recorded tapes which are worth \$6.2 million and the singles market which accounts for \$18.7 million. Only the full-price album market, worth \$55 million at manufacturers' prices, exceeds the value of budget albums.

"In the last decade the value of the record market has trebled. In 1961, excluding retail margins and tax, the total market at the manufacturers' net prices was only \$32.5 million. By the end of 1971 it was worth \$97.5 million. The most dramatic development of all

is the increased sales of budget LPs, which have bounded forward carrying with them the total LP market," said Morris.

"From an estimated five million sales in 1966, when MFP entered the market, the sale of budget LPs has rocketed to today's level of 28 million sales.

"The budget LP has stimulated tremendous growth in total LP sales and has helped create a market which is now worth \$190 million over the counter."

Afterwards Morris told Billboard that last year budget sales were on a par with full price material.

However, Morris was doubtful that budget LPs would continue to draw away from the more expensive items. "If the market is anything like Germany, it must be getting towards the point of balance. There the experience has been that sales are fairly evenly divided, but with a swing of one or two percent in either direction on a year-to-year basis."

Italian Co. Sets Foreign License Deals

MILAN — Numero Uno, one of Italy's newer record companies, has completed its first overseas licensing deals. Teldec will handle the label in Germany and Switzerland, Vogue in France, EMI in the U.K. and Denmark and RCA in Argentina, Brazil and Mexico—all firms having captured both pressing and distribution rights for their respective territories.

Numero Uno was launched in September 1969. It has had hits with such artists as Lucio Battisti, Bruno Lauzi, Adriano Pappalardo, Formula 3, Premiata Forneria Marconi, Mario Tessuto and Tony Renis.

The firm's publishing arm has also been successful and has rights to the Mogol-Battisti songwriting team, which has been responsible for several hits. Mogol is a pseudonym for Giulio Rapetti, son of Numero Uno president Mariano Rapetti.

Numero Uno product is distributed in Italy by RCA.

From The Music Capitals of the World

• Continued from page 50

the Autumn. . . . Biffo Music, the managers of the Rainbow theater in London, has named **Edward Way**—a veteran of nine years with the Rank organization—as the new manager. The first concert at the Rainbow, under Biffo's management, will feature **Deep Purple** at the end of the month. . . . **Martin Grinham**, who for the past two years has worked for Decca's Burlington Music group, is leaving the company to join **John Nice's** new company as professional and promotion manager. Nice—the former general manager of Burlington—is expected to announce full details of his new operation next week. . . . The Pye distributed Bumble label will release the official British team song for this year's Olympic Games at the end of the month. The record is 'Bronze, Silver and Gold' and is by the **Olympic Team Supporters**.

TOKYO

T. Ohsawa, manager, sound products, merchandising, consumer products export division, Tokyo Shibaura Electric Co. (Toshiba) is on a business trip in the U.S. returning to Japan, Tuesday (27). He visits Chicago, New York, Toronto and Los Angeles. . . . RCA is releasing its second **Spike Jones** album, "Spike Jones Murders the Pops," July 25. It follows strong sales by the first Jones' album, "Murders the Classics," in March. The company also moves into big band nostalgia, with two album sets by both **Glenn Miller** and **Benny Goodman** set for July 25, and **Artie Shaw** and **Tommy Dorsey** on Aug. 25. . . . Toshiba Onko through its Liberty department is releasing a two-album set of **Ike & Tina Turner's** recordings over the last three years. The duo arrived recently in Japan for Tokyo concerts. . . . Delay in tapes arriving from the U.K. is causing last-minute hassles by Odeon to release new **T. Rex** product, originally set for July 10. . . . Also released on July 10: "Obscured by Clouds" by **Pink Floyd**, the soundtrack from a French film, "The Valley." According to Odeon, the last **Pink Floyd** album, "The Meddle," sold over 70,000. . . . **Elton John's** "Honky Chateau" has also been released by DJM.

DONALD MANN

TORONTO

A luncheon was held here last week to mark the gold record award of the special Coca-Cola premium disk, "I'd Like to Teach the World to Sing." At a special gathering at Coke, **Eddy Traynor**, RCA's manager of market development, announced the Canadian sale of 250,000 copies of the song in English and French. Gold disks were presented to **George Leonidas**, president of Coca-Cola Canada Ltd., and **Peter Clayton**, vice president and creative director, McCann-Erickson Co. of Canada Ltd.

Boot Records signed a distribution agreement with Souncot Records of Nashville. The deal was signed by **Bobby Lee Trammell**, Souncot president and the first release is "Love Isn't Love" by Trammell himself. Boot has also signed Canadian deals with Jubal Records and Pro-Sound Records, both represented in Nashville by **Joe Gibson's** Nationwide Sound Distribution. . . . Daffodil's **King Biscuit Boy** is just winding up a U.S. tour which took in Louisiana, Florida, Michigan and Ohio. The dates were booked by **Rich Kay** of DMA. Further appearances are being set up for June 20-July 9. . . . UA's Canadian president, **Stan Kulin**, flew to England this week to attend meetings of UA's international executives. He will also visit Paris, Munich and Milan

before returning June 26. The company's first Cancon single, "Tell Me Who" by **Pinky** is to be released next month in Germany.

Ampex Music of Canada national marketing manager, **Joe Pariselli**, has announced a Vanguard month with special in-store dealer promotion and media advertising. . . . MCA's **Parrish and Gurvitz** opened their first North American tour at the Friar's Nickelodeon Room. . . . **Don Grashey** and **Chuck Williams** have reactivated their Gaiety Records label, which is to be handled by independent distributors across Canada. First product is by **Carroll Baker**, who had four Canadian chart singles last year. Also signed are **George Carone** and **Blu Douglas**. Gaiety is now setting up international distribution arrangements and can be reached at 55 S. Cumberland St., Thunder Bay, Ont. . . . MCA's **McKendree Spring** set to appear at O'Keefe Centre in Toronto with **Badfinger** (25). . . . Columbia's **Don Ellis** in from New York for talks with Canadian producers this week. . . . **Brave Belt's** "Dunrobin's Gone" was this week's MLS winner. . . . A new French language rock paper, **Super Vedettes**, carried a special section on **Elvis Presley** in its debut issue. . . . New music director at CJMS, Canada's largest French station, is **Michel Montpetit**, formerly of CJRP, Quebec City—he replaces **Pierre de Cotret**. . . . **Doctor Music** have not broken up as reported earlier and will undertake a western tour in the near future.

RITCHIE YORKE

MEXICO CITY

Argentinian singer **Sandro** made his Mexico City debut at the Naranja club in the Hotel Aristos. He also appears in a monthly one-hour, Channel 8, television show. . . . **Marco Antonio Vasquez** and **Rocco Torrebruno** are set for a short tour of Spain, with **Vasquez** probably doing television work there. . . . RCA is in the middle of a promotion for European group, **Middle of the Road**, who appear in Mexico next month. . . . Following the CBS release of "Beloved Lover" by **Roberto Carlos**, the Brazilian artist will appear in Mexico next month for the second time. . . . English singer **Liliana**, who has lived in Mexico for the last 14 years, has resumed her singing career and is recording for Capitol. Her first single is "How Do You Do" a British hit.

Gamma has released the latest **Jerry Garcia** album and Polydor SA has cut the **Mike Curb Congregation** with "Whispering Softly." . . . A Spanish version of the French song "Samson and Delilah" has been released on Orfeon by French singer **Sheila**. . . . The film "Shaft" has been shown at La Tropa Loca cinema, and the **Isaac Hayes** theme from the film is already starting to move. . . . Argentinian singer **Sabu** is set to make his Mexican debut. . . . Two Hob and Nob publications, "Se Me

(Continued on page 52)



POLYDOR London, held a reception in its recording studios for Buddah folksinger/songwriter Steve Goodman. Steve was over on his first British visit. Left to right, Eric Steinmetz, general manager, Buddah Records; Goodman; John Fruin, managing director, Polydor Ltd.; John Howson, Buddah label manager.

Emerald Is Banned From Releasing Big Tom LP

LONDON — Emerald Records of Belfast has been stopped from releasing an album featuring tracks by Irish showband, Big Tom and the Mainliners. The ban follows a High Court hearing in Belfast under the former Lord Chief Justice Lord MacDermott.

The band claimed that seven of the songs on the album, titled "Sunset Years Of Life," had been recorded purely for a radio show and were never intended as record material. They were awarded control these songs.

The control of three other songs was awarded to Emerald but the band had not disputed this ownership.

Two other numbers were also awarded to Emerald. The band had claimed that these tracks

when first cut were not up to standard and said that both Emerald and themselves decided not to release them.

Lord MacDermott said he had come to the conclusion that the band never intended seven of the recordings to be made. They meant them to be for radio only.

Costs were awarded against the record company. During the hearing of the case it was disclosed in court that Emerald had 5,000 copies of the LP ready for distribution, costing about \$7,000.

The band now proposes to issue two albums a year on its own Denver label.

Hurdon Dies Of Coronary

THUNDER BAY, Ont.—Basil Hurdon, one of the pioneers of the Canadian music industry, died last week. Hurdon had just returned here, his hometown, from Las Vegas when he had a heart attack.

He had just completed negotiations for Bobby Curtola on a five-year contract with the Howard Hughes hotel chain for 26 weeks a year.

Hurdon managed Curtola for more than a decade, and guided him to U.S. success with several singles including "Fortune Teller" and "Aladdin." Hurdon and his brother, Dyer, formed Tartan Records to release Bobby Curtola's product after major labels had turned him down.

Writer Sues Schroeder

LONDON — Songwriter Tony Macaulay has claimed in the High Court that royalties due to him through his publishers had been "milked" before he received them.

Macaulay is claiming damages from international publishers Schroeder Music. He also wants the contract he made with the company in July 1966 declared void or recognized as being validly rescinded by him in 1970.

His counsel, Morris Finer, told Justice Plowman that Macaulay signed the 10-year contract with Schroeder Music when he was a "budding young songwriter of 22." Macaulay subsequently found the contract to be "harsh and oppressive." Under the terms of the contract, Macaulay assigned all his songs to Schroeder Music, which paid him 10 percent of the selling price of piano music in the U.K. and 50 percent of the net royalties received by the company through record sales.

Finer added that Macaulay treated the contract as having been repudiated in May 1970 but that the company wanted the contract to continue and were seeking "specific performance" of it. Schroeder Music also denies breach of contract or that they owe Macaulay anything.

Fludd Tour

TORONTO — Ontario group Fludd makes its first West Coast trip next week for a series of dates set up by Bruce Allen Talent Promotion.

Fludd will play Armstrong, B.C. (15), Kamloops (16), Penticton (17), Vancouver (19-24), and Pt. Roberts, Wash. (25).

Bruce Allen Talent Promotion has just relocated to 108-12 Water St., Vancouver 4.

Electrical Band Near Tour's End

TORONTO — Polydor's Five Man Electrical Band is completing a tour of Western Canada. The former Ottawa group played Lethbridge (26), Calgary (27), Edmonton (28), Saskatoon (June 2), Regina (3), and Winnipeg (4).

Five Man Electrical Band is now based in Los Angeles.

LEWIS FETE BY PHONOGRAM

STOCKHOLM — Phonogram AB Sweden arranged a special press reception for Jerry Lee Lewis on his recent visit in order to present the new album, "The Killer Rocks On."

Lewis made two concert appearances in Sweden — one in Gothenburg, one in Stockholm, and got a warm reception.

Phonogram AB has in its current catalog 21 albums and 12 cassettes by Lewis on the Philips and Mercury labels.

MARINA INTO DISTRIB PARTS

LOS ANGELES — Marina Records has signed foreign distribution deals with Quality Inc. of Canada and Tempo Records Sales, Australia.

U.S. distribution of the label is out of the Los Angeles headquarters. They were previously distributed by MGM. Marina artists include Chad Everett, Andy Parks and a female rock group, Thundermama.

The foreign deals were signed by Marina president, Harold Berkman, former senior vice president with MGM Records.

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Pone La Carne De Gallina" (Why Do I Always Get Goose Pimples?) and "Tu Corazon Te Lo Dira" (Your Heart, It Will Tell You), have been released on Spanish label Discos Perla Del Mar, published by Mundo Musical SA.
ENRIQUE ORTIZ

ZURICH

Toad, the Swiss hard rock group recording in England, have chosen the 10-year-old Lennon-McCartney composition "I Saw Her Standing There" as their new single. . . . Three Swiss artists have just returned from successful U.S. tours, The Hazy Osterwald Jetset, country group Terry Walt and Liane Covi. The latter two performed in the Chicago area. One Swiss musician, singer-composer Hardy Hepp, is still in America. . . . Pacific Gas & Electric and Argent played a concert at the Volkshaus, Zurich. . . . Philippe Kienholz and Ernest Vogeli, ex-members of Tusk, have formed a new group Roxys, but remain, so far, without recording contract. . . . Barclay has acquired the Italian Cobra label for exclusive Swiss distribution. . . . Metronome has signed singer-composer Sonny Appleday, whose single "Jolie Marie-Claire" is available now. . . . Two prominent conductors performed with their orchestras at the 17th International Festival of Lausanne. They were Jean Martinon, who conducted the Orchestra National de l'ORTF (June 7) and Charles Dutoit (June 5). . . . Organist Marie-Claire Alain and the Symphonie Orchestra Warschau are due to give four concerts this autumn in Geneva. They intend to play the entire organ-works of Handel.

Mireille Mathieu's single "Korsika" sold 5,000 copies in three days. . . . "Wizard and Demons," the new album by Uriah Hepp, sold 4,500 copies in five days. . . . Peter Zumsteg, recovering from a nose operation, has quit Good News Agency and accepted a job as promotion man with Musikvertrieb AG. . . . Former promotion man Kurt Cattaneo has switched to the label management of WEA (Kinney), which is distributed by Musikvertrieb. From July Musikvertrieb will be representing Atlantic, the only Kinney-label that until now has been with another company (Barclay). . . . On Monday (26), Swiss TV broadcasts a 45 minute show by Leon Russell, which was recorded last year in Stockholm. . . . Rory Gallagher guested at the Pavillon des Sports, Lausanne (June 3).

Emerson, Lake & Palmer and J. Geils Band play Wetzikon Saturday (24). . . . Booked for this year's International jazz festival in Montreux are Chuck Berry, Bo Diddley, Muddy Waters, Jean-Luc Ponty, Phil Woods, Les McCann, Richie Havens, Herbie Mann and Roland Kirk.
BERNIE SIGG

HAMBURG

Intercord-Tongesellschaft will start its own distribution network from July 1. There will be a central depot in Stuttgart and a smaller one in Berlin. Coinciding with the new distribution system, which was previously handled by Deutsche Austrophon Gesellschaft, Intercord managing director Dr. Unger revealed that the company has concluded an agreement with the U.K. Black Lion catalog. Product from Black Lion's progressive Freedom label will be released here on the Spiegelei label and the initial release will include albums by Albert Ayler, Julie Driscoll, Ornette Coleman and Sun Ra. Intercord will also release LP's by Stephane Grappelli, Barney Kessel and the Clarke-Boland Big Band. Intercord is also planning to issue a Master Series, which will feature product by

Jimi Hendrix and Ruby Braff. . . . Dr. Bernard Krajewski, who left Electrola about a year ago to head EMI's Voxson offshoot, has rejoined the company. He will be responsible for distribution and sales, and will work closely with Friedrich Wottawa and Guenter Ilgner. The company has just released a double album, "Kanzler-Konzert," based upon the sales tag, "What German Chancellors Liked." Adenauer liked Beethoven's 5th Symphony, Ludwig Erhard liked Variations by Brahms, on a theme by Joseph Haydn; Kurt Georg Kiesinger liked the Jupiter Symphony by Mozart. According to the album, Willy Brandt's favorite piece of music was the Brandenburger Concert No. 3 by Bach played electronically. Electrola has also launched a new pop and rock label, Harvest Made, in Germany, and first releases on the label will be by Roundhouse, Janus and Trumvirat.

Hansa has achieved a 59 per cent increase in the first quarter of the year. Sales manager Hans Blume told Billboard that Hansa's success can be attributed to recent international hits in the West German charts by the Hollies and Sandra and Andres and by hits by local artists like Marianne Rosenberg, Juliane Werding, Giorgio and Ricky Shayne. Hansa has also had considerable success in the albums charts with product by Elton John, Nini Rosso and "Am Tag Als Conny Kramer Starb" by Juliane Werding which has now sold 600,000.

Kinney's Sigfried Loch recently presented each member of the Rolling Stones with a gold record for sales of the album, "Sticky Fingers" in Germany. The presentation took place in Montreux where the group was rehearsing for their current tour of the U.S. Michael Leckebusch from the Bremen Beatclub recorded the group during rehearsals and the film rights will be controlled by the Rolling Stones. . . . Professor Rolf Liebermann, who since 1959 has headed the Hamburg State Opera and will be in charge of the Paris Opera from 1973, has published his latest composition, "Les Echanges." . . . According to Polydor, James Last's "Non Stop Dancing" series has now been released in almost 100 countries. The series has been awarded six gold disks. . . . This month Phonogram is introducing 12 new recordings called "Ten DM Bestsellers," which will be backed up by a sales campaign. . . . Tanja Berg has now sold over 100,000 copies of her single "Ich Hab Dir Nie Den Himmel Versprochen" (I Never Promised Heaven to You).

WALTER MALLIN

MILAN

An album by newcomer Antonella Bottazzi, singles by U.K. band and the Sparrows, Gene Lutter, basketball champion Gary Schull and TV artist Minnie Minoprio, together with an LP of recently discovered pieces by violinist Niccolò Paganini, are among the month's releases from the new Spark Italiana affiliate of the Southern Music publishing group. The label has a pressing and distribution deal with EMI Italiana. . . . Coinciding with the renewal of its licensing deal with Fantasy, Fonit-Cetra has issued Creedence Clearwater Revival's "Mardi Gras" album. . . . The U.S. Asylum catalog is to be released and distributed in Italy by EMI Italiana. . . . Disks produced by the Fonocine Music Group will be released on the Condor label, part of the Polaris group of outlets which are distributed by Messagerie Musicali—a division of the Sugar organization. . . . Gigliola Cinquetti and Gianni Nazzaro, both CBS-Sugar artists, have sold



PHONOGRAM FRANCE artist Michel Sardou was presented with gold disk by company general manager Louis Hazan for sales of "Le rire du sergent" (The Sergeant's Laugh), written by Jacques Revaux, Yves Dessca and Sardou.



CLAUDIA VALADE, French Canadian singer, newly signed to United Artists, Canada, with UA's national promotion director, Allan Matthews examine two of the three awards won by Miss Valade at the Tokyo Music Festival in May. The winning song, "Pour Un Homme," has been released by UA in Canada. It was recorded in Japan, using Japanese musicians. In the fall Miss Valade will appear with Don Rickles in Las Vegas

over 1.5 million and 100,000 singles, respectively, in Japan during the past few years, according to CBS-Sugar central manager Giuseppe Giannini. Giannini has just returned from Japan, where he negotiated a four-year renewal of the CGD group's contract with King Records.

Beat Records catalog will be distributed by Ariston for another year under a renewed licensing deal. . . . Carosello is Roullette's new licensee and among the first releases under the new deal are "Nothin' to Hide" by Tommy James, jazz albums by Dizzy Gillespie, Charlie Parker and Stan Getz. Carosello product is distributed by Fonit-Cetra, the State-controlled record company. . . . Ri-Fi Records is continuing its policy of releasing low-price classical cassettes under the Glassico Giovani (Classical Youth) logo. Wholesale price of cassettes in the series is \$3.40 before taxes and material is being culled from several classical catalogs, including Supraphon and Vox.

Singer Anna Identici has renewed her contract with Ariston Records until 1977. . . . Messagerie Musicali, distributors of the UA catalog, have imported several Blue Note LP's to relaunch the jazz label on the Italian market. . . . Most companies are heavily promoting their tape catalogs this summer and some, such as Dischi Ricordi and Ri-Fi Records, are offering special merchandisers and dispensers which are available free to dealers ordering minimum quantities of cassettes and cartridges. . . . Ricordi marketing manager Renzo Benini reports that the company shifted over 70,000 tapes in 10 days recently. The outlet handles its own catalog, plus product from WEA, Produttori Associati and SIF. Special discounts and extended credit usually form the basis of these sales promotion campaigns.

GERMANO RUSCITTO

Bear Fete on Acts' Signing

TORONTO—Bear Productions hosted a reception this week to mark the signing of its first two acts—Bennet and New Potatoes. Bear Productions is owned by members of Capitol's Edward Bear, who also performed a set which included their current hit, "Masquerade."

Bear Productions' Bob Smith announced a tour of 38 successive one-nighters beginning July 7, with an appearance at Edmonton's Klondike Days. Edward Bear is currently appearing at Grumbles Coffee House.

Gold Awards

"Mardi Gras," by Creedence Clearwater Revival, on Fantasy Records, has been certified a gold album by the RIAA. All seven Creedence LP's are now gold records.

The Osmond Brothers' MGM album, "Phase III," has been certified gold by the RIAA. The group now owns 11 gold albums.

★ ★ ★

Atlantic Records has received nine gold record awards from the RIAA in May. Included are the new Rolling Stones album, "Exile on Main St.," a two-record set on Rolling Stones Records, which was immediately certified gold upon release; Roberta Flack's albums, "First Take" and "Quiet Fire"; her single, "First Time Ever I Saw Your Face"; Aretha Franklin's single, "Day Dreaming," and her LP, "Young, Gifted & Black"; Emerson, Lake & Palmer's album, "Pictures at an Exhibition"; the LP's "Graham Nash/David Crosby" and "Manassas," by Stephen Stills.

★ ★ ★

"Hendrix in the West" has been certified as a gold album by the RIAA. The complete 8-album catalog of the late Jimi Hendrix has now become gold for Reprise Records.

Evans, Schmitt Set Up a Label

NEW YORK—Warped Records has been formed, with its base in Chicago.

WR presidents, Phil Evans and Pete Schmitt, have signed Gibraltar. One Pound Round, Kim Kerfman and Beaconsfield. WR is planning a first release in the fall.

Dankworth Date

LONDON — John Dankworth and Cleo Laine ended a two-week season at Ronnie Scott's Jazz Club, with Dankworth fronting a 15-piece band of top British jazzmen.

Canada Executive Turntable

Mark Altman named general manager of Morning Music Ltd., Toronto. Altman will continue to do some a&r and production work for Boot Records. . . . John Lombardo has been appointed professional manager, Sunbury/Dunbar Music Canada Ltd. . . . Paul Jarema succeeds Jacques Amann as Capitol's Quebec promotion man.

NEW POLICY AT GRUMBLES

TORONTO—Grumbles Coffee House, one of the most important locations for the exposure of new and semi-established disk talent, has announced a change in policy. Previously, Grumbles has restricted itself to folk-oriented performers, but from now on the club will open Monday through Saturday featuring rock acts. First artists to be booked under the new policy are Capitol's Edward Bear. Also set to appear during the summer are Beverly Glenn-Copeland, Syrinx, and Harry Chapin.

HITS OF THE WORLD

Billboard

ARGENTINA

(Courtesy: Escalera A La Fama)

- This Week**
- 1 UN GATO EN LA OSCURIDAD—Roberto Carlos (CBS)
 - 2 SOMEDAY NEVER COMES—Creedence Clearwater Revival (RCA); Scorpio (Odeon); Barbara & Dick (RCA) Relay
 - 3 WITHOUT YOU—Nilsson (RCA); Charlie Leroy (RCA)
 - 4 SLEEPY SHORES—Johnny Pearson (Penny Farthing); Ray Conniff (CBS); Mathias (Philips)
 - 5 SON OF MY FATHER—Chicory Tip (CBS); Los Principales (Universal); Bob Christian (M. Hall) Fermata
 - 6 VAGABUNDO VUELVE—Tormenta (RCA) Relay
 - 7 MY WORLD—Bee Gees (Polydor) Korn
 - 8 LOCURAS DE TI—Pedro Villar (Polydor) Korn
 - 9 LOVE THEME FROM "THE GODFATHER"—Andy Williams (CBS); Soundtrack (M. Hall); Roger Williams (MCA); Mathias (Philips) Korn
 - 10 SALTA PEQUENA LANGOSTA—Cenizas (EMI) Ruben Mattos (RCA); Amalaya (Trova)

BELGIUM (Dutch)

(Courtesy, Humo)

- This Week**
- 1 HELLO A—Mouth & MacNeal (Decca)
 - 2 WEET JE NOG DIE SLOW—Willy Sommers (Vogue)
 - 3 MEMORIES—Earth & Fire (Polydor)
 - 4 LET'S DANCE—The Cats (EMI)
 - 5 BUDDY JOE—Golden Earrings (Polydor)
 - 6 FREEDOM—Mac & Katie Kissoon (Y.B. Records)
 - 7 SONG SUNG BLUE—Neil Diamond (Philips)
 - 8 KISS ME—C. Jerome (A.Z.)
 - 9 ELA ELA—Axis (Barclay)
 - 10 LIEFSTE MEISJE—Paul Severs (Start)

BRITAIN

(Courtesy Record & Tape Retailer)

*Denotes local origin

- This Last Week**
- 1 2 VINCENT—Don McLean United Artists (United Artists) Ed Freeman
 - 2 1 METAL GURU—T. Rex T. Rex MARC I (Wizard) Tony Visconti
 - 3 14 TAKE ME BAK 'OME—Slade (Polydor) (Barn/Schroeder) Chas Chandler
 - 4 6 AT THE CLUB/SATURDAY NIGHT AT THE MOVIES—Drifters, Atlantic Screen Gems/Columbia
 - 5 10 ROCKIN' ROBIN—Michael Jackson Tamla Motown Carlin (H. Larson/J. Marcellino)
 - 6 3 LADY ELEANOR—Lindisfarne Charisma (Hazy) John Anthony
 - 7 8 CALIFORNIA MAN—Move Harvest (Roy Wood/Carlin) R. Wood/J. Lynne
 - 8 4 OH BABE WHAT WOULD YOU SAY—Hurricane Smith Columbia (Chappell)
 - 9 9 SISTER JANE—New World RAK (Chinnichap/RAK) Mickie Most
 - 10 12 MARY HAD A LITTLE LAMB—Wings (Apple) Northern/McCartney Pandl McCartney
 - 11 5 ROCKET MAN—Elton John DJM (DJM) Gus Dudgeon
 - 12 18 DOOBEDOOD, NDOOBE—Diana Ross, Tamla Motown (Jobete/Carlin) Deke Richards
 - 13 21 WHAT'S YOUR NAME—Chicory Tip CBS ATV Kirshner (R. Easterby/D. Champ)
 - 14 7 COULD IT BE FOREVER—David Cassidy Bell (Carlin) Wes Ferrell
 - 15 15 ISN'T LIFE STRANGE—Moody Blues (Threshold) Tony Clarke
 - 16 23 SONG SUNG BLUE—Neil Diamond Uni (KPM) T. Catalano/N. Diamond
 - 17 24 SUPER SONIC ROCKET SHIP—Kinks (RCA) Davray R.D. Davis
 - 18 11 AMAZING GRACE—Royal Scots Dragon Guards Band RCA (Harmony) Pete Kerr
 - 19 28 LITTLE BIT OF LOVE—Free (Island) Keepers Cottage/Socks Free
 - 20 13 A WHITER SHADE OF PALE—Procol Harum Magni Fly (Essex) Denny Cordell
 - 21 37 ROCK AND ROLL PART II—Gary Glitter (Leeds) Mike Leander
 - 22 26 THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic) Harmony Joel Dorn

- 23 47 LITTLE WILLY—Sweet (Chinnichap/RAK) Phil Wainman
- 24 19 A THING CALLED LOVE—Johnny Cash/Evangel Temple Choir CBS (Valley) Larry
- 25 25 OH GIRL—Chi-Lites (MCA) Intesong
- 26 22 AMAZING GRACE—Judy Collins Elektra (Harmony) Mark Abramson
- 27 — AMERICAN TRILOGY—Elvis Presley RCA (Auff-Rose)
- 28 16 LEEDS UNITED—Leeds (Hushabye/Carlin) Les Reed
- 29 17 COME WHAT MAY—Vicky Leandros Philips (Louigny-Marquee) Leo Leandros
- 30 42 NUT ROCKER—B Bumble and the Stingers (Stateside) (KPM) Kim Fowley
- 31 36 THIRD FINGER LEFT HAND—Pearls (Bell) Jobete/Carlin P. Swern/J. Arthey
- 32 50 CIRCLES—New Seekers (Ampar) David MacKay
- 33 32 I'LL TAKE YOU THERE—Staple Singers (East Memphis) Al Bell
- 34 30 LITTLE PIECE OF LEATHER—Donnie Elbert London (April)
- 35 20 ME AND JULIO DOWN BY THE SCHOOLYARD—Paul Simon CBS (Pattern)
- 36 — PUPPY LOVE—Donny Osmond MGM (MAM) Curb & Ruff
- 37 27 TUMBLING DICE—Rolling Stones (Essex) Jimmy Miller
- 38 45 I'VE BEEN SO LONELY FOR SO LONG—Frederick Knight (East Memphis) E. Walker
- 39 29 JUNGLE FEVER—Chakachas (Polydor) KPM Roland Kluger
- 40 — OOH-WAKKA-DOO-WAKKA DAY—Gilbert O'Sullivan MAM (MAM) Gordon Mills
- 41 49 WITHOUT YOU—Nilsson (RCA)—Richard Perry (Apple)
- 42 43 COCONUT—Nilsson (RCA) (April) Richard Perry
- 43 48 TRAGEDY—Argent (Verulam) Rod Argent/Chris White
- 44 — WALKIN' IN THE RAIN WITH THE ONE I LOVE—Love Unlimited Uni (Schroeder) Barry White
- 45 — JUST WALK IN MY SHOES—Gladys Knight & The Pips, Tamla Motown (Jobete/Carlin)
- 46 34 TAKE A LOOK AROUND—Temptations, Tamla Motown (Jobete/Carlin) Norman Whitfield
- 47 39 SWEET TALKING GUY—Chiffons London—(Robert Mellin)
- 48 31 RADANCER—Marmalade Decca (Catrine)—Marmalade
- 49 33 STIR IT UP—Johnny Nash CBS (Rondor)—Johnny Nash
- 50 38 THE YOUNG NEW MEXICAN PUPPETEER—Tom Jones—Decca (Ambassador) Gordon Mills

CANADA

(Courtesy Maple Leaf System)

- This Week**
- 1 POOR LITTLE FOOL—Frank Mills (Polydor)
 - 2 OLD MAN—Neil Young (Reprise)
 - 3 BEAUTIFUL—Gordon Lightfoot (Reprise)
 - 4 WILD EYES—Stamperders (MWC)
 - 5 MASQUERADE—Edward Bear (Capitol)
 - 6 GUNS GUNS GUNS—Guess Who (Nimbus)
 - 7 WE GOTTA MAKE IT TOGETHER—Marty Butler (Columbia)
 - 8 SUN GOES BY—Doctor Music
 - 9 TAOS NEW MEXICO—R. Dean Taylor (Rare Earth)
 - 10 THE THEME—Robbie McDougall (Nimbus)

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)

- This Week**
- French Language**
- 1 QUI SAURA—Mike Brant (CBS)
 - 2 KISS ME—C. Jerome (Disc'AZ)
 - 3 APRES TOI—Vicky Leandros (Philips)
 - 4 LES PLAISIRS DEMODES—Charles Aznavour (Barclay)
 - 5 IL Y A DU SOLEIL SUR LA FRANCE—Stone et Charden (Discodis)
 - 6 DE TOI—Gerard Lenorman (CBS)
 - 7 HOLIDAYS—Michel Polnareff (Disc'AZ)
 - 8 ELLE, JE NE VEUX QU'ELLE—Ringo Willy Cat (Carrere)
 - 9 ROSETTA—Christian Delagrang (CED)
 - 10 LA MUSICA—P. Juvet (Barclay)
- Foreign Language**
- 1 IL ETAIT UNE FOIS LA REVOLUTION—Soundtrack; E. Morricone (RCA)
 - 2 SAMSON AND DELILAH—Middle of the Road (RCA)
 - 3 HOW DO YOU DO?—Mouth and MacNeal (Philips)
 - 4 ONCE UPON A TIME IN THE WEST—Soundtrack, E. Morricone (RCA)

- 5 SON OF MY FATHER—Chicory Tip (CBS)
- 6 BEAUTIFUL DAY—Daniel Boone (Disc'AZ)
- 7 INKPOT—Shocking Blue (Disc'AZ)
- 8 SHAFT—Isaac Hayes (Polydor)
- 9 BLACK DOG—Led Zeppelin (WEA)
- 10 POP CONCERTO—Pop Concerto Orchestra (Disc'AZ)

HONG KONG

(Courtesy Radio Hong Kong)

- This Week**
- 1 TOO BEAUTIFUL TO LAST—Engelbert Humperdinck (Parrot)
 - 2 INKPOT—Shocking Blue (Polydor)
 - 3 HEART OF GOLD—Neil Young (Reprise)
 - 4 JESUS/MR. CLOUD—Cliff Richard (Columbia)
 - 5 THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic)
 - 6 MORNING HAS BROKEN—Cat Stevens (Island)
 - 7 VINCENT—Don McLean (United Artists)
 - 8 A HORSE WITH NO NAME—America (Warner Bros.)
 - 9 JUANITA—Dawn (Bell)
 - 10 TUMBLING DICE—The Rolling Stones (Rolling Stones)

JAPAN

(Courtesy: Music Labo, Inc.) *Denotes local origin

- This Week**
- 1 SETO NO HANAYOME*—Rumiko Koyanagi (Reprise) Watanabe
 - 2 MOTHER OF MINE—Neil Reid (London) Folster
 - 3 TAIYO GA KURETA KISETSU*—Aoi Sankakujyogi (Columbia) All Staff
 - 4 HITORI JA NAI NO*—Mari Amachi (CBS/Sony) Watanabe
 - 5 KITAGUNI YUKIDE*—Eiko Shuri (Reprise) All Staff
 - 6 YOAKE NO TEISHABA*—Shoji Ishibashi (Crown) Crown
 - 7 KOI NO TSUSEKI*—O Yan Hui Hui (Toshiba) Takarajima
 - 8 YURUSARENAI AI*—Kenji Sawada (Polydor) Watanabe
 - 9 KOZURE OKAMI*—Yukio Hashi (Victor) Oriental
 - 10 KONO AI NI IKITE*—Hiroshi Uchiyamada & Cool Five (RCA) Uchiyamada
 - 11 FURIMUKANAIDE*—Honey Nights (Union) Astro Music
 - 12 HATOBA MACHI*—Shinichi Mori (Victor) Watanabe
 - 13 JUNKETSU*—Saori Minami (CBS/Sony) Nichion
 - 14 MOTHER AND CHILD REUNION—Paul Simon (CBS/Sony) Shinko
 - 15 MATTEIRU ONNA*—Hiroshi Itsuki (Minoruphone) Tokuma
 - 16 SARUBIA NO HANA*—Motomaro (Canyon) Yamaha
 - 17 SAYONARA O SURUTAMENI*—Billy Banban (Kit) Nihon TV Music
 - 18 I'D LIKE TO TEACH THE WORLD TO SING—New Seekers (Philips) Eastern Music
 - 19 A HOUSE WITH NO NAME—America (Warner) Nichion
 - 20 KEKKON SHIYO YO*—Takuro Yoshida (CBS/Sony) P.M.P.

MALAYSIA

(Courtesy of Radio Malaysia) *Denotes local origin

- This Week**
- 1 I'VE FOUND MY FREEDOM*—Western Union Band (Libra)
 - 2 MY WORLD—Bee Gees (Polydor)
 - 3 MOTHER AND CHILD REUNION—Paul Simon (CBS)
 - 4 MR. CLOUD—Cliff Richard (Columbia)
 - 5 MAGIC EYES*—Frankie (Columbia)
 - 6 A COWBOY'S WORK IS NEVER DONE—Sonny and Cher (MCA)
 - 7 WITHOUT YOU—Nilsson (RCA)
 - 8 BUTTERFLY*—October Cherries (Baal)
 - 9 HEART OF GOLD—Neil Young (Reprise)
 - 10 SONG SUNG BLUE—Neil Diamond (MCA)

NORWAY

(Courtesy Verdens Gang) *Denotes local origin

- This Week**
- 1 BEG STEAL OR BORROW—New Seekers (Philips)—Universafilm
 - 2 APRES TOI—Vicky Leandros (Philips)—Bendixsen
 - 3 TAG EMOT EN UTSTREKT HAND—Ann-Louise Hanson (Philips) Intersong
 - 4 MOTHER AND CHILD REUNION—Paul Simon (CBS) Sonet
 - 5 SON OF MY FATHER—Chicory Tip (CBS)—Sweden
 - 6 AMAZING GRACE—Royal Scots Dragon Guards Band (RCA)
 - 7 DA ER DET SKJOENT AA VAERE TIL*—Roy Black & Anita Hegerland (Polydor) Intersong
 - 8 SACRAMENTO—Middle of the Road (RCA) Liberty
 - 9 RATITI*—Eivind Løeberg (Columbia) Imudico
 - 10 HEART OF GOLD—Neil Young (Reprise)

SINGAPORE

(Courtesy of Reditution Singapore)

- This Week**
- 1 BACK OFF BOOGALOO—Ringo Starr (Apple)
 - 2 HEART OF GOLD—Neil Young (Reprise)
 - 3 I GOTCHA—Joe Tex (Mercury)
 - 4 ROCKIN' ROBIN—Michael Jackson (Motown)
 - 5 PUPPY LOVE—Donny Osmond (MGM)
 - 6 NEW MEXICAN PUPPETEER—Tom Jones (Decca)
 - 7 RADANCER—Marmalade (Decca)
 - 8 I'VE FOUND MY FREEDOM—Western Union Band (Libra)
 - 9 ME & JULIO DOWN BY THE SCHOOLYARD—Paul Simon (CBS)
 - 10 JUMBING DICE—Rolling Stones (Rolling Stones)

SOUTH AFRICA

(Courtesy: Southern African Record Manufacturers and Distributors Association)

- This Week**
- 1 BEAUTIFUL SUNDAY—Daniel Boone (Penny Farthing) Stirling McQueen (Teal)
 - 2 AMAZING GRACE—The Military Band of The Royal Scots Dragon Guards (RCA) Essex (Teal)
 - 3 MOTHER AND CHILD REUNION—Paul Simon (CBS) Laetrec (G.R.C.)
 - 4 SACRAMENTO—Middle of the Road (RCA) Laetrec (Teal)
 - 5 SON OF MY FATHER—Chicory Tip (CBS) M.P.A. (G.R.C.)
 - 6 HOW DO YOU DO*—The Rising Sons, Trutone (Intersong) Trutone Essex (Teal)
 - 7 WITHOUT YOU—Nilsson (RCA) Essex (Teal)
 - 8 LONG COOL WOMAN IN A BLACK DRESS—The Hollies (Parlaphone) Timtobe (EMI)
 - 9 THE FIRST TIME EVER I SAW YOUR FACE—Roberta Flack (Atlantic) Essex (Teal)
 - 10 DAY AFTER DAY—Badfinger (Apple) Essex (EMI)

SWITZERLAND (German)

(Courtesy, Radio der deutschen und ratoromanischen Schweiz)

- This Week**
- 1 APRES TOI—Vicky Leandros (Philips)
 - 2 ONE WAY WIND—The Cats (Columbia)
 - 3 BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon)
 - 4 AM TAG, ALS CONNY KRAMER STARB—Juliane Werding (Hansa)
 - 5 ES FAEHRT EIN ZUG NACH NIRGENDWO—Christian Anders (Columbia)
 - 6 SAMSON AND DELILAH—Middle of the Road (RCA)
 - 7 BEG, STEAL OR BORROW—The New Seekers (Philips)
 - 8 BACK OFF BOOGALOO—Ringo Starr (Apple)
 - 9 DON'T GO DOWN TO RENO—Tony Christie (MCA)
 - 10 AMAZING GRACE—The Military Band of the Royal Scots Dragon Guards (RCA) Victor)

WEST GERMANY

(Courtesy Der Musikmarkt)

- This Week**
- 1 ES FAHRT EIN ZUG NACH NIRGENDWO—Christian Anders (Electrola) Anders Music
 - 2 BEAUTIFUL SUNDAY—Daniel Boone (Bellaphon) Altus
 - 3 SAMSON AND DELILAH—Middle of the Road (Teldec) RCA Musik
 - 4 HOW DO YOU DO—Windows (Metronome) Phonix
 - 5 AM TAG, ALS CONNY KRAMER STARB—Juliane Werding (Ariola) Budde
 - 6 POPPA JOE—The Sweet (Teldec) Melodie Der Welt
 - 7 BEG, STEAL OR BORROW—New Seekers (Philips) MCA/Gerig
 - 8 ONE WAY MIND—Cats (Electrola) Accord
 - 9 KOMM GIB MIR DEINE HAND—Tony Marshall (Ariola) Young Music/Intro
 - 10 DU MUBT NICHT WEINEN—Ulli Martin (Phillips) Discoton

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



U.K. Budget Line Prepares Summer Series

LONDON—Music for Pleasure is next month launching a mammoth promotional campaign, "Summer Pop Festival," centered around original pop material. It will be the first time the company

has based a major promotion on albums by established artists.

MFP has reached agreement with Fly for four albums, by T. Rex, Joe Cocker, the Move and Procol Harum. In addition the

company has two albums of previously unreleased material, by Jimi Hendrix, and Don Fardon. Completing the Summer Pop Festival will be an MFP production of "Jesus Christ Superstar."

The company is providing dealers with a specially designed selling unit, equipped to hold a maximum of 75 albums, together with a spin wraparound to convert existing MFP spin-kings into "Summer Pop Festival" units as well as easel tops, posters and a complete sleeve set.

To qualify for the promotional material, dealers are required to order a minimum of 50 albums—MFP has prepared specially selected packs of 50 albums. The campaign starts on July 14 and continues until Aug. 18.

MFP has devised a dealer incentive competition with prizes of five portable television sets and five radios. Dealers are required to photograph their window or in-store displays of the Summer Pop Festival.



George Wein Presents the 19th Annual Newport Jazz Festival-New York The Total Jazz Experience July 1-9, 1972 New York City Schedule of Events

1 Saturday

SCHLITZ SALUTE TO JAZZ I. Philharmonic Hall. 2 perf. 5:00 P.M. and 9:00 P.M.

Billy Eckstine, Sarah Vaughan, Giants of Jazz with Art Blakey, Dizzy Gillespie, Al McKibbin, Thelonious Monk, Sonny Stitt, Kai Winding plus guest Giants J. J. Johnson and Max Roach.

SCHLITZ SALUTE TO JAZZ II. Carnegie Hall. 2 perf. 5:00 P.M. and 9:00 P.M. Stan Getz Quartet with guest Gary Burton, The Modern Jazz Quartet, Pharoah Sanders Quintet.

MISS TRUTH. Carnegie Recital Hall, 7:45 P.M. (in the same building as Carnegie Hall). Written and performed by Glory Van Scott, directed and choreographed by Louis Johnson with a jazz group led by Lloyd McNeill.

2 Sunday

CONNOISSEUR CONCERT A. Carnegie Hall. 1:00 P.M.

JPJ Quartet, Cecil Taylor solo piano, Raheem Roland Kirk Quartet and the Mary Lou Williams Trio.

JONES-LEWIS & TV-JAZZ. Philharmonic Hall. 2 perf. 5:00 P.M. and 9:00 P.M.

Thad Jones-Mel Lewis Orchestra, Bobby Rosengarden and The Dick Cavett Show Orchestra, Billy Taylor and The David Frost Show Orchestra.

SWING LIVES. Carnegie Hall. 2 perf. 5:00 P.M. and 9:00 P.M.

Count Basie and his Orchestra with guests Jimmy Rushing and Joe Williams, Benny Carter with the Swing Masters with:

Trumpets: Harry Edison, Taft Jordan, Snooky Young; Trombones: Tyree Glenn, Quentin Jackson, Benny Morton, Dickie Wells; Saxophones: Haywood Henry, Budd Johnson, Howard Johnson, Buddy Tate, Earl Warren; Bass: Milt Hinton; Guitar: Bernard Addison; Drums: Jo Jones; Piano: Teddy Wilson; Vocalist: Maxine Sullivan MC: Joe Franklin

MIDNIGHT DANCE. The Commodore Hotel

Count Basie and his Orchestra, Sy Oliver and his Orchestra playing the music of Jimmy Lunceford. Dress—Informal.

MISS TRUTH. (See July 1 listing)

3 Monday

SEMINAR. Lincoln Center. 10:30 A.M.

John Hammond Presentation of the Institute of Jazz Studies award, "Bootlegging and the Recording Industry." Arnie Caplin, Bob Porter. (All seminars are organized by the Rutgers Institute of Jazz Studies and will take place at the Library and Museum of the Performing Arts Auditorium, Lincoln Center, 111 Amsterdam Avenue at 65th Street).

CONNOISSEUR CONCERT B. Carnegie Hall. 1:00 P.M.

Ruth Brisbane and the Legacy of Bessie Smith, Charles Haden and the Liberation Band, Bennie Green Quartet, Lee Konitz Quartet, and from Australia the Don Burrows Quintet.

STAN & WOODY. Philharmonic Hall. 2 perf. 5:00 P.M. and 9:00 P.M. Woody Herman and his Orchestra and Alumni, Al Cohn, Stan Getz, Chubby Jackson, Red Norvo, Flip Phillips and Zoot Sims.

Stan Kenton and his Orchestra with guest vocalist June Christy.

CHASE, BILL & ELVIN. Carnegie Hall. 2 perf. 5:00 P.M. and 9:00 P.M. Chase, Bill Evans Trio, Elvin Jones Quintet.

MISS TRUTH. Carnegie Recital Hall. 7:45 P.M. (See July 1 listing)

SCHLITZ MIDNIGHT JAM SESSION. Radio City Music Hall. Midnight. Kenny Burrell, Richard Davis, Vic Dickenson, Harry Edison, Roy Eldridge, Bud Freeman, Dizzy Gillespie, Dexter Gordon, Stan Getz, Bennie Green, Bobby Hackett, Jim Hall, Roy Haynes, Percy Heath, Woody Herman, Milt Jackson, Thad Jones, Raheem Roland Kirk, Gene Krupa, Herbie Mann, James Moody, Gerry Mulligan, Red Norvo, Larry Ridley, Max Roach, Bobby Rosengarden, Zoot Sims, McCoy Tyner, Chuck Wayne, Mary Lou Williams, Teddy Wilson, Kai Winding, Tony Williams.

4 Tuesday

HUDSON RIVER BOATRIDE. Staten Island Ferry. 10:30 A.M., 1:00 P.M., 3:30 P.M.

Kid Thomas Preservation Hall Band from New Orleans, Papa French and the Original Tuxedo Jazz Band from New Orleans. Boatride tickets must be purchased in advance. No tickets available at ferry landing. Leaves promptly from Battery Park at the above designated times. Please note that the 3:30 P.M. boatride will not return in time for the 5:00 P.M. concerts.

ORNETTE & MINGUS. Philharmonic Hall. 2 perf. 5:00 P.M. and 9:00 P.M. Ornette Coleman Quartet, Charles Mingus and his Orchestra.

SONNY, MILES, & MCCOY. Carnegie Hall. 2 perf. 5:00 P.M. and 9:00 P.M. Miles Davis Sextet, Sonny Rollins Quartet, and McCoy Tyner Quintet.

MISS TRUTH. Carnegie Recital Hall. 7:45 P.M. (See July 1 listing)

5 Wednesday

SEMINAR. Lincoln Center. 10:30 A.M. Swing Era Musicians Reminiscences.

CONNOISSEUR CONCERT C. Carnegie Hall. 1:00 P.M.

Gato Barbieri Quartet, Eubie Blake, Kenny Burrell Trio, Herbie Hancock.

American Airlines TRIBUTE TO LIONEL. Philharmonic Hall. 2 perf.

5:00 P.M. and 9:00 P.M.

Lionel Hampton and his Orchestra with guest artists Cat Anderson, Milt Buckner, Roy Eldridge, Dexter Gordon, Illinois Jacquet, Gene Krupa, Joe Newman, Teddy Wilson plus the Charlie Byrd Trio.

EDDIE & THE GANG. Carnegie Hall. 2 perf. 5:00 P.M. and 9:00 P.M.

Eddie Condon with Barney Bigard, Wild Bill Davison, Buzzy Drootin, Larry Ridley, J. C. Higginbotham, Dick Hyman, Max Kaminsky, Benny Morton, Willie "The Lion" Smith, Joe Thomas-Lee Wiley with George Duvivier, Bobby Hackett, Don Lamond, Bucky Pizzarelli. The World's Greatest Jazz Band with Billy Butterfield, Vic Dickenson, Bud Freeman, Bobby Haggart, Eddie Hubble, Gus Johnson, Yank Lawson, Ralph Sutton, Bob Wilber.

MISS TRUTH. (See July 1 listing)

6 Thursday

SEMINAR. Lincoln Center. 10:30 A.M.

"Jazz and Sociology." Robert Faulkner, James Patrick, Phillis Hughes.

SACRED CONCERT. Carnegie Hall. 1:00 P.M.

Dizzy Gillespie and John Motley and the New York Choir.

AN EVENING OF NEW ORLEANS JAZZ. Philharmonic Hall. 2 perf. 5:00 P.M. and 9:00 P.M.

Kid Thomas' Preservation Hall Band with Albert Burbank, Joseph Butler, Charles Hamilton, Louis Nelson, Emanuel Paul, Alonzo Stewart, and others — The Olympia Brass Band with Harold DeJan, Milton Batiste, Lionel Ferbos. Booker T. Glass, Fats Houston, Andrew Jefferson, Kid Sheik, and others — Sweet Emma Barrett—George Brunis—Raymond Burke—Papa Albert French—Roosevelt Sykes—Robert Pete Williams.

OSCAR, CANNONBALL & MAHAVISHNU. Carnegie Hall. 2 perf. 5:00 P.M. and 9:00 P.M.

Cannonball Adderley Quintet, Mahavishnu Orchestra with John McLaughlin, Oscar Peterson, solo piano.

MIDNIGHT JAM SESSION II. Radio City Music Hall. Midnight.

Cannonball Adderley, Cat Anderson, Art Blakey, Milt Buckner, Gary Burton, Jaki Byard, Alan Dawson, Tyree Glenn, Urbie Green, Lionel Hampton, Roland Hanna, Joe Henderson, Milt Hinton, Chubby Jackson, Illinois Jacquet, Keith Jarrett, Budd Johnson, Elvin Jones, Howard McGhee, John McLaughlin, Charles Mingus, Joe Newman, Jimmy Owens, Flip Phillips, Jimmy Smith, Sonny Stitt, Buddy Tate, Clark Terry.

(The Festival wishes to thank Jazz Interactions for its help in producing the jam session.)

7 Friday

SEMINAR. Lincoln Center. 10:30 A.M.

"Contemporary Jazz Recording." Don Schlitten, Orrin Keepnews, George Butler, Dan Morgenstern, Billy Taylor.

INTERESTING DIRECTIONS. Carnegie Hall. 1:00 P.M.

Roy Haynes Quintet, Archie Shepp Quintet, Tony Williams Lifetime, Weather Report, Ruth Brown.

YANKEE STADIUM. 7:00 P.M.

Ray Charles and his Orchestra. Nina Simone, B. B. King, Dave Brubeck Trio with guests Gerry Mulligan and Paul Desmond, Jimmy Smith Jam Session with Kenny Burrell, Roy Haynes, Illinois Jacquet, Joe Newman, Zoot Sims and Clark Terry.

8 Saturday

SEMINAR. Lincoln Center. 10:30 A.M.

"Jazz Educators." Dave Baker, Bill Fowler, Clem DeRosa, Alan Dawson, Gary Burton, Charles Suber.

CONNOISSEUR CONCERT D. Carnegie Hall. 1:00 P.M.

Duke Ellington and his Orchestra with Alumni Barney Bigard, Ray Nance. Plus extra added attraction Bobby Short in a Tribute to Ivie Anderson, plus Terumasa Hino Quintet from Japan.

YANKEE STADIUM. 7:00 P.M.

Roberta Flack, Lou Rawls, Herbie Mann Quintet, Les McCann, Giants of Jazz with Art Blakey, Dizzy Gillespie, Al McKibbin, Thelonious Monk, Sonny Stitt, and Kai Winding

9 Sunday

GOSPEL CONCERT. Radio City Music Hall. 9:00 A.M.

Gospel concert with Dorothy Love Coates, The Consolers, Jessy Dixon and The Dixon Singers, R. H. Harris and the Gospel Paradisers, The Dixie Hummingbirds, Willie Mae Ford Smith, Marion Williams.

MISS TRUTH. 3:30 P.M. (See July 1 listing)

SPIRITUAL CONCERT. St. Peter's Lutheran Church (Lexington Ave. and East 54th Street). 7:30 P.M.

Max Roach and the J. C. White Singers in a program of spirituals.

Memphis Links Prize Winners

MEMPHIS—An assortment of players won an assortment of prizes in the first annual Memphis Music Invitational golf tournament here.

Chairman Don Burt awarded the prizes at a cocktail party following the tournament at the Audubon Club. The winners were: Low net, Tony Nabors, Dillion Publishing Co.; Low gross, Steve Cawthon, Memphis State U., guest of David Porter; closest to the flag on number 7, Knox Phillips, Sam Phillips Studio; longest drive, Don McGregor, Warner Brothers; lowest team score, Paul Goolsby, Tom Longman, XERB, Los Angeles, John Fisher, Atlantic Records, and Cawthon; closest to the pin on the 18th hole, Bill Williams, Billboard.

Prizes ranged from trips to trail-bikes to matched sets of golf clubs to phonographs and television sets.

Rob Reiner's Stravinsky LP

LOS ANGELES—Rob Reiner becomes the second cast member of TV's "All In the Family" to issue a record album. Reiner will cut for United Artists a contemporary version of "Peter and the Wolf," in which his narration of the children's story is backed by rock-jazz arrangements of Stravinsky's music. The project is under the direction of TV comedy writer Carl Gottlieb.

Carroll O'Connor, who stars in "All In the Family" as the bigoted Archie Bunker, has an A&M album of 1930's songs, "Remembering You," and will play Las Vegas this summer.

Kitt Forms Fund In South Africa

• Continued from page 1

Rand dollars during her visit to South Africa, which she gave to the foundation.

Her own tour was a financial success but was marked with racial incidents. She was banned from appearing at the Bloemfontein City Hall because of regulations that prevent non-whites from appearing there. And her show for blacks in Durban was boycotted after a call from Colored Labor Party to do so.

Miss Kitt said that she disliked apartheid intensely but would have achieved nothing by staying away from South Africa. The more that non-white artists appeared in the country, she said, the more it would help towards breaking down the racial barriers and apartheid.

South African entertainers should also be called on to do their bit through charity shows, and firms all over the South African Republic should be solicited, she said.

Manager for the Eartha Kitt Show, Brian Quibell, commented: "We are hoping to bring Eartha out here again. She's been a great success."

Billboard FM ACTION

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

Representing more than 22 of the largest population centers in the nation and Billboard's correspondents for the leading progressive FM stations programming new albums. Artists are listed alphabetically and the markets researched include: PORTLAND: Bruce Funkhouser, KINK-FM; SAN FRANCISCO: Bob Cole, KSAN-FM; PROVIDENCE: Jon Rodman, WBRU-FM; PHILA-

DELPHIA: Ed Sciaky, WMMR-FM; SAN ANTONIO: Ted Stecker, KEEZ-FM; NEW ORLEANS: Hugh Dillard, WRNO-FM; VALDOSTA: Bill Tullis, WVVS-FM; BALTIMORE: Pete Larkin, WKTK-FM; HARTFORD: Ron Berger, WHCN-FM; MIAMI BEACH: Sandy Thompson, WBUS-FM; KANSAS CITY: KBey-FM; TUSCON: Allan Browning, KWFM-FM; MEMPHIS:

Ron Michaels, WMC-FM; CLEVELAND: Seth Mason, WNCR-FM; Bill Bass, WMMS-FM; BUFFALO: Jim WPHD-FM; SACRAMENTO: Robert Williams, KZAP-FM; ROCHESTER: Bernie Kimball, WCMF-FM; ATLANTA: Rick Stevens, WPLO-FM; DENVER: Tom Trunnell, KFML-FM; MILWAUKEE: Steve Stevens, WZMF-FM; LONG BEACH: Ron McCoy, KNAC-FM; DAYTON: Bill Struck, WTUE-FM.

ERIC ANDERSEN, "Blue River," Columbia
Cuts: "Florentine," "More Often Than Not," "Blue River," "Sheila," "Wind and Sand."
Stations: WKTK-FM, WZMF-FM, KBey-FM, WBUS-FM, WBRU-FM, WMMR-FM

ARGENT, "All Together Now," Epic
Cuts: "Hold Your Head Up," "Be My Lover, Be My Friend," "Pure Love."
Stations: WKTK-FM, WHCN-FM, WZMF-FM, KINK-FM, KZAP-FM
THE ASSOCIATION, "Water Beds in Trinidad," Columbia
Cuts: All.
Station: WPLO-FM

BOONE'S FARM, "Boone's Farm," Columbia
Cuts: All.
Station: WVVS-FM

DAVID BOWIE, "The Rise & Fall of Ziggy Stardust," RCA
Cuts: All.
Station: WMMS-FM

RANDY BROOK, "One More Highway," DEVI
Cuts: "One More Highway," "Waiting for Better Times," "Can You Hear It?"
Station: KWFM-FM

THE BUNCH, "The Bunch," A&M
Cuts: All.
Station: WNCR-FM

WALTER CARLOS, "Clockwork Orange," Columbia
Cuts: All.
Stations: KBey-FM, KINK-FM

WALTER CARLOS, "Sonic Seasonings," Columbia
Cuts: All.
Station: KINK-FM

MILTON CARROLL, "Milton Chesley Carroll," RCA
Cuts: "Don't Cry My Lady," "Love of the Common People."
Station: WBRU-FM

CHEECH AND CHONG, "Big Bambu," A&M
Cuts: All.
Stations: WNCR-FM, WBRU-FM, WPRD-FM, KINK-FM, WCMF-FM, KZAP-FM, WMC-FM

ALICE COOPER, "Schools Out," Warner Bros.
Cuts: All.
Stations: KNAC-FM, WPHD-FM, WCMF-FM

JIM CROCE, "Don't Mess Around," ABC
Cuts: "Operator," "New York's Not My Home," "Don't Mess Around With Jim," "Rapid Roy"
Stations: WHCN-FM, WZMF-FM, WBRV-FM

CURVED AIR, "Phantasmagoria," Warner Bros. (Import)
Cuts: All.
Station: WNCR-FM

CHARLIE DANIELS, "Charlie Daniels, Te John, Grease & Wolfman," Laurel, Kama Sutra
Cut: "Drinking Wine."
Stations: WNCR-FM, KWFM-FM

SPENCER DAVIS, "Mousetrap," United Artists
Cuts: All.
Stations: WBRU-FM, WKTK-FM, WPHD-FM, KZAP-FM

DUST, "Hard Attack," Kama Sutra
Cuts: "Walk in the Soft Rain," "Learning to Die," "Ivory."
Stations: WRNO-FM, WVVS-FM

EAGLES, "Eagles," Asylum
Cuts: All.
Stations: KBey-FM, WZMF-FM

EAGLES "Take It Easy," Asylum
Cuts: "Chug All Night," "Witchy Woman," "Take It Easy."
Stations: KSAN-FM, KBey-FM, WZMF-FM, WRNO-FM, WBRU-FM, KINK-FM, KWFM-FM, WCMF-FM, WMC-FM

ENGLAND DAN AND JOHN FORD COLEY, "Fables," A&M
Cut: "Simone."
Stations: KNAC-FM, WCMF-FM

FIVE MAN ELECTRICAL BAND, "Coming of Age," Lionel
Cut: "Country Girl."
Station: WTUE-FM

FOGHAT, "Foghat," Reprise
Cuts: "Gotta Get to Know You," "Sarah Lee," "I Just Want to Make Love to You."
Stations: WPLO-FM, WPHD-FM, KWFM-FM, WRNO-FM

KIM FOWLEY, "I'm Bad," Capitol
Cuts: All.
Stations: KNAC-FM, KWFM-FM

ARETHA FRANKLIN, "Amazing Grace," Atlantic
Cuts: "Amazing Grace," "Mary Don't You Weep," "You Got a Friend," "You'll Never Walk Alone."
Stations: KSAN-FM, KBey-FM, KINK-FM, KWFM-FM, WCMF-FM

RORY GALLAGHER, "Live in Europe," Polydor (Import)
Cuts: All.
Station: WVVS-FM

HORALD GRIFFITH, "Good Old Boy," Atlantic
Cuts: All.
Station: KFML-FM

WILLIE (LITTLE BEAVER) HALE, "Little Beaver," Cat
Cuts: "I'm Losing, the Feeling," "What the Blues Is," "Katie Pearl."
Station: WBRU-FM

DON (SUGAR CANE) HARRIS, "Fiddler on the Rock," MPS
Cuts: "Eleanor Rigby," "The Pigs Eye," "So Alone."
Stations: WKTK-FM, WBUS-FM, KZAP-FM

SHAKEY JAKE HARRIS, "The Devil's Harmonica," Polydor
Cuts: "Sawed Off Shotgun," "Love Is Strange."
Stations: KSAN-FM, KINK-FM

RONNIE HAWKINS, "Rock and Roll Resurrection," Monument
Cuts: All.
Stations: KEEZ-FM, KZAP-FM

JOHN LEE HOOKER, "Johnny Lee," Green Bottle
Cuts: All.
Stations: KFML-FM, KZAP-FM

ISLEY BROTHERS, "Brother, Brother," T-Neck
Cuts: "Brother, Brother," "It's Too Late," "Lay Away," "Keep on Walkin'."
Stations: KSAN-FM, WKTK-FM

KEITH JARRET, "Birth," Atlantic
Cuts: All.
Stations: KNAC-FM, KINK-FM

ELTON JOHN, "Honky Chateau," Uni
Cuts: All.
Stations: WKTK-FM, WHCN-FM, WBUS-FM, KBey-FM, WBRU-FM, KEEZ-FM, KINK-FM, KWFM-FM, WMC-FM, KSAN-FM

BONNIE KOLOC, "Hold on to Me," Ovation
Cuts: "Angel From Montgomery," "Hold on to Me," "Diamond Lil."
Stations: WNCR-FM, WMMS-FM, WMMR-FM

KOSOFF, KIRKE, TETSU, RABBIT, "Kosoff, Kirke, Tetsu, Rabbit," Islar
Cuts: "Blue Grass," "Yellow House," "I'm on the Run."
Stations: KNAC-FM, KINK-FM, WBRU-FM

JOHN LENNON & YOKO ONO, "Sometime in N.Y. City," Apple
Cuts: All.
Stations: WNCR-FM, KNAC-FM

LIGHTHOUSE, "Live," Evolution
Cuts: All.
Station: WVVS-FM

BUZZY LINHART, "Buzzy," Kama Sutra
Cuts: "Tornado," "Sing Joy—Tutti Fruity."
Stations: WHCN-FM, WBUS-FM, WNCR-FM, WMMS-FM, WPHD-FM

"The Original Soundtrack of Malcolm X," Warner Bros.
Cuts: All.
Station: WMMS-FM

MAMA LION, "Preserve Wildlife," Family
Cuts: "Ain't Too Proud to Beg," "Can't Find My Way Home."
Stations: WKTK-FM, KBey-FM

CHUCK MANGIONE, "Chuck Mangione Quartet," Mercury
Cuts: All.
Station: WMC-FM

HERBIE MANN, "Mississippi Gambler," Atlantic
Cuts: "Dippermouth," "Mississippi Gambler," "Satisfaction," "Respect Yourself."
Stations: WKTK-FM, WBRU-FM, KFML-FM, WCMF-FM

MAXAYN, "Maxayn," Capricorn
Cuts: All.
Station: KSAN-FM

JOHN MAYALL, "Jazz, Blues, Fusion," Polydor
Cuts: All.
Stations: KBey-FM, KINK-FM

ADAM MILLER, "Who Would Give His Only Song Away," RCA
Cuts: All.
Station: KBey-FM

LEE MORGAN, "Lee Morgan," Blue Note
Cuts: All.
Station: WBRU-FM

GRAHAM NASH AND NEIL YOUNG, "War Song," Atlantic (Single)
Stations: WCMF-FM, WRNO-FM

RANDY NEWMAN, "Sail Away," Reprise
Cuts: "Leave Your Hat On," "Political Science," "Last Night I Had a Dream."
Station: KSAN-FM, KINK-FM

CHET NICHOLS, "Time Loop," Buddah
Station: KBey-FM

ODYSSEY, "Odyssey," Mowest
Cuts: All.
Station: KBey-FM

PINK FLOYD, "Obscured by Clouds," Harvest
Cuts: All.
Stations: WKTK-FM, WHCN-FM, WBUS-FM, WMMS-FM, WRNO-FM, WMC-FM, WBRU-FM, KNAC-FM, WPBD-FM, KWFM-FM, KINK-FM, KFML-FM, KSAN-FM

POCO "Good Feeling to Know," Epic
Station: WPHD-FM

PRARIE MADNESS, "Prarie Madness," Columbia
Cuts: All.
Station: WCFM-FM

RANDALL'S ISLAND, "Rock 'n' Roll City," Polydor
Cuts: All.
Stations: WNCR-FM, KFML-FM

EMMITT RHODES, "Tame the Lion," ABC/Dunhill (Single)
Station: WVVS-FM

JOSHUA RIFKIN, "Scott Joplin, Piano Rags," Nonesuch
Cuts: All.
Station: KZAP-FM

ERIC VON SCHMIDT, "Second Right, Third Row," Poppy
Cuts: All.
Station: KWFM-FM

SHA NA NA, "The Night Is Still Young," Kama Sutra
Cuts: All.
Stations: WBRU-FM, KINK-FM, KWFM-FM

ARCHIE SHEPP, "Attica Blues," Impulse
Cuts: All.
Station: WMMR-FM

SOFT MACHINE "Soft Machine #5," CBS (Import)
Cuts: All.
Station: WNCR-FM

SUPERSISTER, "To the Highest Bidder," Polydor
Cuts: All.
Station: KINK-FM

SWAMP DOGG, "Tagged, Collared and Cuffed," Cream
Cuts: "Sam Stone," "Last Dirty Trick," "Lady Madonna."
Station: KSAN-FM

ERIC QUINCY TATE, "Drinking Man's Friend," Capricorn
Cuts: All.
Stations: WMMS-FM, KFML-FM

SONNY TERRY AND BROWNIE MCGHEE, "Big Wind Is A-Comin'," Im'press (Single)
Station: KWFM-FM

THREE DOG NIGHT, "Seven Separate Pools," ABC/Dunhill
Cuts: All.
Station: WVVS-FM

TOWER OF POWER, "Bump City," Warner Bros.
Cuts: "You're Still a Young Man," "You Got to Funkify," "You Hit My Main Nerve," Atlantic.
Stations: KSAN-FM, WPLO-FM

DOMENIC TROIANO, "Domenic Troiano," Mercury
Cuts: "The Writings on the Wall," "Try," "The Wear and Tear on My Mind."
Stations: WBRU-FM, KEEZ-FM

JETHRO TULL, "Living in the Past," Chrysalis (Import)
Cuts: All.
Stations: WVVS-FM, KNAC-FM

IKE TURNER, "Blues Roots," United Artists
Cut: "Right On."
Stations: KFML-FM, KWFM-FM

URIAH HEPP, "Demons and Wizards," Mercury
Cuts: "Easy Livin'," "Poets Justice," "Paradise/The Spell."
Stations: WKTK-FM, WRNO-FM, WMMR-FM, WZMP-FM, KEEZ-FM

VARIOUS ARTISTS, "Last Days of the Fillmore," Fillmore
Cuts: All.
Stations: WPHD-FM, WCMF-FM

VINEGAR JOE, "Vinegar Joe," Island (Import)
Cuts: All.
Station: KINK-FM

MUDDY WATERS, "London Muddy Waters Sessions," Chess
Station: KBey-FM

WEATHER REPORT, "I Sing the Body Electric," Columbia
Station: WPHD-FM

ORSON WELLS, "Begetting of the President," UA
Stations: WMMS-FM, KEEZ-FM

RANDY WESTON, "Blue Moses," CTI
Cuts: All.
Station: WBUS-FM

WHITE CLOUD, "White Cloud," Good Medicine
Cuts: All.
Station: WPLO-FM

BOBBY WOMACK, "Understanding," United Artists
Cuts: "I Can Understand," "Got to Get You," "Harry Hipie."
Stations: KSAN-FM, KEEZ-FM, KFML-FM

Billboard Album Reviews

JUNE 17, 1972



POP
ERIC ANDERSEN—
Blue River.
Columbia KC 31052

Andersen's success is long overdue and will be remedied by this super heavy package of his own material and moving performances. There's hardly a cut that is not strong for programming with highlights being, "Is It Really Love at All," "Florentine," "Wind and Sand," and "Blue River" in which he is joined by Joni Mitchell. Poignant, meaningful material.

sarah vaughan
orchestra arranged and conducted by
michel legrand



POP
SARAH VAUGHAN/MICHEL
LEGRAND
Mainstream M 361

This dynamite package, teaming two giants of music, must be the finest and most commercially appealing LP of the divine ones career! She pulls out all stops here with potent support of Legrand's exceptional arrangements. Hard to beat are their treatments of Legrand's "Brian's Song," "Summer Knows," "What Are You Doing the Rest of Your Life," and "I Was Born in Love With You."



POP
SYREETA—
MoWest MW 1131 (Motown)

Syreeta is the wife of Stevie Wonder, but her talent is independent and unique, both as a writer and performer. Her debut album is a blockbuster showcase for her talents. She and Stevie have written most of the material here, with the exception of Lennon-McCartney's "She's Leaving Home" and Smokey's "What Love Has Joined Together," "To Know You Is to Love You," and "Happiness" are also standouts.



POP
SHA NA NA—
The Night Is Still Young.
Kama Sutra KSBS 2050 (Buddah)
"Rock & Roll will never die it will stand the test of time" so said the song and so be it. Rock & Roll has suffered greatly through the years. Sha Na Na have elected themselves saviours and preservers of duck tails, gold lame jackets and the entire rebel without a cause mystique. There is something for everyone here from "Sea Cruise" and "In the Still of the Night" to the sinuous rhythms of "It's What You Do With What You Got."

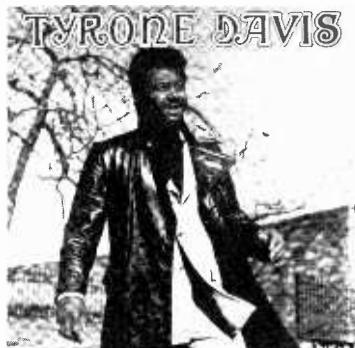


POP
BOBBY WOMACK—
Understanding.
United Artists UAS 5577

With Womack's smash hit "Woman's Gotta Have It" as the spotlight item in this collection, this, his second LP for the label, is sure to be a winner. Package includes Neil Diamond's "Sweet Caroline," Lennon-McCartney's "And I Love Her" as well as Womack's own superb compositions "I Can Understand It" and "Simple Man." A great album.



POP
VAN DYKE PARKS—
Discover America.
Warner Bros. BS 2589
Van Dyke Parks has concocted a richly rewarding album that is a marvelous synthesis of sounds and eras. Every cut is instantly memorable and imbued with Parks' strange charisma. His use of the Esso Trinidad Steelband on the majority of cuts is nothing short of inspired. The titles themselves are uplifting such as "Jack Palance," "FDR in Trinidad," "G-Man Hoover" and who can ever forget the lilting strains of "Bing Crosby."



POP
TYRONE DAVIS—
I Had It All the Time.
Dakar DK 76901 (Brunswick)

Davis soul magic springs external here as he romps through 9 tunes with the virtuosity of a master. He can play it straight or just be plain fantastic. Included are "How Could I Forget You," "Come and Get This Ring," and the title cut. The production is part of the key to the vast appeal of this strong LP.



POP
SPIDER—
Labyrinths.
Capitol ST 11046
Sensational new group, Spider (Karen Brian, Michael Clough, Rusty Cope & Michael Crowley) is here with a package of material sure to make the group a strong force on the scene. Backed by the finest sideman (Chuck Findley, Ollit Mitchell, the Deasys, Clydie King, Allan Beutler, Jim Keltner, Max Bennet and more), with string & horn arrangements by Dee Barton and Jim Horn, cuts include "Tell Me that You Love Me," "Pass It On."



POP
JACKIE DeSHANNON—
Jackie.
Atlantic SD 7231

In her move to Atlantic, Miss DeShannon comes up with a powerhouse commercial package that can't miss making an impact on the chart. Spotting her current chart hit "Vanilla Olay," she also offers strong cuts on John Prine's "Paradise," Neil Young's "Only Love Can Break Your Heart," and Steve Goodman's "Would You Like to Learn to Dance." Van Morrison's "I Wanna Roo You," and her own "Anna Karina" are also highlights.



POP
ERIC QUINCY TATE—
Drinking Man's Friend.
Capricorn CP 0104 (Warner Bros.)
Eric Quincy Tate is a southern blues rock band who will invariably reap comparisons to the Allman Brothers. Great skill and vitality is exhibited here, Tommy Carlisle's guitar work being exceptionally memorable and liquid. A high energy level is attained and sustained on such cuts as "Texas Sand," "Whiskey Woman" and "Another Sunshine Song."



POP
PETER GALLOWAY
Reprise MS 2078
This is a lovely, laid-back album subscribing to the school of mellowness founded by John Sebastian. Peter was a founding member of the "Fifth Avenue St. Band" and he's got Kenny Altman (fondly known as "Chicken Man" to his friends) laying down some seductively hypnotic bass riffs. Paul Harris and Danny Kortchmar are on hand lending their incomparable musical support. Prime grabbers are "Running, Walking, Kicking the Ball," "Come Forever Now My Son" and "Watch Yourself."



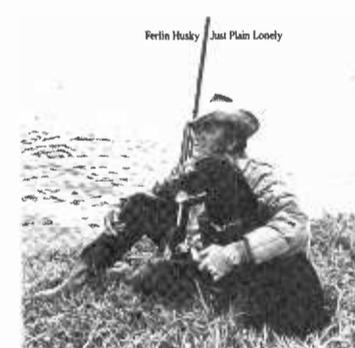
POP
DUST—
Hard Attack.
Kama Sutra KSBS 2059 (Buddah)
This is an extraordinarily graceful and fluid album. There is perfect continuity throughout and a somehow magical quality prevails. Whirring in spirals the distinctive and unusual songs have a spell-binding effect. This is a three-man group but they suffer no limitations of sound or spectrum. They're able to play "hard rock" but excel on such wistfully atmospheric songs such as "Walk in the Soft Rain" and the ethereal "Thusly Spoken."



POP
SOD—
Face the Music.
Decca DL 75353 (MCA)
Sod's second album for the label is a package of fresh and highly developed musically material. The combination of good production and good music turn this into a powerfully entertaining album. "Pushie" and the title cut are the bell ringers, but "Makin' Tracks" and "Rock 'n' Roll Express Medley" are also good.



COUNTRY
TONY BOOTH—
The Key's in the Mailbox.
Capitol ST 11076
Although this LP contains his first major country hit—"The Key's in the Mailbox"—Tony Booth has paid his dues. He and his band are the regulars at Los Angeles' Palomino Club, one of the leading country music sites in the nation. Other tunes here include "Somebody Called L.A." and "Another Guitar Picker."



COUNTRY
FERLIN HUSKY—
Just Plain Lonely.
Capitol ST 11069
Ferlin Husky's new hit single—"Just Plain Lonely"—is climbing the country chart and thus will provide a sales impetus for this new LP that also features "What's He Doin' in My World" and "Easy Loving." Husky, a consistent salesman when it comes to a country tune and when it comes to have a hit album, is in his usual fine voice here.



COUNTRY
LESTER FLATT & MAC WISEMAN—
On the South Bound.
RCA LSP 4688
This combination of Lester Flatt and Mac Wiseman represents a collector's item from the first note of "Salty Dog Blues," the best tune on this LP. Fans will also enjoy "Mama's and Daddy's Little Girl" and "On the South Bound."



JAZZ
HERBIE HANCOCK—
Crossings.
Warner Bros. BS 2617
Herbie Hancock's compositions on this release are, in the purest sense of the word, a "Crossing." The innovative conjunction of electronic sounds and standard instruments has learned to the dramatic with an intensity unrivaled by modern jazzists. The imagery is undeniably real and the jazz all Hancock. Banded copies are available for easier airplay.



JAZZ
GERRY MULLIGAN—
The Age of Steam.
A&M SP 3036
This is Gerry Mulligan's first solo album in seven years and it was well worth the wait. Mulligan's clear, viable sax weaves rhythmic spells of intensity. The eight original numbers are supremely consistent in excellence and unity of concept. Waft along with "Golden Notebooks," "K-4 Pacific" and the washing machine inspired "Maytag."



CLASSICAL
SCHOENBERG: COMPLETE SONGS FOR VOICE AND PIANO, VOL. 1—
Glenn Gould & Soloists.
Columbia M 31311
A new adventure for Glenn Gould and his legion of fans as today's premier recording pianist takes on an accompanist role, holding together the complete voice and piano works of pioneer 12-tone composer Arnold Schoenberg. The earlier works in Vol. 1 are both romantic and bristly, perfect vehicles for Gould's vision.

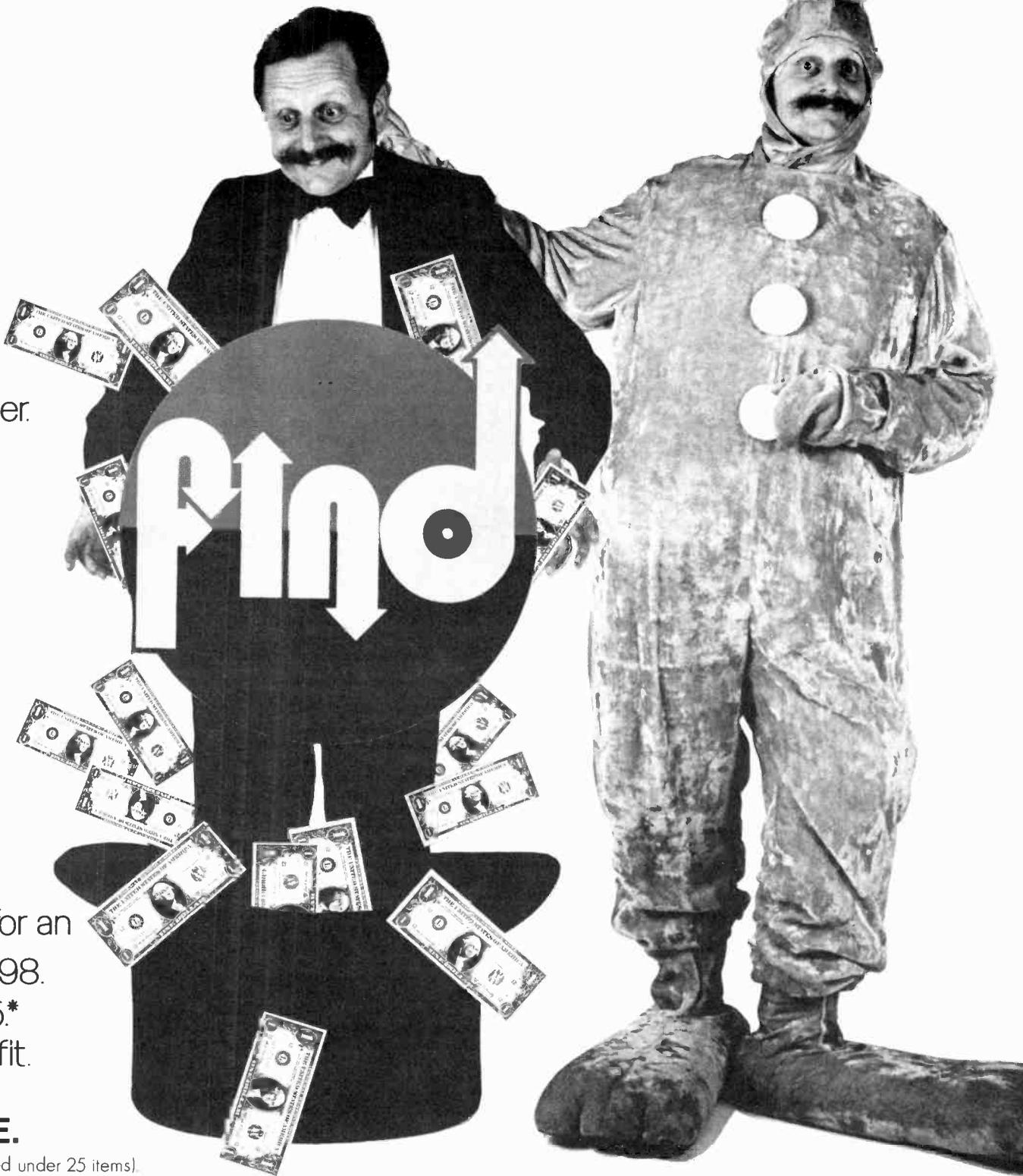


CLASSICAL
WALTER CARLOS' CLOCKWORK ORANGE
Columbia KC 31480
Here is all the music that Walter Carlos put together for the now classic "Clockwork Orange." Apparently not all of the score was to be included in the soundtrack but it is now available on this dynamite LP. The terror, brilliance and variety of the film is definitely captured in the music and this LP is sure to bring even greater fame and success to Walter Carlos.

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Send us an order for an LP that lists for \$5.98. You pay just \$3.35.* The difference is a cool \$2.38 profit.

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Application

FIND / P.O. Box 775
Terre Haute, Ind. 47808
Phone (812) 466-1282

1. I have checked below the type of outlet with which I have answered the questions below and will hear from you as soon as you have reviewed my application. I understand that this application puts me under no obligation whatsoever.

Qualification Data

1. I have checked below the type of outlet with which I am associated.

- Record/Tape Store
- Home Entertainment/Appliance Store
- Department Store
- Rack Merchandiser
- One Stop
- Discount Store
- Variety Store
- Supermarket
- Drug Store
- Other:

2. I am: An independent retailer, operating _____ (state how many) outlets;
 Part of a chain-store operation with _____ (state how many) outlets;

3. I handle the products checked:
- LP Records
 - Cassettes
 - 8-Track Tapes
 - Open-Reel Tapes

4. My record/tape department is:
- Clerk-serviced
 - Self-serviced
 - Self serviced with clerk assistance

5. I buy my record/tape product from:
- Distributors
 - One-Stops
 - Serviced by Rack Merchandiser

6. I subscribe to Billboard. Yes _____ No _____

Store Name: _____

Individual: _____ Owner: Manager.

Telephone: _____

Address: _____

City, State, Zip: _____

BB 62472



Dear FIND Dealers:

Now that FIND has been in operation six months, it is apparent certain things will have to be changed to enable us to make a profit and at the same time speed up our service to you.

Effective immediately:

1. Our shipping and handling charge policy is being revised as follows:

a. Up to 24 units in a dealer order, the charge will be a flat 25c per unit (instead of our present 50c per first unit and 10c for each additional unit).

b. Orders of 25 units or more will simply be "F.O.B. Terre Haute." In other words, you will be paying exact shipping charges only; no handling charge.

2. On any uncoded orders received where you do not indicate the FIND ordering number; (i.e. the number in bold type in the FIND Catalog) there will be a charge of 75c per unit. This, of course, also applies to any special specials you are ordering outside the FIND Catalog.

We find it necessary to make this charge as the expenses of the lookups our staff must make in Phonolog, etc. to locate your order's FIND number (if it is in the active FIND Catalog) and our separate procurement of special specials from manufacturers just isn't covered under our present discounting to you on these items.

PLACEMENT OF THE FIND ORDERING NUMBER ON YOUR ORDERS WILL SPEED PRODUCT TO YOU. THANKS AGAIN FOR YOUR SUPPORT. THE FIND CATALOG FOR MAY IS ON THE WAY TO YOU.

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and

FIND Service International
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Los Angeles, California 90069
Candy Tusken

news

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There are no National Breakouts this week.

ALBUMS

EAGLES . . . Asylum SD 5054 (Atlantic)
AMAZING GRACE . . . The Pipes & Drum & Military Band of the Royal Scots Dragoon Guards, RCA LSP 4744
UPENDO NI PAMOJA . . . Ramsey Lewis Trio, Columbia EC 31096

REGIONAL BREAKOUTS

SINGLES

There are no Regional Breakouts this week.

ALBUMS

CANNONBALL ADDERLEY PRESENTS THE . . . Nat Adderley Sextet, Capitol SVBB 11025 (PHILADELPHIA, MIAMI)
STAN KENTON TODAY . . . London Phase 4 B 44179-80 (CHICAGO)
DON'T MESS AROUND WITH JIM . . . Jim Croce, ABC ABCX 756 (LOS ANGELES)
SMOKIN' O.P.'s . . . Bob Seger, Palladium P 1006 (DETROIT)

Bubbling Under The HOT 100

- 101. IS IT YOU GIRL . . . Betty Wright, Alston 4611 (Atlantic)
- 102. WHY DO FOOLS FALL IN LOVE . . . Ponderosa Twins + One, Horoscope 104 (All Platinum)
- 103. TEAR IT DOWN . . . Martha Reeves & the Vandellas, Gordy 7118 (Motown)
- 104. NOBODY BUT YOU . . . Kenny Loggins w/Jim Messina, Columbia 4-45617
- 105. ZING WENT THE STRINGS . . . Tramps, Buddah 305
- 106. POOR LITTLE FOOL . . . Frank Mills, Sunflower 122 (MGM)
- 107. LITTLE BIT O' SOUL . . . Bullet, Big Tree 140 (Bell)
- 108. LOOKING FOR MY LADY . . . James Gang, ABC 11325
- 109. POP THAT THANG . . . Isley Bros., T-Neck 935 (Buddah)
- 110. SEE YOU IN SEPTEMBER . . . Mike Curb Congregation, MGM 14391
- 111. MOTHER EARTH . . . Tom Rush, Columbia 4-45584
- 112. BABY DON'T GET HOOKED ON ME . . . Mac Davis, Columbia 4-45618
- 113. DON'T MESS AROUND WITH JIM . . . Jim Croce, Dunhill 11328
- 114. COUNTRY WOMAN . . . Magic Lantern, Buddah 100

Bubbling Under The TOP LPs

- 201. NAT ADDERLEY SEXTET . . . Cannonball Adderley Presents The, Capitol SVBB 11025
- 202. JOHN McLAUGHLIN . . . My Goals Beyond, Douglas 2 30766
- 203. ARGENT . . . All Together Now, Epic KE 31556 (CBS)
- 204. CHEECH & CHONG . . . Big Barbu, Ode SP 77014 (A&M)
- 205. STRAWBS . . . Grave New World, A&M SP 4344
- 206. COUNTS . . . It's What's Up Front That Counts, Westbound 2011 (Chess/Janus)
- 207. EDDIE SEKAY . . . Hot Thang, Sussex SXBS 7013 (Buddah)
- 208. TONY BENNETT . . . With Love, Columbia KC 31406
- 209. STEVE LAWRENCE & EYDIE GORME . . . World of Steve & Eydie, MGM SE 4803
- 210. LOOKING GLASS . . . Epic KE 31320 (CBS)
- 211. SHA NA NA . . . The Night Is Still Young, Kama Sutra KSBS 2050 (Buddah)
- 212. MOUTH & McNEAL . . . How Do You Do, Philips PHS 700-000 (Mercury)
- 213. JACK BONUS . . . Grunt FTR 1005 (RCA)
- 214. ISLEYS . . . Brother, Brother, Brother, T-Neck TNS 3009 (Buddah)

Sony in Suit Vs. Sonidisc

NEW YORK—Sony Corp. has filed suit in U.S. District Court here against Sonidisc International Records, Inc., of Hialeah, Fla. charging trademark infringement and unfair competition.

In the suit, filed on June 5, 1972, Sony states that it owns over 80 U.S. trademark registrations for its trademark "Sony." "On information and belief," the action asserts, "defendant Sonidisc has been using, since about Feb. 15, 1969, the term 'Sonidisc' in connection with marketing its products, namely, phonograph records, phonographs, magnetic tapes, pre-recorded magnetic tapes and tape recorders, which products correspond exactly or substantially to products of plaintiff Sony sold under its trademark 'Sony,' and which products have been sold, distributed or otherwise marketed in New York City within the jurisdiction of this Court."

Representing Sony in its action are the attorneys Curtis, Morris & Safford.



Three of Nashville's most talented combined forces to produce the theme song for the 20th Century-Fox movie "Ace Eli and Rodger of the Skies" at Nashville's Soundshop studios. Don Tweedy, left, did the arrangements; Bobby Goldsboro, center, wrote and recorded the lyrics, and Bob Montgomery produced.

SPECIAL MERIT PICKS

CLASSICAL

BALLET MUSIC FROM "AIDA" AND FAUST—Philadelphia Orchestra (Ormandy). Columbia M 31238
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BEETHOVEN/C.P.E. BACH/TELEMANN—MUSIC FOR FLUTE STRINGS AND HARPSICORDS—Zuckerman/Zuckerman/Tree/Wadsworth. Columbia M 31309
A truly lovely recording of one of the most charming instrumental combinations in chamber music. Flawlessly performed by an all-star team.

VAUGHAN WILLIAMS: PASTORAL SYMPHONY, TUBA CONCERTO—Andre Previn, London Symphony (Fletcher). RCA Red Seal LSC 3281
Previn's delightful reading of the Williams "Pastoral" truly puts the mind out in the countryside. A charming addition to RCA's complete Vaughan Williams symphony series.



POPULAR ★★★★★

MARIO LANZA—Be My Love. RCA Red Seal LSC 3289(e)
MOONGLOWS—The Return Of. RCA LSP 4722
VARIOUS ARTISTS—Nostalgia's Greatest Hits, Vol. 1. Stanyan SR 10055

COUNTRY

GEORGE JONES "AND FRIENDS"—RCA LSP 4733
This LP concentrates on many of the duets

Earle Hagen To Conduct Course

LOS ANGELES—Earle Hagen will conduct an eight-week Wednesday night course here in "Scoring for Films," starting July 12. Summer sessions are backed by the local National Academy of Recording Arts & Sciences chapter and the NARAS Institute for Creative Development and Training.

Hagen, a veteran film and TV arranger/composer, will cover the mechanics of scoring and recording as well as other phases of film writing.

WHFI-FM Gets Olde Golde Rights

DETROIT—WHFI-FM, located in the suburb of Birmingham here, has picked up the rights to broadcast the "Olde Golde" programming service created and marketed by Programing db. The station previous was live with MOR music; John Allen is program director. Programing db is operated by Ken Draper in Los Angeles. Broadcast Products automation equipment is being used.

that George Jones has performed on record over the years, including duets with Melba Montgomery and with Gene Pitney. Tunes range from "We Must Have Been Out of Our Minds" to "Y'all Come" and "Mockin' Bird Hill." Since this is sort of a "Best of . . ." album, dealers can expect good sales from this LP.

GEORGE JONES—I Made Leaving (Easy for You). RCA LSP 4726
George Jones is one of those traditional country artists who manages to remain fresh and creative, mainly because he has found such great tunes to record over the years. And nothing proves this any better than this LP, which features "Each Season Changes You" and "If Not for You." An excellent example of his work.

LOW PRICE COUNTRY

MARTY ROBBINS'—Favorites. Harmony KH 31257
Marty Robbins, one of the legends of country music, will reap boundless, long-term sales from this collection that includes "The Great Speckled Bird," a religious "Almost Persuaded," and "I Don't Care."

BLUES ★★★★★

JOHN LEE HOOKER—Johnny Lee. Green Bot-tle GBS 3130 (Famous)

Studio Track

At Quadrafonic Sound Studios in Nashville, Jake Holmes has been working with producer David Briggs on Holmes' next Columbia tracks. Gene Eichelberger engineered for those sessions, as well as for Glen Spreen's productions of Ronnie Milsap (Warner Bros.) and Days End (Epic).

Last but certainly not least is the Record Plant: Recent N. Y. sessions have included Don McLean and Patrick Sky, both produced for United Artists by Ed Freeman with Tom Flye now mixing; Elektra's Judy Collins, with Mark Abramson producing and mixing; Edgar Winter, produced by axman Rick Derringer; Ginger Greco, produced by Stan Vincent for Sonny & Cher Productions, with Flye engineering; Universal Jones, produced by Eugene McDaniels for MGM. Flye engineering and mixing; and the 47th Street Coalition, produced by Bob Dinu for Rodin Productions, with Jay Messina now mixing.

Meanwhile, the I. A. Record Plant is hosting Black Sabbath (Malibu Productions), Jimmy Miller's production of Bobby Whitlock's next ABC/Dunhill work, and Andre Lewis and Jack Adams producing Maxayn for Capricorn, with Adams engineering.

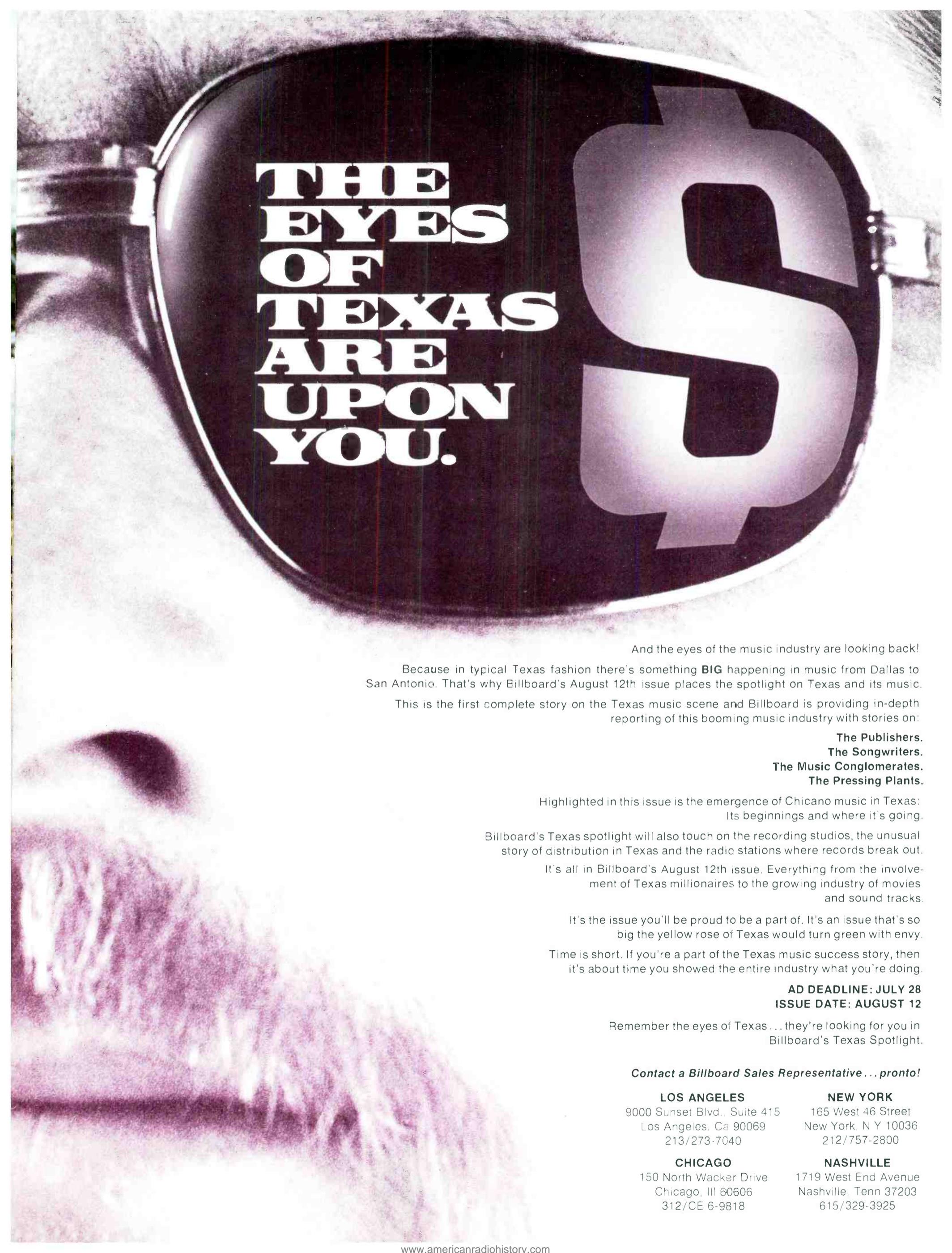
Meanwhile, up north in Minneapolis, Sound 80 is now approaching the Chicago scene with yet another alternative to the mastering facilities of the late RCA Chicago facility. Joyce Bosak of the Sound 80 crew has announced that Tom Jung, Sound 80's chief engineer, has started contacting Chicago studios to tell them about the Minneapolis method.

Sound 80 also stresses Bob Berglund, head of their Mastering Center, as a strong factor. Berglund has 20 years of experience with various West Coast facilities and "almost every conceivable kind of program material."

In Miami, Sara Lane has provided a summary of recent sessions at Criteria Recording Studios. April Lawton and her new band Ramatan are currently finishing work on their forthcoming Atlantic album.

Greg Allman is in this week, working on a solo album which will offer Allman's efforts on drums, bass, 12-string guitar and electric piano. Carl Richardson is handling the engineering for the sessions.

Howard and Ron Albert, collectively known as A&A Productions, are due to handle two Criteria 16-track remotes, one with Alice Cooper at the Miami Jai Alai Fronton on May 27, and the second with Dr. John in New Orleans on June 24.



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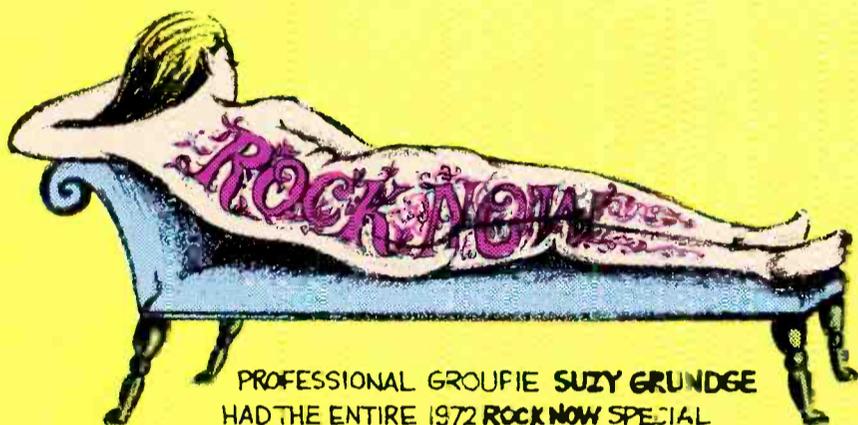
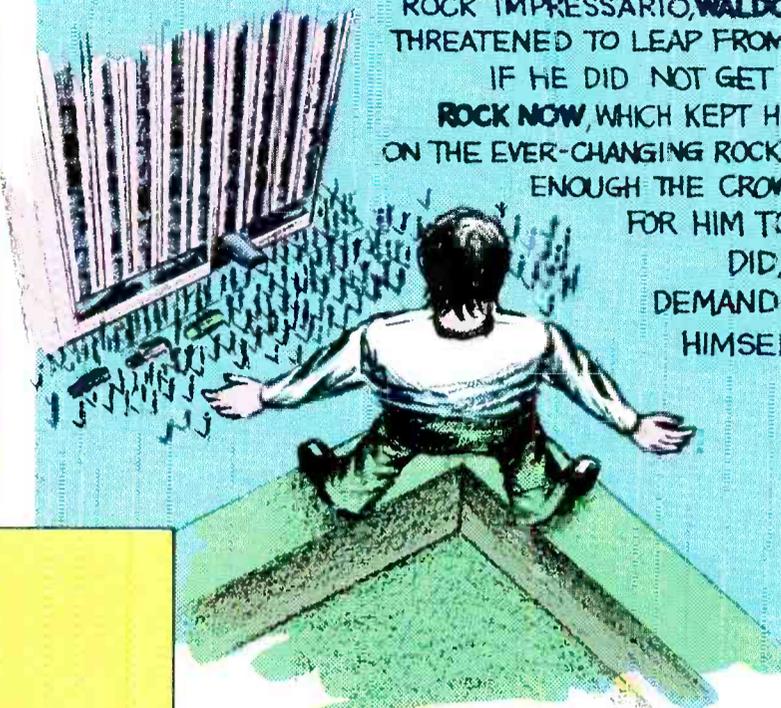
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Rock Now's Believe It or Don't!

1970'S **ROCK NOW** CAUSED A SENSATION IN THE MUSIC INDUSTRY WHEN IT INTRODUCED THE FIRST FOLD-OUT OF A NUDE TUBA, WHICH LEFT NOTHING TO THE IMAGINATION. HOWEVER, MANY PEOPLE CLAIMED THEY USED **ROCK NOW** FOR ITS SUPERIOR EDITORIAL CONTENT; NOT FOR THE PURPOSE OF SEEING A NUDE TUBA, WHICH THEY CLAIMED WAS AIR-BRUSHED ANYWAY.



ROCK IMPRESSARIO, **WALDO FARNSWORTH**, THREATENED TO LEAP FROM A BUILDING IF HE DID NOT GET HIS COPY OF **ROCK NOW**, WHICH KEPT HIM UP TO DATE ON THE EVER-CHANGING ROCK SCENE. ODDLY ENOUGH THE CROWD DID NOT YELL FOR HIM TO JUMP. THEY DID, HOWEVER, DEMAND THAT HE SET HIMSELF ON FIRE!



PROFESSIONAL GROUPIE **SUZY GRUNDGE** HAD THE ENTIRE 1972 **ROCK NOW** SPECIAL TATOODED ALL OVER HER BODY EXPLAINING THAT IT WAS THE ONLY WAY SHE WAS NOTICED BY MUSIC PEOPLE. WHEN ASKED IF THIS AFFECTED HER RELATIONSHIP WITH MEN, SUZY QUIPPED "YES, ESPECIALLY THE GUYS WHO LIKE TO READ IN BED."

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THE FAMED ROCK GROUP, "**MANIC DEPRESSIONS**" BARELY ESCAPED WITH THEIR LIVES WHILE ON A WORLD-WIDE TOUR, RESULTING FROM AN AD IN **ROCK NOW**. ON THE FINAL LEG OF THEIR TOUR, THE GROUP WITNESSED LANDSLIDES, EARTHQUAKES AND POISONED AIR. AS A RESULT A SPOKESMAN SAID THAT THE GROUP WOULD NEVER APPEAR IN LOS ANGELES AGAIN.

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Jukebox programming

Servomation Customizes Programming

By JAY EHLER

(In many respects, jukebox operating is different in southern California. In this first of two articles, executives of Superior-Matic, div. Servomation of California, discuss programming, and route service. Next week, the future of two-for-a-quarter play, income totalizers, new locations.)

WESTMINSTER, Calif.—Top-notch programming keyed to each individual location is central to the philosophy of the company, said Jim Wood, president. "If we program a box well, then we are going to appeal to the biggest percentage of our customers," he said.

"I don't think we will ever please everybody," continued Wood, "but a well-programmed box will come very close to catching a good many customers. We don't want to lose any sales because people don't like the music.

"We have to treat each location like an entity alone. We program according to the specific needs of each of our 600 boxes. If we were to take a look at fifteen different locations, we would find fifteen varying programs."

Superior-Matic grew from a merger, a few years back, of Superior Amusement Company and the Musimatic Corporation. Today, some thirty five employees work under the auspices of Superior-Matic which forms one half the local Servomation operation. The other half of the business is the Twentieth Century cigarette vending operation.

Present for the interview were Wood and Norm Niederhelm who is operations manager in charge of internal controls such as the accounts of the routemen in both operations. George Hudson, who manages the San Diego branch of Superior-Matic, also sat in.

"Our jukebox business is bigger, more healthy today than five years ago," commented Wood. "The jukebox business reflects the economy of an area. California has been in somewhat of an economic recession. Our business per capita has fallen off because people don't have the money to spend on jukeboxes; however, business is better now than it's ever been."

Superior has the majority of their boxes in beer taverns where there are middle age customers who listen mostly to music in country oldies but goodies and older standards.

The topless — bottomless go-go clubs, added Niederhelm, which feature primarily rock and/or soul music have the greatest volume of sales because of girls dancing continuously to the music.

Niederhelm noted that, overall, rock music seemed to be dwindling in jukebox popularity while country music was coming on strong. "Cocktail lounges who would never

before allow a country and western tune in their establishments have changed their stances because of the increased public interest in country music. Ballads seem to be the most popular.

"There has also been large requests by club owners and patrons for the old standards," Niederhelm continued. "Not only records from the Glenn Miller, Tommy Dorsey era, but also more records that were popular in the '50's and early '60's."

Hudson added that one specific location in his area has a box with just about all '50's hits. "It's doing a fabulous job and has increased the revenue over earlier periods many times over." Hudson estimated the age of the listening audience here to be between 35-45 years old. Hudson also noted the cyclical movement of the jukebox business whereby, periodically, one can observe the return in listening tastes to older, favored records.

In programming a new box for a new location, Niederhelm reiterates Wood's earlier statements: "The various programs depend on the type of atmosphere the location owner wants to generate. Go-go clubs usually want a majority of rock on their machines, and so forth.

"Usually owners tell us how they want their boxes programmed. If they are in doubt, then we'll look at the location ourselves and determine where the heaviest musical influence lies."

Superior-Matic services all jukeboxes every two weeks. In supplying new records, the job is usually left to the record librarian who is in charge of Superior's library which is believed to be the largest in the nation, with over 60,000 records in its stock. Diana Toledo is the new librarian. Part of her programming responsibilities includes maintaining cross-reference sheets as to what locations receive what new records, keeping a tally of what requests come in and making sure the proper drivers receive the records certain location owners request. She also files incoming records in the library and sells excess, or unwanted old records back to the one-stop operator.

At present, she buys from one stop owner Buddy Robinson, who operates Music Operators Record Service in Anaheim. Robinson was formerly with California Music. In many obvious instances Robin-

son keeps tabs on popular, in-demand, releases and supplies them. He also locates oldie requests and additional, needed records. In a manner of speaking, Robinson is actually one of the programming team members.

As standard operating procedure, every box owned by Superior Matic receives four new records plus any particular requests every other week, she said. Each stop has its particular special request box. Only five of any one record are kept on file in the library at one given time. New Spanish records are supplied every fourth week to Latin stops.

Hudson said he doesn't see any trend at Superior-Matic for every week checking of their boxes. "The trend would be more toward the other direction — checking every third or fourth week. Such a practice would reduce our operating costs, save us money."

Niederhelm added, "The only major advantage of collecting every week would be less loss of money due to robberies. But your increased labor costs would kill you. Ninety five percent of our present boxes are checked every other week. We prefer this method."

President Wood adds, "Our percentage of break-ins is difficult to estimate. But we just went through the worst season we had for break-ins. One reason we theorize is because of income tax. Whenever you have a time when money is tight, that's often a high risk period. The other high risk time is Christmas. This is true in the vending machine business as a whole." Wood continued.

One prevention method presently included as a protection service for both the location operators and Superior-Matic is burglar alarms which are installed, at no extra charge, in the jukeboxes.

Additional services which location owners "request" of Superior-Matic, comments Wood, include hooking up background music or paging systems. "We give bonuses if we get a desired location for a period of time," added Hudson.

"In securing our accounts," Wood went on, "most of our business is from referrals by our present customers. If we do an outstanding service job for our customers, the word gets out."

N.C. MEETING

MOA Alert on Jukebox Copyright Bill

By RUTH CASTLEBERRY

CHARLOTTE, N.C. — Jukebox businessmen here are concerned about the long stalled copyright revision legislation and were encouraged to be alert by Music Operators of America (MOA) executive vice president Fred Granger, Chicago, during the first meeting in four years of the North Carolina Coin Operators Association.

Another topic on the agenda related to licensing games and a committee was named to work on the project.

Granger stressed the importance of state associations in helping MOA fight the proposed copyright law amendments. MOA five years ago agreed to a compromise industry-backed bill that passed the House which calls for an \$8 per jukebox per year fee to songwriters.

However, the bill, now in Senate judiciary, has been amended to include another \$1 per jukebox per year for performance royalty, a 50-cent per jukebox registration fee and a five-year periodic review of the whole jukebox copyright law. MOA opposes these amendments and is sticking to its earlier compromise agreement.

METHODS DIFFER

Title Strip Co.'s Picks Solid

By EARL PAIGE

CHICAGO—The nation's two major printers of title strips have a solid batting average in picking jukebox hits, according to a study covering the period Dec. 29-May 17. These picks, reported to one-stops and hundreds of jukebox firms, form one of many criterions for jukebox programmers. One firm's average for 207 picks was 81 per cent; the other's for 138 picks was 62 per cent.

A comparison would be invalid because the two firms have totally different methodology. Sterling Title Strip Co. categorizes its picks (popular, easy listening; soul, popular and country) while Star Title Strip Co. groups all picks together. The study was based on pop picks only.

Some of the more prominent artists picked to score on the charts by Sterling that failed included Hillside Singers' "We're Together,"

Kings' "Twentieth Century Man" and Poppy Family's "Good Friends." Failures by prominent artists were few in both studies. Star failed on Elvis Presley's "He Touched Me," Stampede's "Monday Morning Choo Choo" and Cat Stevens' "Where Are You."

Dick Steinberg, Sterling president, said his firm's picks are based on actual count of strips printed. Star's method is much the same, said William Miller, general manager, except that Star also feeds in reports from rack jobbers' purchase of singles title strips used in retail stores.

Steinberg believes some guidelines are necessary, which is why his firm categorizes. Miller said Star discontinued categorization because "we found out the artist's name generally sells a record, although the lyrics are becoming more and more important."

U.K. Labels May 'Plug' 45's on 1,000 Jukeboxes

By RICHARD ROBSON

Staff Member, Music Week

LONDON — A NEW promotional scheme for record companies and independent producers, through which selected releases are given concentrated exposure on 1,000 jukeboxes located all over the country, has been devised by the Ditchburn Organization.

The scheme is known as the Jukebox Power Plug and is due to go into operation later this month. Ditchburn, which is the sole UK distributor for Wurlitzer jukeboxes, is offering companies the opportunity to have new single releases plugged at 1,000 prime jukebox sites. A special indicator on the top panel of each box will denote 'This Week's Power Plug' and Ditchburn guarantees that each record will remain in the highlighted spot for a minimum of two weeks after which they will stay on the box for a further minimum period of a fortnight, although not as the Power Plug.

The cost of the service to companies is 100 pounds, which Ditchburn says is to cover service charges, postage and the production of title cards, plus the cost of pressing 1,000 records.

However, Ditchburn will be selecting only one Power Plug record per fortnight and will make the choice from new releases sent in for consideration.

Jim Thomas, Ditchburn's music programming manager, who has devised the scheme, told Billboard that the initial response to the idea has been "quite encouraging." He continued: "We are offering what we think is probably a unique and very exciting new form of promotion and exposure for new releases. A Power Plug record could in the course of two weeks possibly be brought to the attention of over 100,000 people."



CALIFORNIA operators Norm Niederhelm, Jim Wood, George Hudson. At right, librarian Diana Toledo.



Coin Machine World

WURLITZER SCHOOL

Field engineer Harry Gregg at Brady Dist., Charlotte, N.C.; Jimmy Watkins, Frank Hopkins, K.D. Austin, Larry Hopkins, Aaron Watkins, Danny Hopkins, Charles and Cecil Clemenzer, Robert N. Austin, Watkins Music, Albemarle, N.C.; Bill Hauser, Forsyth Amusement, Clemmons, N.C.; Claude Fowler, Bob Weaver, Paul Harvey, Walt Pritchard, J. M. Brown Amusement Co., Gaffney, S.C.; Mose Phillips, Aldridge Music, Crossmore, N.C.; Jack Burwell, Brill Music, Charlotte; Jack

Ellenburg and Heywood Cottenberg, Capitol Music, Easley, N.C.; Frank Impson, R & B Music, Whiteville, N.C.; James R. Jenkins, Harmony Music, Wade, N.C.; Bob Gainey, Cecil McLaurin, Rhythm & Blues Music Co., Wade; John A. Simmons, Norman Blue Jr., Reynolds Sales, Red Springs, N.C.; Milton Hobbs, Edward and Richard Long, Southern Automatic Music, Connelly Springs, N.C.; Lonny Stewart, Fred S. Britt, Birch Stallenger, Ralph Hutchins, Henderson, N.C.; Jim Lindsey, Qwik Serv Music, Asheville, N.C.; Belton and Robert Crenshaw, Raleigh Music Co., Raleigh.

Chances are you know people who think their places are too classy for a coin-operated phonograph.

They think the flashing lights and rainbow colors would destroy the kind of atmosphere they've paid a decorator thousands to create.

We think they're right.

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The lines are fine and clean to complement

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As for the outside, just look at it.

Better still, show it to someone who swore he'd never have a jukebox in the joint.

Show this to people
who swore they'd never have
a jukebox in the joint.



ROCK-OLA
THE SOUND ONE



What's Playing?

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

Austin, Tex.; Various Picks



Jan Puskarich, programmer, Austin Phonograph Co.

Country: "Funny, Familiar, Forgotten Feelings/Only You," Kapp 2167; "If You Want Me to 'I'll Go," Don Gibson, Hickory 1638; Soul: "If You Can't Beat 'Em/Lonesome Lonesome," Clarence Carter & Candi, Atlantic 2873; Pops: "Outta-Space," Billy Preston, A&M 1320; "Old Man," Neil Young, Reprise 1084.

Peoria, Ill.; Soul Locations



Bill Bush, programmer, Les Montooth Phonograph Co.

Current releases: "Funk Factory," Wilson Pickett, Atlantic 2878; "If Loving You Is Wrong I Don't Want to Be Right," Luther Ingram, RKO 2111; "All the King's Horses," Aretha Franklin, Atlantic 2883.

Chicago; Various Picks

Betty Schott, Programmer, Western Automatic Music Co.

Country: "Eleven Roses," Hank Williams Jr., Pop: "Take It Easy," Eagles, Asylum 11005; "Troglydyte (Cave Man)," Jimmy Carter Bunch, EL: "Smile," Jerry Vale, Columbia 45597; "Down the Road a Piece," Barbra Sellers, Crystal 600.

Paducah, Ky.; Campus/Young Adult Locations

Tommy Overstreet, programmer, Overstreet Amusement Co.

Current releases: "Rocket Man," Elton John; "Troglydyte (Cave Man)," Jimmy Carter Bunch; "You Said a Bad Word," Joe Tex, Dial 1012.

Manhattan, Kan.; Campus/Young Adult Locations



Judy Weidner, programmer, Bird Music Co.

Current releases: "First Time Ever I Saw Your Face," Roberta Flack, Atlantic 2864; "Troglydyte (Cave Man)," Jimmy Carter Bunch, RCA 1029; "Rocket Man," Elton John, Uni 55328. Oldies: "Theme from 'Summer of '42,'" Peter Nero.

Whitehall, N.Y.; High School Age Locations



Anne Brook, programmer, Paul Novelty Co.

"A Horse With No Name," America; "Song Sung Blue," Neil Diamond; "Back Off Boogaloo," Ringo Starr; Oldies: "First of Gold," Neil Young, Reprise 1065; "Lion Sleeps Tonight," Robert John, Atlantic 2846.

New Orleans; Soul Locations

Henry Holzenthal, programmer, TAC Amusement Co.

Current releases: "Baby Let Me Take You (In My Arms)," Detroit Emeralds; "Walking the Back Streets," Little Milton, Stax 0124; "If Loving You Is Wrong I Don't Want to Be Right," Luther Ingram; "Lean on Me," Bill Withers. Picks: "Victim of a Foolish Heart," Bettye Swan; "Second Chance," Z.Z. Hill, Mankind 12012.

Northbend, Neb.; Country Locations

Lois Regibald, programmer, Kort Amusement Co.

Current releases: "Kate," Johnny Cash; "Happiest Girl in the Whole U.S.A.," Donna Fargo; "It's Gonna Take a Little Bit Longer," Charley Pride. Picks: "Listen to a Country Song," Lynn Anderson, Columbia 45615; "I've Found Someone of My Own," Cal Smith, Decca 32959; "My Heart Has a Mind of Its Own," Susan Raye, Capitol 3327.

Ames, Iowa; Campus/Young Adult Locations

Mary Robertsen, programmer, K.D. Music Co.

Current releases: "Mama Bear," Terry Canady & Rudy Perez, Metro Country 2004; "Nice to Be With You," Gallery, Sussex 232; "Candy Man," Sammy Davis Jr., MGM 14394; "Hot Rod Lincoln," Commander Cody & His Lost Planet Airmen, Paramount 0146. Oldies: "In the Rain"; "Rockin' Robin."

Wichita; Campus/Young Adult Locations



Dave Hall, programmer, Ronnies Amusement Co.

Current releases: "We're on Our Way," Chris Hodge, Apple 1857; "Troglydyte (Cave Man)," Jimmy Carter Bunch, RCA 1029; "I Need You," America, Warner Bros. 7580.

Unlicensed Duplicators' CES Activity Halted By Injunction

CHICAGO—A temporary injunction was obtained by Atlantic Records in Cook County Circuit Court here against three tape marketing firms and six individuals as a result of a class action instituted Tuesday (13).

Charged with manufacturing and selling tapes by artists on Atlantic without the consent of the label were: Eastern Tapes, doing business as Super Hits, Jerrold Pettus, Tony Cheek and Chet Braun; Carolina Dist., Ray Pearson and Gary Sizemore; and Magnitron, Inc., and Buddy Warner.

The injunction restrained the defendants from advertising, selling and duplicating tapes and halted

the defendants from taking any of their samples, order forms and other collateral marketing materials from the state.

Record Industry Association of America (RIAA) investigators had placed orders for merchandise from samples and catalogs in which the defendants were operating at a local motel here during the CES Show, said Attorney Gary Friedman of Arvey, Hodes & Mantyband, local law firm which has been active in legal action against unlicensed duplicators (Billboard, May 27).

A hearing will be held in Circuit court here Thursday (22).



GENE GOODMAN, left, publisher of "Daddy, Don't You Walk So Fast," and Wes Farrell, producer of the Wayne Newton single on Chelsea, congratulate each other on the success of the record.

IHF Leadership Battle

NEW YORK—The Institute of High Fidelity (IHF), the \$300 million high fidelity, home stereo industry association, has been accused "of doing a less than adequate job of meeting the needs of its members or the high fidelity industry as a whole."

The accusation comes from Stanley M. Grossman, vice president of the Rectilinear Research Corp., and a key figure in this year's political race for the presidency of the IHF.

Grossman, one of the current directors of the IHF, officially launched his political campaign last week with a broadside of charges leveled at the IHF. Both the IHF and EIA are separate organizations representing manufacturers from different segments of the electronics industry.

Grossman, who is opposing IHF vice president Herb Horowitz for the top executive position in the institute, said he was entering the race for president because he did not wish to see "what was once a viable trade association become a meaningless show promotion operation."

Quoting what he said was an in-depth survey of the IHF conducted by the National Concensus Surveys of NY, Grossman said members were unhappy with the present structure "which does not provide for dealer and sales representative participation on a regular basis."

Horowitz was unavailable for comment, but Stella Hall, public relations coordinator for the IHF, pointed out that the institute's recent rise in membership to 45 from 33 was hardly an indication of disenchantment among members.

Hansen Issues 3 Big Folios

MIAMI—Hansen is releasing three folios, the first Osmonds' songbook, plus two historical chronologies. "Osmonds' Gold—Vol. I" is an 88-page book, containing all 25 of their hits, released thus far, plus an eight-page full-color section, listing for \$2.95.

"Songwriters' Hall of Fame," done in conjunction with that organization, features over 20 outstanding standard writers, contains over 50 songs in its 144 pages, and retails for \$3.95.

"The Sentimental Years" is a 273-page musical chronology taking the individual years from 1933 to 1963, reprising them musically and historically. Containing over 90 songs, the reference work carries a special introductory list of \$5.95 and a regular price thereafter of \$7.95.

Viewlex Sales Office in L.A.

NEW YORK—Viewlex, Inc. has opened a sales office in Los Angeles.

Frank Nunnery, national director of sales, said that the new office is part of a corporate reorganization that has joined 10 Viewlex subsidiaries in record pressing, tape duplicating and packaging under the Viewlex, Inc. Custom Services Division.

Elan Sues Frankwood, Tunes' Pubs

NEW YORK—Elan Associates, Ltd., a music publisher, has filed a complaint in U.S. District Court against publishers Pocket Full of Tunes, Inc., and Frankwood Music, Inc., alleging copyright infringement and unfair competition.

Filed on May 9, 1972, the action states that "plaintiff entered into a publishing agreement with Tunes . . . that plaintiff and Tunes would become the joint copyright proprietors of certain musical compositions written by a recording and performing group known as the Elephant's Memory and the in-

(Continued on page 70)

Radio Spots Spawning Pop Record Releases

LOS ANGELES—Two more melodies from radio commercials have become pop records. Royal Crown Cola, Columbus, Ga., nationally distributed beverage maker, has turned over master of its radio-TV commercial, "Everybody Likes It," to Audio Fidelity Records. Record, which features two different versions of the song, back-to-back, is performed by Steve Karmen's orchestra and singers. He wrote the melody with Howie Cohen.

"Together We Can Make It Happen," tune of which was originally done by Chuck Blore, veteran jingles producer who heads

his own firm here, for the Cleveland (Ohio) Trust Co., will be out shortly on Blore's Rain label, distributed by Bell. The spot played almost 60 seconds of the song before a commercial close. Bank is sending out over 9,000 copies of the single to its stockholders and employees. Blore is working out a potential promotion with a national banking association.

Denny Rosencrantz, Mercury's manager here, last week acquired the Pepsi commercial, "You've Got a Lot to Give," which has been turned into a pop song, "Love Is a Way of Life," produced by Joe Sarasino with Michaels (Billboard, June 17).

Publishers Give Awards On Graphic Excellence

NEW YORK—During its annual membership meeting, at the Warwick Hotel, the Music Publishers' Association announced the recipients of the 1972 Paul Revere Awards, awarded on the basis of "graphic excellence in music publishing."

Grand prize went to "The Doors—Other Voices," published by Warner Bros. Publications, Inc., designed by Asterisk Associates, Inc.

In the Folio A (Pop) category, first, second and third prize went, respectively, to "Carly Simon," (Charles Hansen); "Live at Fillmore" (Warner Bros., designed by Asterisk), and "Elton John—Madman Across the Water" (Warner Bros.—Asterisk).

The Folio B category awarded first, second and third prizes to "Organ Partita" (Chantry Music Press); "Complete Study of Tremolo for the Classic Guitar" (Belwin-Mills), and "Sonata for Worship, No. 6" (Shawnee Press, Inc.—Harold Flammer).

First, second and third prizes in Octavo Sheet Music went to "In Bethlehem A Wonder" (Concordia Publishing); "Power to Rise" (Marks Music, and "Forever, O

Lord, Thy Word Is Settled" (Chantry Music Press).

In Orchestration, the prizes went to "Portrait of Band" (Theodore Presser); "Irish Suite" (Shawnee Press), and "See See Rider" (MCA Music).

Quarto Sheet Music prizes went to "Bicinium—Charles Wuorinen," music engraving (C. F. Peters Corp.); "Sonatina in G," cover (Carl Fischer); "Lullaby/Play for the Young/Duetino," Theodore Presser (Merion Music, and "Establish a House" (Chantry Music).

Guest speakers for the meeting were Ray Stephens, chairman of the Canadian Music Publishers Association, and Edward M. Cramer, president of BMI, whose talk dealt with "The Role of the Publisher in a Changing Society." Cramer's address focused on the need for music publishers to expand their horizons beyond the print medium and incorporate other areas of communications technology, including cable TV and microfilm. He also noted that publishers that failed to recognize changes in the industry and in society itself would eventually lose prominence. Effective coordination of concert and recording duties with publishing

(Continued on page 70)

Executive Turntable



ARSEM



BEAR



SADLER



BERGER

Wurlitzer executive vice president A. Donald Arsem has been elected a director. Robert H. Bear is retiring as Wurlitzer sales manager for the phonograph division after 20 years at the post. Wurlitzer field service engineer Juan T. Echavarría will headquarter in Guatemala City, Guatemala and be responsible for all Latin American countries. Bucky Buchman, president, Re-disco one-stop, appointed Joseph Sadler as vice president sales and marketing and Mrs. Julia A. Berger as executive secretary and assistant to the president.

NUMBER OF
SINGLES REVIEWED
THIS WEEK

77

LAST WEEK

95

Hot Chart Action

Too Late to Turn Back Now—Cornelius Brothers & Sister Rose (*10 from 23) . . . climbing on every station nationally with the exception of Omaha and Fargo. **Daddy Don't You Walk So Fast**—Wayne Newton (15* from 26) . . . big in 27 radio markets of the 40 areas checked . . . #1 in radio and sales in Seattle. **If Loving Is Wrong I Don't Want to Be Right**—Luther Ingram (*19 from 41) . . . top 15 sales reports in Detroit, New York, St. Louis, New Orleans, Memphis, Miami and Atlanta from soul exposure now bringing this through in top 40 where it's reported in Detroit, Philly, New Orleans, Dallas, Memphis, Nashville, Charlotte and Louisville. **Where Is the Love**—Roberta Flack and Donny Hathaway (*33 from 57) . . . heavy sales pattern in all 21 markets reflecting the strong MOR, top 40 and soul radio exposure. **Brandy (You're a Fine Girl)**—Looking Glass (45* from 68) . . . with top 15 sales reports showing in Washington, Philly and L.A. this one is doubling itself in top 40 listings.

—DON OVENS

Breaking

Breaking Up Is Hard to Do—Partridge Family and Heaven Bound . . . the battle is on for chart action on this former Neil Sedaka hit; top 40 listings thus far indicate a tie at WCAR (Detroit) and KIRO (Spokane) with KNUZ (Houston) on the Heaven Bound version. Sales action just starting with a nod toward the Partridge Family. **Arkansas Breakout**—John Stewart . . . WRKD in Boston still strong on this one. **Sweet Inspiration/Where You Lead**—Barbra Streisand . . . picked in 6/10/72 issue and hitting the chart this week at 81*, is showing up strong at WCAR, WPRO, WFIL, KJR, KOIL as well as most MOR stations. **Butterfly**—Danyel Gerard . . . moving on the Hot 100 at 85* . . . heavy in top 40 in Seattle and a slew of MOR stations nationally bringing about strong sales in the Seattle area and 13 of the other markets of the 21 checked. **Radio Sleeper—Pop Corn** by Hot Butter on Musicor showing strong top 40 at WRIT and KNUZ and MOR at KULF, WNEW, WHDS, KSFO, WTNE, WDEN, WSB and WWDC.

—DON OVENS

Pop

OSMONDS—HOLD HER TIGHT (3:07)

(prod: Alan Osmond & Michael Lloyd) (writers: Osmond-Osmond-Osmond) (Kolob, BMI) Flip: No info available. MGM 14405
RADIO ACTION: WCAR (Detroit)

PAUL SIMON—DUNCAN (4:29)

(prod: Roy Halse & Paul Simon) (writer: Simon) (Charing Cross, BMI) Flip: "Run That Body Down" (3:52) (Charing Cross, BMI) This is the third cut from his million seller LP. COLUMBIA 4-45638

TEMPTATIONS—FUNKY MUSIC SHO NUFF

URNS ME ON/MOTHER NATURE (2:57)/2:59

(prod: N. Whitfield) (writers: Whitfield-Strong/Zesses-Fekaris) (Jobete/Stone Agate, BMI/Jobete, ASCAP) GORDY 7119 (Motown)
RADIO ACTION: WGIV (Charlotte); KYAC (Seattle)

JANIS JOPLIN—DOWN ON ME (2:19)

(prod: Elliot F. Maser) (Brent, BMI) Flip: "Bye Bye Baby" (3:29) (Mainspring Watchworks, ASCAP) A cut from her "Joplin In Concert" LP. COLUMBIA 4-45630

STEPHEN STILLS & MANASSAS—ROCK AND ROLL CRAZIES (2:35)

(prod: Stephen Stills, Chris Hillman & Dallas Taylor) (writers: Stills-Taylor) (Gold Hill, BMI) Flip: No info available. ATLANTIC 2888

RAY CHARLES—LOOK WHAT THEY'VE DONE TO MY SONG, MA (3:45)

(prod: Ray Charles) (writer: Safka) (Kama Ripa/Amelanie, ASCAP) Flip: No info available. ABC/TRC 11329

BUFFY SAINTE-MARIE—HE'S AN INDIAN IN THE RODEO (2:05)

(prod: Buffy Sainte-Marie & Norbert Putnam) (Caleb, ASCAP) Flip: No info available. VANGUARD 35156

TRAMPS—ZING Went the Strings of My Heart (3:00)

(prod: Baker-Harris-Young) (writer: Hanley) (Warner Brothers, ASCAP) Flip: No info available. BUDDAH 306

RADIO ACTION: WWIN (Baltimore); KDIA (San Francisco); WVON (Chicago); WGRT (Chicago); WEAM (Washington)

PAUL ANKA—LIFE SONG (2:44)

(prod: Johnny Harris) (writer: Anka) (Spanka, BMI) Flip: No info available. BUDDAH 314

JIM CROCE—YOU DON'T MESS AROUND WITH ME (3:00)

(prod: Terry Cashman & Tommy West) (writer: Croce) (Blendingwell/Wingate, ASCAP) Flip: No info available. A cut from his LP, an L.A. breakout. ABC 11328

RADIO ACTION: KIOA (Des Moines); KCPI (Salt Lake City); KKJO (St. Joseph); WSGN (Birmingham); WEAM (Washington); KBJ (L.A.); KJR (Seattle)

LOBO—A SIMPLE MAN (2:52)

(prod: Phil Gernhard) (writer: Lobo) (Kaiser-Famous, ASCAP). New original song, not to be confused with Jeff Fenholt's "Jesus Christ Superstar" song. BIG TREE 141 (Bell)

RADIO ACTION: WDGY (Minneapolis); WCAO (Baltimore); WEAM (Washington)

DAVID RUFFIN—A LITTLE MORE TRUST (2:59)

(prod: Bobby Miller) (writer: Miller) (Stone Diamond, BMI) Flip: "A Day in the Life of a Working Man" (2:35) (Stone Diamond, BMI) MOTOWN 1204

DILLARDS—ONE A.M. (3:17)

(prod: Richard Podalor) (writer: Parrish) (Kittyhawk, ASCAP) Flip: No info available. ANTHEM 51010 (United Artists)

BOB SEGER—IF I WERE A CARPENTER (3:24)

(prod: Punch) (writer: Hardis) (Faithful-Virtue, BMI) Flip: "Jesse James" (2:26) (P.D.) Houston breakout 6/17/72. PALLADIUM 1079

RADIO ACTION: KNUZ (Houston); KILT (Houston); KQWB (Fargo); WCAR (Detroit)

POCO—GOOD FEELING TO KNOW (3:12)

(prod: Jack Richardson) (writer: Furay) (Little Dickens, ASCAP) Flip: No info available. EPIC 5-10890 (CBS)

MIKE SETTLE—IF YOU REALLY LOVE ME (2:42)

(prod: Bob Montgomery) (writer: Settle) (Yestertime, BMI) Flip: No info available. UNI 55333 (MCA)

MICHAEL ALLEN—THE BIG PARADE (2:50)

(prod: Michael Lloyd) (writers: Greenfield-Sedaka) (Kirshner, BMI) Flip: No info available. For MOR and top 40 with the flavor and feel of "Early In the Morning," "Autumn Leaves" and "Those Were The Days." LION L20 (MGM)

JUD STRUNK—JACOB BROWN (3:25)

(prod: Don Costa) (writer: Strunk) (Seven High, ASCAP) Flip: "The Long Ride Home" (2:46) (Seven High, ASCAP). Could prove another "Mr. Bojangles" for MOR and Top 40. MGM 14368

Also Recommended

MOMENTS—Just Because He Wants To Make Love (Doesn't Mean He Loves You) (2:59) (prod: George Kerr-S. Robinson) (writers: Dahronge) (Gambi, BMI) STANG 5041 (All Platinum)

CHICORY—What's Your Name (2:55) (prod: Roger Easterby) (writers: Moroder-Bellotte) Tronsdale, BMI) EPIC 5-10889 (CBS)

TOM T. HALL—The Monkey That Became President (3:00) (prod: Jerry Kennedy) (writer: Hall) (Kallnote, BMI) MERCURY 73297

AUDIENCE—Stand By the Door (3:25) (prod: Gus Dudgeon) (writer: Worth) (R&M, ASCAP) ELEKTRA 45788

MEL & TIM—Starting All Over Again (3:55) (prod: Barry Beckett & Roger Hawkins) (writer: Mitchell) (Muscle Shoals Sound, BMI) STAX 0127

VENTURES—Honky Tonk (Part II) (2:31) (prod: Ventures) (writers: Doggett-Shepherd-Scott-Butler) (W&K/Islip, BMI) UNITED ARTISTS 50925

GRIFFIN—Music's Calling Me (2:58) (prod: John D'Andrea) (writers: Anthony & In Griffin, ASCAP) ROMAR 704 (MGM)

MICHAELS—Love Is the Way of Life (2:10) (prod: Michael Z. Gordon-Joe Sarasino) (writers: Brooks-Shuman) (Golden Bough, ASCAP) MERCURY 73299

BOB MOSLEY—Gypsy Wedding (3:03) (prod: Bob Mosley & Michael O'Connor) (writer: Mosley) (Mosley, ASCAP) REPRISE 1096

ADAM ROGERS—Gabriel (3:31) (prod: Joe Sicurella) (writer: South) (Lowery, BMI) JANUS 188

SUZEE IKEDA—I Can't Give Back the Love I Feel For You (2:46) (prod: Hal Davis) (writers: Ashford-Simpson-Holland) (Jobete, ASCAP/Stone Agate, BMI) MOWEST 5017 (Motown)

RODRIGUEZ—I Think of You (3:22) (prod: Steve Rowland) (writer: Rodrigues) (Interior, BMI) SUSSEX 234 (Buddah)

RALPH HARRISON—California Bloodlines (2:37) (prod: Sammy Fields) (writer: Stewart) (January, BMI) GRAMM 001

Country

TAMMY WYNETTE & GEORGE JONES—THE CEREMONY (3:05)

(prod: Billy Sherrill) (writers: Taylor-Strickland) (Algee, BMI) Flip: No info available. EMC 5-10881 (CBS)

LORETTA LYNN—HERE I AM AGAIN (2:44)

(writer: Silverstein) (Evil Eye, BMI) Flip: No info available. DECCA 32974 (MCA)

RADIO ACTION: KCKN (Kansas City); WBAP (Ft. Worth); WIVK (Knoxville)

BUCK OWENS & SUSAN RAYE—LOOKING BACK TO SEE (2:27)

(writers: Brown-Brown) (Dandelion, BMI) Flip: "Cryin' Time" (2:44) (Blue Book, BMI) CAPITOL 3368

TOM T. HALL—THE MONKEY THAT BECAME PRESIDENT (See Pop Pick)

RADIO ACTION: WWVA (Wheeling); WBAP (Ft. Worth); KCKC (San Bernardino)

JOHNNY CASH & JUNE CARTER—IF I HAD A HAMMER (2:28)

(prod: Larry Butler) (writers: Hays-Seeger) (TRO-Ludlow, BMI) Flip: No info available. COLUMBIA 4-45631

TONY BOOTH—A WHOLE LOT OF SOMETHIN' (2:27)

(writer: Alan) (Blue Book, BMI) Flip: "Nobody's Fool But Yours," (2:24) (Blue Book, BMI) CAPITOL 3356

RED SIMPSON—HOLD ON MA'M (2:00)

(prod: Gene Breeden) (writer: Alex Harvey) (United Artists/Big Ax, ASCAP) Flip: "Truckin' On Down the Road" (2:09) (Central Songs, BMI) CAPITOL 3364

JACK BLANCHARD & MISTY MORGAN—WASHING' HARRY DOWN THE SINK (3:05)

(writer: Blanchard) (Birdwalk, BMI) MEGA 615-0082

Also Recommended

KITTY WELLS—Love Is the Answer (2:42) (writers: Manning-Phillips) (Reedhit, BMI) DECCA 32976 (MCA)

BILLY EDD WHEELER—200 Lbs. o' Slingin' Hound (2:44) (prod: Bob Ferguson) (writer: Wheeler) (United Artists, ASCAP) RCA 74-0739

JOHNNY RUSSELL—Rain Falling On Me (1:54) (prod: Jerry Bradley) (writer: Peppers) (Husky, BMI) RCA 74-0729

KENNI HUSKEY—I'll Be Swinging Too (1:50) (writers: Rich-Owens) (Blue Book, BMI) CAPITOL 3337

LESTER FLATT & MAC WISEMAN—On The South Bound (2:15) (prod: Bob Ferguson & Jack Clement) (writers: Lee-Reynolds) (Jack, BMI) RCA 74-0736

KAREN O'DONNAL—Tennessee State Welfare (2:05) (prod: Dave Dudley & Jimmy Key) (writer: Morrison) (Newkeys, BMI) RICE 5049

RONEE BLAKELY—Bluebird (2:29) (prod: Robert Zachary, Jr.) (writer: Blakely) (Sawtooth, ASCAP) ELEKTRA 45786

Soul

TEMPTATIONS—FUNKY MUSIC SHO NUFF TURNS ME ON/MOTHER NATURE (See Pop Pick)

TRAMPS—ZING Went the Strings of My Heart (See Pop Pick)

RAY CHARLES—LOOK WHAT THEY'VE DONE TO MY SONG, MA (See Pop Pick)

DAVID RIFFIN—A LITTLE MORE TRUST (See Pop Pick)

MEL & TIM—STARTING ALL OVER AGAIN (See Pop Pick)

Also Recommended

MOMENTS—Just Because He Wants To Make Love (Doesn't Mean He Loves You) (See Pop Pick)

BETTY LAVETTE—Heart of Gold (2:15) (prod: Ollie McLaughlin) (writer: Young) (Silver Fiddle, BMI) ATCO 6891

BARBARA JEAN ENGLISH—I'm Living a Lie (2:45) (prod: Lou Toby) (writers: Miles-Troy) (April, ASCAP) ALITHIA 6040

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 June 24, 1972



Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	CANDY MAN	Sammy Davis Jr. (Mike Curb & Don Costa), MGM 14320	33	57	WHERE IS THE LOVE	Roberta Flack & Donny Hathaway (Joel Dorn & Arif Mardin), Atlantic 2879	67	73	PAPA WAS A ROLLING STONE	Undisputed Truth (Norman Whitfield), Gordy 7117 (Motown)
2	3	SONG SUNG BLUE	Neil Diamond (Tom Catalano/Neil Diamond), Uni 55326 (MCA)	34	42	CONQUISTADOR	Procol Harum (Chris Thomas), A&M 1347	68	50	OLD MAN	Neil Young (Elliot Mazer & Neil Young), Reprise 1084
3	6	OUTA-SPACE	Billy Preston (Billy Preston), A&M 1320	35	46	TAKE IT EASY	Eagles (Glyn Johns), Asylum 11005 (Atlantic)	69	79	IN A BROKEN DREAM	Python Lee Jackson (Miki Dallan), GNP Crescendo 449
4	5	NICE TO BE WITH YOU	Gallery (Mike Theodore & Dennis Coffey), Sussex 232 (Buddah)	36	36	IMMIGRATION MAN	Graham Nash & David Crosby (Graham Nash, David Crosby, & Bill Halverson), Atlantic 2873	70	90	BROWN EYED GIRL	El Chicano (Don Buday), Kapp 2173 (MCA)
5	2	I'LL TAKE YOU THERE	Staple Singers (Al Bell), Stax 0125	37	44	DAY BY DAY	Godspell (Steven Schwartz), Bell 45-210	71	77	BEAUTIFUL	Gordon Lightfoot (Lenny Waronker), Reprise 1088
6	7	TROGLODYTE (Cave Man)	Jimmy Castor Bunch (Castor-Pruitt Prods), RCA 48-1029	38	45	SUPERWOMAN (Where Were You When I Needed You)	Stevie Wonder (Stevie Wonder), Tamla 54216 (Motown)	72	76	FRANCENE	ZZ Top (Bill Ham), London 179
7	10	LEAN ON ME	Bill Withers (Bill Withers), Sussex 235 (Buddah)	39	29	ISN'T LIFE STRANGE	Moody Blues (Tony Clarke), Threshold 67009 (London)	73	83	I'M COMING HOME	Stories (Stories), Kama Sutra 545 (Buddah)
8	8	(Last Night) I DIDN'T GET TO SLEEP AT ALL	5th Dimension (Bones Howe), Bell 45-195	40	53	SCHOOL'S OUT	Alice Cooper (Bob Ezrin), Warner Bros. 7596	74	—	HONKY TONK PART 1	James Brown (James Brown) Polydor 14129
9	4	OH GIRL	Chi-Lites (Eugene Record), Brunswick 55471	41	25	SOMEDAY NEVER COMES	Creedence Clearwater Revival (Creedence Clearwater Revival), Fantasy 676	75	—	LONG COOL WOMAN	Hollies (Ron Richard & the Hollies) Epic 5-10871
10	23	TOO LATE TO TURN BACK NOW	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50910	42	43	YOU SAID A BAD WORD	Joe Tex (Buddy Killen), Dial 1012 (Mercury)	76	78	VICTIM OF A FOOLISH HEART	Bettye Swann (Mickey Buckins & Rick Hall), Atlantic 2869
11	9	SYLVIA'S MOTHER	Dr. Hook and the Medicine Show (Ron Haffkine), Columbia 4-45562	43	47	PEOPLE MAKE THE WORLD GO ROUND	Stylistics (Thom Bell), Avco 4595	77	75	KATE	Johnny Cash & the Tennessee Three (Larry Butler), Columbia 4-45590
12	17	AMAZING GRACE	Pipes and Drums and the Military Band of the Royal Scot Dragoon Guards (Pete Kerr), RCA 74-0709	44	30	ASK ME WHAT YOU WANT	Millie Jackson (Raeford Gerald & Don French), Spring 123 (Polydor)	78	84	BED AND BOARD	Barbara Mason (Jim Bishop), Buddah 296
13	19	I NEED YOU	America (Ian Samwell with Jeff Dexter and America), Warner Bros. 7580	45	68	BRANDY (You're A Fine Girl)	Looking Glass (Mike Gershan-Bob Liston-Looking Glass), Epic 5-10874 (CBS)	79	70	GUNS, GUNS, GUNS	Guess Who (Jack Richardson for Nimbus 9), RCA 74-0708
14	20	ROCKET MAN	Elton John (Gus Dudgeon), Uni 55328 (MCA)	46	28	TAXI	Harry Chapin (Jac Holzman), Elektra 45770	80	97	MOTORCYCLE MAMA	Sailcat (Pete Carr), Elektra 45782
15	26	DADDY, DON'T YOU WALK SO FAST	Wayne Newton (Wes Farrell), Chelsea 78-0100 (RCA)	47	55	AFTER MIDNIGHT	J.J. Cale (Audie Ashworth), Shelter 7321 (Capitol)	81	—	SWEET INSPIRATION/WHERE YOU LEAD	Barbra Streisand (Richard Perry), Columbia 4-45626
16	16	I SAW THE LIGHT	Todd Rundgren (Todd Rundgren), Bearsville 0003 (Warner Bros)	48	37	AUTOMATICALLY SUNSHINE	Supremes ("Smokey"), Motown 1200	82	87	RIP OFF	Laurá Lee (William Weatherspoon/Stagcoach Productions), Hot Wax 7204 (Buddah)
17	13	MORNING HAS BROKEN	Cat Stevens (Paul Samwell-Smith), A & M 1335	49	67	COCONUT	Nilsson (Richard Perry), RCA 74-0718	83	89	MEN OF LEARNING	Vigrass & Osborne (Jeff Wayne), Uni 55330 (MCA)
18	11	THE FIRST TIME EVER I SAW YOUR FACE	Roberta Flack (Joel Dorn), Atlantic 2864	50	38	LONG-HAIRED LOVER FROM LIVERPOOL	Little Jimmy Osmond (Mike Curb & Perry Botkin Jr), MGM 14376	84	91	EDDIE'S LOVE	Eddie Kendricks (Frank Wilson), Tamla 54218 (Motown)
19	41	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT	Luther Ingram (Johnny Baylor), Koko 2111 (Stax/Volt)	51	56	WE'RE ON OUR WAY	Chris Hodge (Tony Cox), Apple 1850	85	95	BUTTERFLY	Danyel Gerard (Danyel Gerard & Don Costa), Verve 10670 (MGM)
20	15	DIARY	Bread (David Gates), Elektra 45784	52	62	THE HAPPIEST GIRL IN THE WHOLE U.S.A.	Donna Fargo (Stan Silver), Dot 17409 (Famous)	86	—	IN THE GHETTO	Candi Staton (Rick Hall) Fame 91000 (United Artists)
21	18	WALKING IN THE RAIN WITH THE ONE I LOVE	Love Unlimited (Barry White), Uni 55319 (MCA)	53	59	WE'RE FREE	Beverly Bremers (Levine/Brown/Eichner/Metz/Lipton), Scepter 12348	87	92	I DON'T NEED NO DOCTOR	New Riders of the Purple Sage (Steve Barneard & the New Riders), Columbia 4-45607
22	24	LIVING IN A HOUSE DIVIDED	Cher (Snuff Garrett), Kapp 2171 (MCA)	54	52	HOT 'n NASTY	Humble Pie (Humble Pie), A&M 1349	88	—	WE'VE COME TOO FAR TO END IT NOW	Smokey Robinson & The Miracles (Johnny Bristol), Tamla 54220 (Motown)
23	32	LAYLA	Derek & the Dominos (Tom Dowd and the Dominos), Atco 6809	55	58	POWDER BLUE MERCEDES QUEEN	Raiders (M. Lindsay), Columbia 4-45601	89	98	VANILLA OLAY	Jackie DeShannon (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2871
24	14	TUMBLING DICE	Rolling Stones (Jimmy Miller), Rolling Stones 19103 (Atlantic)	56	69	SEALED WITH A KISS	Bobby Vinton (Bobby Vinton), Epic 5-10861 (CBS)	90	96	BEAUTIFUL SUNDAY	Daniel Boone (Larry Page), Mercury 73281
25	12	IT'S GOING TO TAKE SOME TIME	Carpenters (Jack Daugherty), A&M 1351	57	60	LIFE & BREATH	Climax (Larry Cox), Rocky Road 30061 (Bell)	91	100	CAT'S EYE IN THE WINDOW	Tommy James (Tommy James & Bob King), Roulette 7126
26	27	HOW CAN I BE SURE	David Cassidy (Wes Farrell), Bell 45-220	58	85	MARY HAD A LITTLE LAMB/LITTLE WOMAN LOVE	Wings (the McCartneys), Apple 1851	92	99	MY GUY	Petula Clark (Mike Curb & Don Costa), MGM 14392
27	33	I WANNA BE WHERE YOU ARE	Michael Jackson (Hal Davis), Motown 1202	59	88	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan (Gordon Mills), MAM 3619 (London)	93	—	IT'S THE SAME OLD LOVE	Courtship (Knight & Allen) Tamla 54217 (Motown)
28	35	TOO YOUNG	Donny Osmond (Mike Curb & Don Costa), MGM 14407	60	61	THE RUNWAY	Grass Roots (Steve Barri with Rob Grill & Kate Mariposa), Dunhill 4316	94	94	I THANK YOU BABY	Donny Hathaway & June Conquest (Curtis Mayfield), Curtom 1971 (Buddah)
29	34	HOW DO YOU DO	Mouth & MacNeal (Hans Van Hemert), Philips 40715 (Mercury)	61	61	IT DOESN'T MATTER	Stephen Stills (Stephen Stills, Chris Hillman & Dallas Taylor), Atlantic 2876	95	—	SMALL BEGINNINGS	Flash (Derek Lawrence) Capitol 3345
30	31	I'VE BEEN LONELY FOR SO LONG	Frederick Knight (E. Walker), Stax 0117	62	65	FUNK FACTORY	Wilson Pickett (Dave Crawford & Brad Shapiro), Atlantic 2878	96	—	TELL ME THIS IS A DREAM	Deltonics (Stan Watson) Philly Groove 172 (Bell)
31	21	HOT ROD LINCOLN	Commander Cody & His Lost Planet Airmen (Bob Cohen & Commander Cody), Paramount 0146 (Famous)	63	74	BABY LET ME TAKE YOU (IN MY ARMS)	Detroit Emeralds (A. Katouzzian Prod.), Westbound 203 (Chess/Janus)	97	93	GETTING IT ON/RIDE, SALLY, RIDE	Dennis Coffey and the Detroit Guitar Band (Mike Theodore), Sussex 237 (Buddah)
32	40	ALL THE KING'S HORSES	Aretha Franklin (Jerry Wexler, Tom Dowd & Arif Mardin), Atlantic 2883	64	72	GONE	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14387	98	—	VAYA CON DIOS	Dawn featuring Tony Orlando (Henry Medress, Dave Appell and the Tokens) Bell 45-225
				65	64	WOMAN'S GOTTA HAVE IT	Bobby Womack (Bobby Womack), United Artists 50902	99	—	I AM WOMAN	Helen Reddy (Jay Senter) Capitol 3350
				66	82	HOLD YOUR HEAD UP	Argent (Rod Argent & Chris White), Epic 5-10852 (CBS)	100	—	HUSHABYE	Robert John (Hank Medress & Dave Appell), Atlantic 2884

HOT 100 A-Z - (Publisher - Licensee)

After Midnight (Moss/Rose, BMI) 47	Brown Eyed Girl (Web 4, BMI) 70	Gone (Dallas/Nill & Renge, BMI) 64	Motorcycle Mama (Singing Wire, BMI) 80	Sealed With A Kiss (Post, BMI) 3	Tumbling Dice (PromoPub, B.V., ASCAP) 24
All the King's Horses (Pundit, BMI) 39	Butterfly (Pendings, ASCAP) 85	Guns, Guns, Guns (Sunbury, BMI) 64	My Guy (Jobete, ASCAP) 92	Small Beginnings (Colgems/Blacklaw, ASCAP) 95	Vanilla Olay (Plain & Simple, ASCAP) 89
Alone Again (Naturally) MAM, ASCAP 52	Candy Man (Taradem, BMI) 1	Honky Tonk Part 1 (W&K Islip, BMI) 74	Nice to Be With You (Interior, BMI) 9	Someday Never Comes (Greasy King, BMI) 41	Vaya Con Dios (Morley, ASCAP) 98
Amazing Grace (Sunbury, ASCAP) 12	Cat's Eye in the Window (Mandari, BMI) 91	In a Broken Dream (Leeds, ASCAP) 66	Oh Girl (Julio-Brian, BMI) 9	Victim of a Foolish Heart (Fame, BMI) 76	Walkin' in the Rain With the One I Love (January/Savette, BMI) 21
Ask Me What You Want (Wili-Du/Bill-Lee/Gaucho/Belinda, BMI) 44	Coconut (Blackwood, BMI) 49	In the Ghetto (Screen Gems-Columbia/Prestley, BMI) 86	Outa-Space (Irving/Wep, BMI) 3	Superwoman (Stein & Van Stock/Black Bull, ASCAP) 38	We're Free (Pocketful of Tunes, BMI) 11
Automatic Sunshine (Jobete, ASCAP) 59	Conquistador (TRO-Essex, ASCAP) 34	Isn't Life Strange (Leeds, ASCAP) 54	Papa Was a Rolling Stone (Stone Diamond, BMI) 67	Sweet Inspiration/Where You Lead (Press/Screen) 43	We've Come Too Far to End It Now (BMI) 58
Baby Let Me Take You (In My Arms) (Bridgeport, BMI) 63	Hold Your Head Up (Mainstay, BMI) 52	It's Going to Take Some Time (Screen Gems/Columbia, BMI/Colgems, ASCAP) 25	People Make the World Go Round (Bellboy/Assorted, BMI) 22	Sylvia's Mother (Evil Eye, BMI) 11	Where Is the Love (Antisla, ASCAP) 33
Beautiful Sunday (Page Full of Hips, ASCAP) 71	How Can I Be Sure (Slasars, ASCAP) 26	It's The Same Old Love (Legacy, BMI) 93	Powder Blue Mercedes Queen (Boom, BMI) 55	Take It Easy (Benchmark, ASCAP) 35	Woman's Gotta Have It (Unart/StageDoor, BMI) 65
Bed and Board (Kama Sutra, BMI) 90	How Do You Do (WB, ASCAP) 29	I've Been Lonely for So Long (East/Memphis/Lowery, BMI) 30	Ride, Sally, Ride (Interior, BMI) 97	Taxi (Story Songs, ASCAP) 46	You Said a Bad Word (Tree, BMI) 42
Brandy (You're A Fine Girl) (Evic/Spruce Run/Chappel, ASCAP) 45	I Am Woman (Boggerlugs, BMI) 99	I Wanna Be Where You Are (Stein & Van Stock, ASCAP) 27	Rip Off (Gold Forever, BMI) 82	Too Late to Turn Back Now (Unart/StageDoor, BMI) 10	
	Brandy (You're A Fine Girl) (Evic/Spruce Run/Chappel, ASCAP) 45	I Need You (WB, ASCAP) 13	The Runway (Trousdale/Soldier, BMI) 83	Too Young (Jefferson, ASCAP) 28	
			Morning Has Broken (Irving, BMI) 17	Troglodyte (Cave Man) (Jimpire, BMI) 6	
			School's Out (WB, BMI) 40		

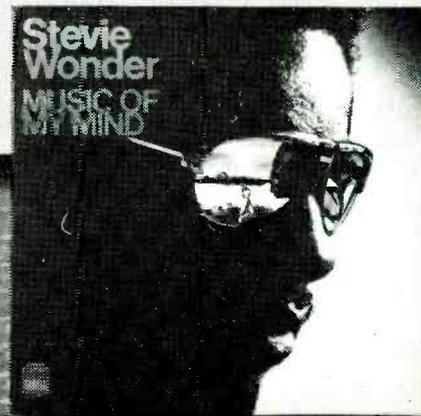
Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

Stevie Wonder is now rolling with the Stones.

Concert Itinerary

June 19	Chicago	Amphitheater International
June 20	Chicago	Amphitheater International
June 22	Kansas City	Municipal Auditorium
June 24	Ft. Worth	Tarrant County
June 25	Houston	Hoffheinz Pavillion
June 27	Mobile	Auditorium
June 28	Tuscaloosa	University of Alabama
June 29	Nashville	Municipal Auditorium
July 4	Washington, D.C.	J.F.K. Stadium
July 5	Norfolk, Va.	Scope
July 6	Charlotte, N.C.	Coliseum
July 7	Knoxville	Civic Arena
July 9	St. Louis	Kiel Auditorium
July 11	Akron, Ohio	Rubber Bowl
July 12	Indianapolis	Convention Center
July 13	Detroit	Cobo Hall
July 14	Detroit	Cobo Hall
July 15	Toronto	Maple Leaf Gardens
July 17	Montreal	Forum
July 18	Boston	Garden
July 19	Boston	Garden
July 20	Philadelphia	The Spectrum
July 21	Philadelphia	The Spectrum
July 22	Pittsburgh	Civic Arena
July 24	New York	Madison Square Garden
July 25	New York	Madison Square Garden
July 26	New York	Madison Square Garden

Stevie Wonder is now spreading himself all across the country, in live concert with the Rolling Stones. And what he's spreading is the new sound of his smash single "Super Woman." Out of the incredible new album "Music Of My Mind." All from one incredible man—Stevie Wonder.



TOP LP's & TAPE

POSITION
109-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
109	85	17	JIMI HENDRIX In the West Reprise MS 2049				170	178	4	GOOSE CREEK SYMPHONY Words of Earnest Capitol ST 11044			
110	146	2	TOM JONES Close Up Parrot XPAS 71055 (London)			NA	171	171	6	RASPBERRIES Capitol SK 11036			NA
111	94	11	KINKS Kink Kronikles Warner Bros. 2XS 6454				172	142	22	TEMPTATIONS Solid Rock Gordy G 961 L (Motown)			
112	114	7	DR. JOHN Gumbo Atco SD 7006			NA	173	159	33	CHICAGO At Carnegie Hall Columbia C4X 30865			
113	115	9	JOHN KAY Forgotten Songs & Unsung Heroes Dunhill DSX 50120				174	175	6	JOHN HAMMOND Wild Horses/Rock Steady Kudu KU 04 (CTI)			NA
114	100	14	PARTRIDGE FAMILY Shopping Bag Bell 6072				175	176	4	FLYING BURRITO BROTHERS Last of the Red Hot Burritos A&M SP 4343			NA
116	102	21	MAHAVISHNU ORCH./JOHN McLAUGHLIN The Inner-Mounting Flame Columbia KC 31067			NA	176	180	3	JOY OF COOKING Castles Capitol ST 11050			NA
117	103	56	CARPENTERS A&M SP 3502				177	179	6	BLUE OYSTER CULT Columbia C 31063			NA
118	105	10	JERRY LEE LEWIS The "Killer" Rocks On Mercury SRM 1-637			NA	178	182	4	BRIAN AUGER'S OBLIVION EXPRESS Second Wind RCA LSP 4703			NA
119	101	73	CAT STEVENS Tea for the Tillerman A&M SP 4280			NA	179	186	2	RANDY NEWMAN Sail Away Reprise MS 2064			NA
121	106	23	DRAMATICS Whatcha See Is Whatcha Get Volt VOS 6018				180	188	4	TOM FOGERTY Fantasy 9407			NA
122	107	12	BOBBY VINTON Every Day of My Life Epic KE 31286 (CBS)				181	—	1	WISHBONE ASH Argus Decca DL7-5437 (MCA)			NA
124	108	29	TRAFFIC Low Spark of High-Heeled Boys Island SW 9306 (Capitol)			NA	182	—	1	VIKKI CARR First Time Ever (I Saw Your Face) Columbia KC 31453			NA
125	122	22	OSMONDS Phase III MGM SE 4796				183	161	15	ESTHER PHILLIPS From a Whisper to a Scream Kudu KU 05 (CTI)			NA
127	130	4	RAY CONNIF Love Theme From "The Godfather" Columbia KC 31473			NA	184	—	1	GRASS ROOTS Move Along Dunhill DSX 50112			NA
128	126	20	DAVID CASSIDY Cherish Bell 6070				185	157	15	CHARLEY PRIDE Best Of, Vol. 2 RCA LSP 4682			NA
130	139	3	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060			NA	186	—	1	CLIMAX FEATURING SONNY GERCI Rocky Road RR 3506 (Bell)			NA
131	167	2	JERRY BUTLER Spice of Life Mercury SRM 2-7502			NA	187	—	1	JOHNNY MATHIS All Time Greatest Hits Columbia MG 31345			NA
133	134	10	COLD BLOOD First Taste of Sin Reprise MS 2074				188	191	3	HOLST: THE PLANETS Zubin Mehta & the Los Angeles Philharmonic Orch. London CS 6734			NA
134	109	15	KRIS KRISTOFFERSON Border Lord Monument KZ 31302 (CBS)				189	—	1	ARETHA FRANKLIN In the Beginning/The World of (1960-1967) Columbia EG 31355			NA
135	135	8	QUICKSILVER Comin' Through Capitol SMAS 11002			NA	190	—	1	LOU REED RCA LSP 4701			NA
136	137	4	EDDIE KENDRICKS People Hold On Tamla T 315 L (Motown)			NA	191	—	1	AUDIENCE Lunch Elektra EKS 75026			NA
137	112	84	JESUS CHRIST, SUPERSTAR Various Artists Decca DXSA 7206 (MCA)				192	192	4	PAUL ANKA Jubilation Buddah BDS 5114			NA
138	140	3	BILLY PRESTON That's the Way God Planned It Apple 3359				193	152	43	BLACK SABBATH Master of Reality Warner Bros. BS 2562			NA
139	111	29	BOB DYLAN'S GREATEST HITS, Vol. 2 Columbia KG 31120				194	189	16	HILLSIDE SINGERS I'd Like To Teach the World To Sing Metromedia KMD 1051			NA
140	197	2	JAMES BROWN Soul Classics Polydor SC 5401			NA	195	—	7	EL CHICANO Celebration Kapp KS 3663 (MCA)			NA
141	129	7	DUANE & GREG ALLMAN Bold 33-301			NA	196	—	1	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
142	—	20	J.J. CALE Naturally Shelter SW 8098 (Capitol)			NA	197	—	1	BOBBY WOMACK Understanding United Artists UAS 5577			NA
143	148	6	ANNE MURRAY Annie Capitol ST 11024			NA	198	—	1	DELFOINCS Tell Me This Is a Dream Philly Groove 1154 (Bell)			NA
144	149	7	MEET THE BRADY BUNCH Paramount PAS 6032 (Famous)			NA	199	—	1	PINK FLOYD Obscured by Clouds Harvest ST 11078 (Capitol)			NA
145	118	9	JOHNNY CASH A Thing Called Love Columbia KC 31332				200	—	1	DELLS Sing Dionne Warwick's Greatest Hits Cadet CA 50017 (Chess/Janus)			NA
146	138	12	CHASE Ennea Epic KE 31097 (CBS)										
147	136	6	PAUL BUTTERFIELD BLUES BAND The Best of/Golden Butter Elektra ELS 7E-2005										
148	151	5	FOUR TOPS Nature Planned It Motown M 748 L			NA							
149	155	4	AL MARTINO Love Theme From "The Godfather" Capitol ST 11071			NA							
150	164	2	CARROLL O'CONNOR Remembering You A&M SP 4340			NA							
151	168	2	HERB ALPERT & THE TIJUANA BRASS Solid Brass A&M SP 4341			NA							
152	124	37	SANTANA Columbia KC 30595										
153	141	8	BUFFY SAINTE-MARIE Moonshot Vanguard VSD 79312			NA							
154	154	9	LOVE UNLIMITED Uni 73131 (MCA)			NA							
155	121	24	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)										
156	123	39	SONNY & CHER LIVE Kapp KS 3654 (MCA)										
157	145	6	B. J. THOMAS Billy Joe Scepter SPS 5101			NA							
158	156	9	TOM RUSH Merrimack County Columbia KC 31306			NA							
159	132	14	DENNIS COFFEY Goin' for Myself Sussex SXBS 7010 (Buddah)			NA							
160	128	23	EMERSON, LAKE & PALMER Pictures at an Exhibition Cotillion ELP 66666			NA							
161	153	34	T. REX Electric Warrior Reprise RS 6466										
162	143	59	JETHRO TULL Aqualung Reprise MS 2035										
163	166	6	McKENZIE SPRING 3 Decca DL 75332 (MCA)										
164	133	31	CARLY SIMON Anticipation Elektra EKS 75016										
165	170	5	MANTOVANI Ammunzio Paolo Mantovani London XPS 610			NA							
166	127	10	ELVIS PRESLEY He Touched Me RCA LSP 4690										
167	147	30	GRAND FUNK RAILROAD E Pluribus Funk Grand Funk Railroad SW 853 (Capitol)			NA							
168	173	2	JIM NABORS Way of Love Columbia KC 31336			NA							
169	196	2	DAVID BOWIE Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			NA							

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Allman Brothers Band	12	David Cassidy	128	El Chicano	195	Tom Jones	110	Randy Newman	179	Fiddler On The Roof	74
Duane & Greg Allman	141	Jimmy Castor Bunch	32	Fifth Dimension	58	Joy of Cooking	176	New Riders of the Purple Sage	33	Godfather	22
Herb Alpert	151	Harry Chapin	67	Roberta Flack	3, 70	Janis Joplin	4	Wayne Newton	95	Shaft	62
America	14	Ray Charles	53	Flash	83	John Kay	113	Nilsen	46	Staple Singers	30
Paul Anka	192	Chase	146	Cheech & Chong	106	Eddie Kendricks	136	Carroll O'Connor	150	Stepenwolf	69
Audience	191	Cher	97	Fleetwood Mac	82	Kinks	111	Original Cast	44	Cat Stevens	38, 119
Brian Auger	178	Chicago	173	Flying Burrito Brothers	175	Carole King	16, 68	Godspell	44	Stephen Stills	8
Badfinger	89	Chi-Lites	5	Four Tops	148	Kris Kristofferson	134	Donny Osmond	50, 125	Stylistics	60
Joan Baez	54	Eric Clapton	7	Tom Fogerty	180	Led Zeppelin	25	Partridge Family	114	Supremes	56
Beach Boys	64	Climax	186	Aretha Franklin	40, 65, 189	Jerry Lee Lewis	118	Esther Phillips	183	T. Rex	161
Jeff Beck Group	54	Dennis Coffey	159	Free	72	Ramsey Lewis	143	Pink Floyd	155, 199	Temptations	172
Chuck Berry	21	Commander Cody	92	Gordon Lightfoot	91	Kenny Loggins w/Jim Messina	108	Billy Preston	42, 138	Ten Years After	78
Black Sabbath	79	Cold Blood	133	Kenny Loggins w/Jim Messina	108	Love Unlimited	154	Elvis Presley	166	Joe Tex	18
Bloodrock	93	Judy Collins	48	Grand Funk Railroad	17, 167	Charlie McCoy	107	Charley Pride	185	B.J. Thomas	157
Blood, Sweat & Tears	85	Ray Conniff	127	Grass Roots	184	McKendree Spring	10	Procol Harum	10	Lily Tomlin	88
Blue Oyster Cult	177	Alice Cooper	47	Al Green	15	Don McLean	163	Quicksilver	135	Tower of Power	129
David Bowie	169	Cream	86	Arlo Guthrie	130	Mahavishnu Orch w/John McLaughlin	57	Raspberries	171	Traffic	124
Brady Bunch	144	Credence Clearwater Revival	25	John Diamond	174	Donny Hathaway	43	Lou Reed	190	Uriah Heep	126
Bread	39	Crusaders	96	George Harrison & Friends	27	Isaac Hayes	105	Rolling Stones	190	Bobby Vinton	122
James Brown	140	Sammy Davis Jr.	20	Donny Hathaway	43	Deep Purple	34	Todd Rundgren	1	War	24
Jackson Browne	87	Commander Cody	92	Isaac Hayes	105	Deep Purple	34	Malcolm	45	Bob Weir	115
Jerry Butler	131	Judy Collins	48	Jimi Hendrix	109	Henry Mancini & Doc Severinsen	76	Mandrill	61	Andy Williams	29
Paul Butterfield	147	Derek & The Dominos	35	Hillside Singers	194	Mantovani	165	Santana	152	Flip Wilson	63
J.J. Cale	142	Dells	200	Hot Tuna	94	Al Martino	149	Savoy Brown	77	Edgar Winter's White Trash	59
George Carlin	31	Dillards	98	Humble Pie	28	Johnny Mathis	81, 187	Carly Simon	164	Wishbone Ash	181
Carpenters	117	Doctor Hook & The Medicine Show	55	Michael Jackson	90	John Mayall	100	Paul Simon	41	Bill Withers	23
Vikki Carr	162	Doctor John	112	Jackson 5	19, 101	Zubin Mehta	188	Frank Sinatra	93	Bobby Womack	197
Johnny Cash	145	Dramatics	121	James Gang	103	Mountain	66	Sony & Cher	51, 156	Stevie Wonder	26
		Bob Dylan	139	Jesus Christ, Superstar	137	Anne Murray	143	Soundtracks	73	Yes	36
		Eagles	102	Jethro Tull	2, 162	Jim Nabors	168	Cabaret	73	Neil Young	9
		Emerson, Lake & Palmer	160	Jo Jo Gunne	80	Graham Nash & David Crosby	13	A Clockwork Orange	84	Z.Z. Top	104

Unlicensed Duplicator Starts Cutlass Records

• Continued from page 1

the East, will shortly open a marketing office for Cutlass in Manhattan, Schafer said. Carr said that Cutlass has made distribution agreements through 33 independent distributors, most of whom have been visited by Tinney.

Cutlass will be a general repertoire label, Schafer stated. Soul artists under contract include: Screamin' Jay Hawkins, Jackie Moore, Martha Turner and Ruby Winters. Country acts are: Justin Tubbs, Wayne Armstrong, Loftin Kline, The Leightons, Mack Dumis, Zero Jones, Danny Mack, Jim and Jesse, the Country Cavaliers, Doyle Holly, Danny Mack and Lois Johnson. Ted Boothe has been hired as Nashville staff arranger.

4 Publishing Firms

Jim Sarsfield will handle four Schafer publishing firms, including: Stringbean Music and Sarsfield & Co., ASCAP; and Krowbar and Little Dealer Music, both BMI. Paul Marshall Associates will handle foreign publishing and recording activity.

Nashville recording will be done at various studios, while Cutlass will cut at Schafer's International

Gilberto Set For U.S. Tour Via Perception

NEW YORK — Perception Records is moving further into the field of artist involvement by sponsoring a comprehensive cross-country concert tour for their newly signed artist, Brazilian born, Astrud Gilberto. Additionally the label is arranging television talk show spots for the singer, said Terry Philips, Perception president.

Miss Gilberto is touring Europe and will cut two albums for the label on her return — one in a jazz format and the other a pop album. The product will be released to coincide with her U.S. tour next month.

Boo Frazier, executive vice president, disclosed that Perception was negotiating other recording contracts with jazz majors in the industry, and is also closing out an agreement with producer-arranger Eumir Deodado, who has worked with groups such as Blood, Sweat & Tears, Santana and Roberta Flack.

Frazier confirmed that there has been a resurgence of interest in jazz, and expressed the hope that Perception could help that growing interest to gain momentum.

"However," he added, "we will not neglect other areas of music in our effort to do this. Our recent involvement with Jamboree country label will confirm this."

Sherman Dies; A Capitol Exec

NEW YORK — Noel Sherman, lyricist and nightclub producer, died here on June 4 at the age of 42. He was most recently head of a&r for Capitol Records' Eastern division.

A close friend of Nat King Cole, Sherman wrote special material for his cafe acts. He also wrote and produced nightclub shows for Paul Anka, Bobby Rydell, Frankie Avalon, Julius LaRosa and Brook Benton.

Among the standards that Sherman composed are "Rambling Rose," "Graduation Day," "Eso Beso" and "To the Ends of the Earth." Sherman is survived by his brother, Joe, and his mother and father.

70

recording studios, which has 16-track capability. Lowell Dorn operates the studio in Augusta, Ga.

Carr said that he has just completed a production agreement with Allen Touissant and Marshall Sehorn, Sansu Prods., New Orleans, where Cutlass will obtain masters by Earl King and Wilbert Harrison. He said the firm is also negotiating to open a one-stop with Sue Kline, Nashville retail record executive who had been with the Ernest Tubbs record shop there for some time.

Schafer originally got into the recording industry when he made tapes, primarily of organ instrumental music, for background in mortuaries in the early '60's.

Elan Sues Frankwood

• Continued from page 64

dividual members thereof, collectively or with others."

The complaint maintains that "pursuant to its agreement with Tunes, plaintiff secured statutory copyrights jointly with Tunes in 'I Couldn't Dream,' 'Ivan' and 'Mongoose' and exclusive rights and privileges in and to said copyrights . . .

"Upon information and belief at times presently unknown to plaintiff," the action states, "Tunes purported to transfer all right, title and interest in and to the . . . compositions . . . to itself and Frankwood jointly, and thereafter purported to secure statutory copyrights in the identical three musical compositions in the joint names of Tunes and Frankwood in direct breach of the agreement between plaintiff and Tunes requiring the joint registration of said musical compositions.

"The defendants have been and still are publishing, printing, selling, distributing and otherwise exploiting the (compositions) and authorizing others to do the same and to reproduce said musical compositions mechanically and distributing the same on phonograph recordings without obtaining a mechanical license from plaintiff and without paying plaintiff any compensation therefor."

The action claims that unless and until there is an adjudication of the respective rights of the parties with respect to the ownership of the songs, plaintiff and its licensees will be subjected to lawsuits instituted by the defendants and will be otherwise irreparably damaged in an amount in excess of the sum of \$10,000.

"Plaintiff has no adequate remedy at law."

Elan Associates asks that it "be adjudged the rightful joint owner of (the compositions) and of all common law and statutory copyrights therein, that the plaintiff's statutory copyrights on (the compositions) be adjudged valid and infringed by the acts of defendants; (and) that the copyrights allegedly held by defendants in (the compositions) be declared invalid."

Plaintiff also calls for the defendants to "pay to plaintiff a royalty of two cents for each part manufactured by or with the purported authorization of defendants but without license from said plaintiff for any instrument serving to reproduce mechanically the (compositions) that such payment be trebled for defendants' failure to file a notice of intention to use as required by statute; and that a preliminary injunction be issued by the Court until the full amount due hereunder is paid by defendants to said plaintiff." Elan Associates also asks "that the defendants be directed to pay said plaintiff the costs of this action, including a reasonable attorney's fee."

Attorney for the plaintiff is Stanley H. Handman.

Retailers Prophecy 25% Climb in 4-Channel Equipment Sales

• Continued from page 1

of budget and cut-out tapes, and as well, some alleged bootleggers. A temporary restraining order was brought against three firms (see separate story).

During the seminar on 4-channel sound, delegates heard matrix disk advocate Stanley J. Kavan of CBS and discrete disk proponent John Pudwell of RCA exchange polite jibes and explain the rival philosophies of quad systems. Kavan promised a catalog of 100 titles by year end and Pushwell said RCA will have 15 available.

Meanwhile, out on the exhibit floor, manufacturers were not blatantly touting 4-channel, apparently to keep from adding to the confusion of non-compatibility. But buyers were openly enthusiastic. In predicting the 25 to 30 percent jump in 4-channel sales, Schaak added: (We'll be lucky) "if everyone isn't sold out by Christmas."

Retailers are equally optimistic over how 4-channel will increase volume. Schaak and Harold Weinberg, the latter from Lafayette Radio, both average unit sales in 4-channel run around \$500 (this in contrast to an average sale of \$250-\$300 in 2-channel).

It was not a show for product innovations. However, Sanyo Elec-

tric Inc. did show a prototype of a 1/2-in. Videotape recorder/playback unit fully compatible with EIAJ (Electronics Industries Association of Japan) 1/2-in. standard (an example, Panasonic's recently introduced unit). More revolutionary was Sanyo's recorder/playback "Stillvision" unit that utilizes thin viny magnetic disks that can store up to 36 still frames in B&W or color at a cost of less than 30 cents a disk, a spokesman said. The unit will sell for \$300-\$400 when available next year.

Also for the first time, retailers saw a rewriter unit at the Cartridge Television Inc. booth, for rewinding rental television cartridges.

While there was no concrete evidence of growing agreement between Kavan's and Pudwell's firms, the two men did agree on the artist's importance in 4-channel. Kavan said members of 4-channel releases is "misleading." "It's not the amount of product, but whose product. The artist is so important."

Pudwell approached this viewpoint differently, admitting that RCA released too many 4-channel 8-track cartridges. "We admit it, not all (of the 68 released in 1969) should have been released." As for why only 15 to 20 discrete disk LP's promised by 1973, he said,

"We're concentrating on new material, on hits."

Pudwell also said that first quarter ('72) gross in 4-channel was more than all of 1971 (4-channel).

As for the importance of artists, Pudwell said one of RCA's prime reasons for going discrete "was to give artists more creativity." The other reason: one inventory.

Columbia's advocacy of matrix was in no way compromised by its decision to go with discrete 4-channel 8-track, said Kavan. "Q-8 was on the market when we introduced matrix disks. We wanted to make a market, not divide one, and decided that Q-8 was best kept stable, though he said some would have preferred CBS go matrix in 8-track too.

Kavan said the largest catalog in the world (Columbia's) and now EMI's is committed to matrix disks.

Granz Plans No-Pact Firm

• Continued from page 1

will use head arrangements. He hopes to record a host of name performers—all on a no contract basis.

He has just completed an Ella Fitzgerald-Nelson Riddle date in which they revisit Cole Porter. The vocalist's first LP on Verve in 1956 was the "Cole Porter Songbook" and Granz feels a Porter revival movement now.

Seeks Master Lessee

He plans leasing this master out since it is too costly a project to hold for his own label which won't be ready until next year. Granz wants to build up a catalog of 25 albums and then bring the whole package to someone for distribution.

Primarily in the concert promotion business in Europe, Granz does not plan to have his record label become more important than the concert field.

Two weeks ago he tied in both by taping the three-hour Ella Fitzgerald-Count Basie Band-Jazz at the Philharmonic jam session show at the Santa Monica Civic Auditorium.

For the surprise jam session, Granz hired Stan Getz (who lives in Spain but flew to the U.S. for three months of concerts), Ray Brown, Ed Thigpen, Oscar Peterson, Freddie Green, Eddie (Lockjaw) Davis, Harry Edison, Roy Eldridge and Al Gray. The musicians were told they would be recorded before an audience, but the crowd had no idea that the concert was being taped.

In setting up distribution, Granz speaks of three paths he can take: he can affiliate with a European-based firm; he can go to an American outlet and he can become an all-tape company. "I'd be content to put out just cassettes and 8-tracks," he says.

Granz envisions the audience for his records in the 25-40 bracket.

Project 7 Acquires Globe Music and GLO Pub. Co.

NEW YORK — The Globe Music Corp. and its GLO Publishing Company (ASCAP), a company specializing in background music during recent years, have been acquired by Project 7, Inc., a closed circuit communications firm.

Globe, the outgrowth of Gordon Zahler's General Music Corp., long associated with Walter Lantz Productions, Ivan Tors Productions and other firms, has been involved in research, development and post-production operations for motion pictures, radio and televi-

sion. The company has recently completed over two years of recording activity in Europe, and assembled a library of over 5,000 newly recorded selections, over 1,400 of which are original tunes on which Globe controls the copyrights.

In announcing the acquisition, Robert J. Leder, chairman of the board for Project 7, noted that the agreement included an adoption on the part of Project 7, Inc. to provide financing for Globe Music in exchange for 100 percent control of the company. The terms were for an undisclosed sum of cash and stock in Project 7, Inc.

Principals involved for Globe Music are Gordon Zahler, president and Jerry Levy, executive vice president and marketing director.

Projects being developed by Globe and Project 7 are slated to encompass a wide range of closed circuit entertainment and commercial opportunities. Through Project 7's CTVC, Inc. subsidiary, the firm has arrangements with Transworld Productions, Inc., for their hotel systems; Inflight Motion Pictures for their airlines systems; and Walport Ltd's. fleet of 2400 ships for their at-sea systems. Agreements also include over 45 horse, harness and dog tracks for closed circuit commercialization.

Publishers Give Graphics Awards

• Continued from page 64

ing were stressed by the BMI president.

New directors named are Richard Lindroth, Shawnee Press; Neil R. Baudhuin, Hall Leonard Music; Mrs. Natalie Rosenthal, Summy-Birchard, and Sol Reiner, Warner Bros., each of whom will serve a four-year term. Also named, and slated to serve an unexpired term of one year, was W. Stuart Pope, former president of the association.

Arnold P. Broido of Theodore Presser Co. was named president; John Owen Ward of Oxford University Press became first vice president; Sam Snetiker of MCA was named treasurer, and the new secretary was Sol Reiner of Warner Bros. Music. W. Stuart Pope was elected second vice president.

2 Ask Out of Disk Cos. Suit

NASHVILLE—Two plaintiffs in the \$300 million damage suit filed last week against major record labels (Billboard, June 17) by a group of local songwriters and publishers have asked that their names be dropped from the complaint.

Red Lane, a writer for Tree Publishing, asked the court to withdraw his name, stating that his accountant, who had his power of attorney, signed the complaint in his behalf and without his fully understanding it. Ann Morgan, another writer, said she learned of the suit through reading about it in the local paper. Her name also had been signed by someone with power of attorney.

With the two deletions, there are 23 plaintiffs in the federal suit which accuses the big firms of restraint of trade, favoring their own publishing firms and conspiring to keep royalties low.

PRESLEY LIVE ALBUM RUSH

NEW YORK — Following Elvis Presley's three days of concerts at Madison Square Garden before a total audience of 78,000, RCA Records is rush releasing an album, "Elvis, as Recorded at Madison Square Garden."

The album, cartridges and cassettes were prepared for release within a week and were available on June 19.

FUNK RENEWS CAPITOL PACT

LOS ANGELES — Grand Funk Railroad has renewed its contract with Capitol Records for three years, to commence when its present contract expires. The trio will now be signed directly to Capitol. Under their first contract, masters were delivered to the label by Terry Knight's production company.

Grand Funk Railroad is now scouting Coast studios for their eighth album, scheduled for early fall release.

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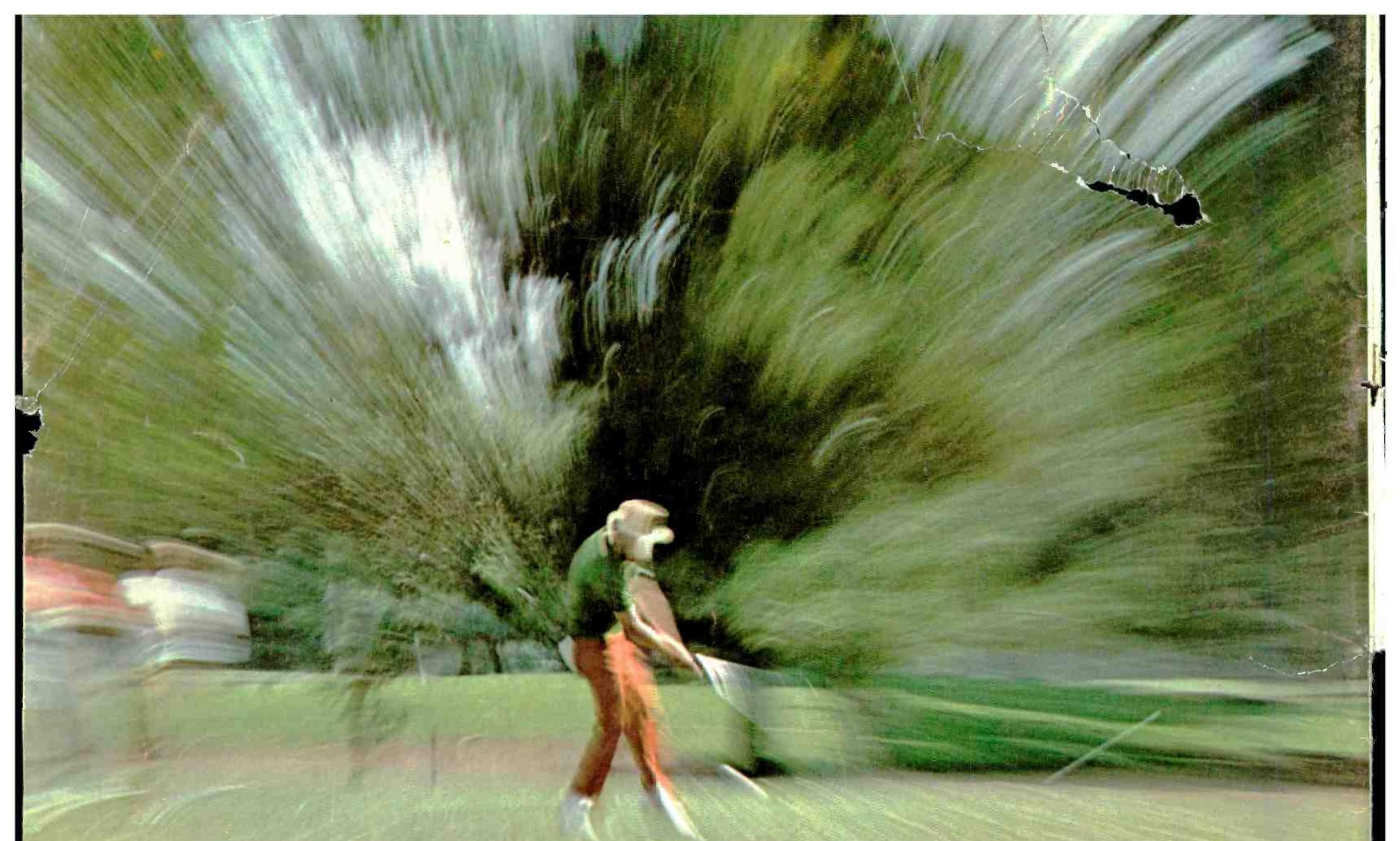
K-2176

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On Kapp Records



Produced by Snuff Garrett
For Garrett Music Enterprises

Arranged by Al Capps



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and 300,000 7" discs
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record manufacturers
in the world and enable us
to guarantee on time delivery,
every time. Regardless of quantity



or destination. And at a
significant cost savings.
One phone call does it all.
We take it from there—
from your master to
delivery of finished goods.
(We also duplicate tapes
in a big way.)
Just tell us what you need
—then relax.