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CARTRIDGE TV PAGE 39

HOT 100 PAGE 64

TOP LP'S PAGES 66, 68

U.K. Studios Act on Indie, Disker Debts

By PAUL PHILLIPS
 Staff Members, Music Week

LONDON — U.K. Recording studios are calling for action from the Association of Professional Recording Studios (APRS) over the current peak level of debts owed by independent producers and record companies.

This is a problem which hits some studios harder than others but is nevertheless widespread and affects the majority of the APRS's 96 members.

Yet recently at a meeting called by the APRS to discuss how to deal with bad debtors only six studios were represented out of 43 who had accepted the association's invitation.

APRS chairman Jacques Levy accredited this to two factors: The power strike which was affecting the country at the time and that the problem was possibly not as big as had at first been believed.

Tony Pike, whose track studio is

(Continued on page 49)

IPA Division Slates Meeting

NEW YORK—The Light Music Division of the International Publishers Association—Music Section has scheduled an official meeting to be held at the fourth annual International Music Industry Conference, the Acapulco Princess Hotel, Acapulco, Mexico, April 30-May 6. It will mark the first time the Light Music Division will

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Study TV Spots to Break/Expand Acts

By NAT FREEDLAND & JOHN SIPPEL

LOS ANGELES—Primarily because the underground press and progressive and Top 40 radio have become oversaturated with record album advertising, creative service directors and advertising managers of record companies are again cast-

ing interested eyes at local TV rate cards.

A national survey indicates that a number of companies are calling for studies of TV advertising potential, but few as yet have chosen

(Continued on page 56)

Bhaskar Menon on Oversupply, Bangladesh, Artist Relations

By LEE ZHITO

LOS ANGELES—The U.S. record business, plagued by an over abundance of product, is striving to extricate itself from the proliferation of releases.

So said Bhaskar Menon, president and chief executive officer of Capitol Industries, Inc. and Capitol Records, Inc., in an interview, his first since taking office.

Menon said the primary problem facing the industry today is far too much product. This, he said, taxes the business of all levels, from manufacturer through wholesaler to retailer, and saps the profit of all involved. The problem of over-production in the record industry, he said, is being shared with other industries in general who are coming to the realization that the yardstick of volume alone

may prove misleading in measuring success.

Race to Obsolescence

He underscored his comments by pointing to other fields where the annual race to stop last year's production is causing them to experience choked supply lines, bogged down business, and ever-increasing scrap piles of obsolete material.

While other industries have suffered far more severely from this "race to obsolescence" than the

record business, nevertheless the record industry has reached a "crucial position where the need exists for us to reappraise our working methods and procedures."

"People in all areas of our industry—the artist, the manufacturer, promotion, distribution and retailing areas—everyone is re-appraising whether the current influences, dimensions, the dynamics of their own sector had not significantly been altered. This alteration

(Continued on page 70)

FCC Asks Payola Data

By MILDRED HALL

WASHINGTON—A lurid account of widespread payola in a recent story by syndicated columnist Jack Anderson has brought him a request from the FCC to produce whatever information he can furnish the commission on the alleged practices. The Anderson column of Mar. 31 said "Disc Jockeys and program directors across the country are provided with free vacations, prostitutes, cash and cars as payoffs for some plugging."

The column said the heaviest

(Continued on page 56)

Merc Classical Wide Step-Up

By ROBERT SOBEL

NEW YORK — The Mercury Records Classical division, in conjunction with Phonogram Intl. will embark on a large-scale, long-range development program which will encompass the stepping-up of international marketing techniques, expansion in a&r, and the new packaging of cassettes and albums.

The groundwork for the program was laid during the recent meeting held in Holland between Phonogram Intl. representatives and Phonogram directors from 12 other countries, and M. Scott Mampe, director of Mercury's classical division in the U.S. Also

(Continued on page 36)

Disk Cos. Lax On Fest: Wein

By IAN DOVE

NEW YORK—U.S. record companies are criticized for being "short sighted" by not properly supporting the Newport Jazz Festival, which this year moves to New York, July 1-9. The criticism comes from George Wein, festival producer.

Said Wein: "So far, the record companies have taken a few advertisements in the Festival program, but nobody has come forward with offers of sponsorship for Festival events."

(Continued on page 12)

Adamo Cuts LP In Japanese

By ALEX ABRAMOFF

Staff Member, Billboard
 Japan Music Labo

TOKYO—As part of a concentrated push on the Japanese market, French singer Adamo has just recorded an all-Japanese language album, "Bonjour, Amis Japonaise," a release that has been in the planning stage for three years.

(Continued on page 70)

NAB Special
See Pgs. 15-26
Visit Billboard Suite
Conrad Hilton Hotel—
#2518-19A



El Chicano (Mickey Lespron) smokes on "Brown-Eyed Girl" . . . El Chicano (Bob Espinoza) cooks on "Viva Tirado Otra Vez" . . . El Chicano (Fred Sanchez) wails on "El Grito" . . . El Chicano (Andre Baeze) tears up on "Cucuracha" . . . El Chicano (John DeLuna) lays back on "Senor Blues" . . . El Chicano (Max Garduno) jumps on "Juntos" . . . El Chicano (Rudy Salas) satisfies on "Satisfy Me Woman" . . . El Chicano (Steve Salas) boogies on "Mas Zacate" . . . El Chicano (all of the above) celebrates on Celebration . . . their new album for Kapp Records. Siesta, No . . . Fiesta, Si! (KS-3663) (Advertisement)

Gabbert Petitions For Quicker FCC Ruling

By CLAUDE HALL

SAN FRANCISCO — KIOI-FM, pioneer discrete quadrasonic broadcasting station here, last week asked the Federal Communications Commission to make a quick decision on the validity of the Lou Dorren discrete broadcasting system. James Gabbert, president of the radio station and instrumental in the development of the broadcasting system, said he filed for an "instantaneous declaratory rulemaking" Friday (7). A copy of the petition was not available at presstime.

"It's our belief that, under current FCC rules, nothing says a station can't broadcast in discrete quadrasonic sound. We comply in every way with all existing rules. Thus, we plan to start broadcasting once again in discrete quadrasonic sound May 1."

Gabbert, one of the pioneers in stereo broadcasting, pointed out that many radio stations are currently broadcasting in matrix quadrasonic sound, which he claims is "fake" quadrasonic and that the FCC has not done anything to stop them.

KIOI-FM filed almost a year ago with the FCC for rulemaking on quadrasonic broadcasting. The 405-page document, which includes computer readouts on all aspects of discrete quadrasonic broadcasting, was based on several weeks of test broadcasts, courtesy permission of the FCC. There has been no comment from the FCC on the application for quadrasonic broadcasting.

Gabbert, one of the major advocates of quadrasonic

(Continued on page 56)



Andy Williams has made the hit.

"Love Theme From 'The Godfather'"

And he's done it two ways. With the single that in two short weeks is already climbing the charts. And an album that combines the hit single with ten other great hits, like

"Precious and Few," "Imagine," and "Without You."

"Love Theme From 'The Godfather.'" People have gotten the message.

On Columbia Records

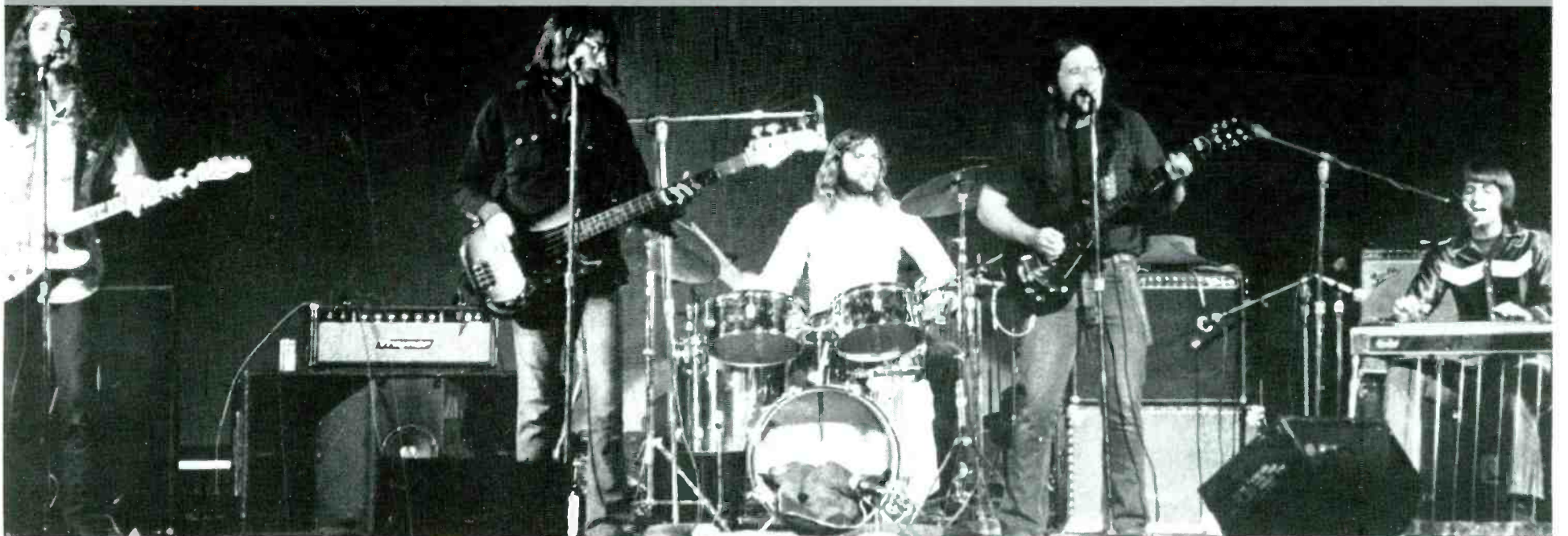
KC 31306
 Also available on tape

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A name like **Pure Prairie League**,
FM and top-40 airplay in 12 major markets
add up to one thing:

The new single that's been forced
from **Pure Prairie League's** first album: LSP-4650
P8S-1885
"You're Between Me" 48-1028



Pure Prairie League is new music that's a joy to hear. Country rock that carries the weight. Pure and simple and easy. And it's looking like a lot of America agrees.

RCA Records and Tapes

GSF Into Disk, Music Fields; Newton Is Chief

NEW YORK—GSF Inc., an entertainment complex and motion picture organization, is entering the music and record fields. Larry Newton, former president of ABC Records, and more recently with its film division, has been elected president of the corporation. Robert S. Sinn is chairman of GSF Inc.

Newton will focus his initial efforts on the formation of a record production, music publishing and talent management subsidiary,

to be known as GSF Music and Productions Inc.

Newton said that the record wing will be a full-line operation with representation in pop, country, soul and jazz. He added that the name of the label would be announced shortly. Newton also noted that the label's initial release might be on the market by midsummer and that a network of independent distributors is now being lined up.

Ovation In Reorganization; Bonnie Koloc Prime Promotion

CHICAGO — While Ovation Records here is concentrating on lining up television appearances, tours and rack jobber promotions for singer-writer Bonnie Koloc, a number of behind the scenes moves are in progress.

Dick Schory, president of Ovation Inc., said the label's sales and marketing structure is being reorganized with Bud Doty assuming the function of national sales and marketing manager.

The label's first distribution deal with another independent label, Vulcan, is being handled by Henry Strzelecki, Ovation's Nashville marketing, publishing and production chief. Initially, Vulcan will be test-distributing jukebox singles (see separate story).

Ovation is launching the first three in what will be a library series of four-channel sound effects LP's and tapes aimed at both regular record-tape outlets and specialty users. Initially, a trains, variety sound effects package and one dealing with electronic sounds will be released.

Ovation is now exclusively four-channel with no two-channel product offered. Moreover, Schory pointed out, the label is producing four-channel in five configura-

tions: compatible matrix LP's, matrix 8-track, matrix cassette, discrete 8-track and discrete open reel.

Second albums by Ovation acts are being recorded with seven releases due in 30 to 60 days. These will include Miss Koloc's second LP, and packages by Tom Jones, Laura Yeager, Rich Mountain Tower and the sound effects packages.

Miss Koloc, whose initial LP sold over 60,000 copies, was recently on the Dick Cavett show and is set for her own BBC TV special in the U. K. Numerous tours and appearances in the U.S. are set for summer and a Far East tour in the fall is planned. The rack operation of Transcontinental is flying her to various cities now.

He said Ovation is adopting a philosophy of building its image with one strong act. Thus, Miss Koloc has appeared in Minneapolis, Bryn Mawr, Pa., New York, Toronto, Boston and elsewhere. She is set for a Milwaukee concert with John Sebastian this month and will return to Mr. Kelly's in May for 14-days. Dates in Los Angeles, Atlanta and Dallas are being planned too.

Calif. Club's Radio Remotes

SAN DIEGO — Funky Quarters, a local music club which books pop and jazz acts, has begun working with KDEO in the

presentation of weekly remote broadcasts.

The station and Ron Page of Page Enterprises initiated the series with a one-hour concert by Merry Clayton.

The club opened 18 months ago as a jazz spot, playing such names as Cal Tjader, Jimmy Smith, Gabor Szabo and John Lee Hooker. In February it moved into contemporary groups, with Cheech and Chong the first attraction under that policy. The comedy duo is slated to return June 6-10, followed by Miss Clayton.

Tjader, recorded a Fantasy LP there during a recent engagement.

Taylor Shifts To Friedman

LOS ANGELES—Larry Taylor has resigned as West Coast vice president of Music Maximus to become president of Temponic Records and Publishing.

Temponic is underwritten by Robert G. Friedman, who has been attracting national publicity as the millionaire songwriter who spent thousands of dollars to record his own music with all-star jazz session bands in recent months.

Taylor will take charge of marketing the 50 Friedman tunes already recorded under the musical direction of Benny Carter, featuring performers like Carmen McRae, Joe Williams and Ernestine Anderson, drummer Louis Bellson and bassist Ray Brown. Bands, as large as 68, included soloists like Flip Phillips, Jerome Richards, Cat Anderson, Bud Shank and Buddy Collette.

David Frye to Top Benefit

LOS ANGELES—Mimic David Frye will headline the City of Hope benefit dinner-dance honoring Herman Platt, president of Platt Music, April 16 at the Beverly Hilton. Frye specializes in uncannily accurate imitations of political figures. His latest Buddah album is "Richard Nixon, Superstar," and has charted.

The fund-raising dinner is aimed at putting the music, TV and home appliance industries over the top of a \$100,000 goal to establish a research fellowship at City of Hope Hospital. Reservations or contributions can be made to the City of Hope, Suite 1100, 208 W. Eighth St., Los Angeles.

Rock Stars' Needlepoint Kits

By RADCLIFFE JOE

NEW YORK—Rock star stitchery, a modern-day adaptation of the centuries old art of needlepoint imagery, is the latest promotion concept to be spawned by rock music.

Behind the fad is Mike Shulman, a young Miami-based commercial artist, who, for the past few years, has been creating needlepoint canvasses of outstanding sports personalities.

Shulman, through Skyhigh Productions of Miami, which is producing and marketing the canvasses, is creating needlepoint canvasses of the rock industry's superstars. These include groups as well as individual performers.

The canvasses are mass-produced for Skyhigh by Bradford Industries of Farmingdale, N.Y. They are being test-marketed in a kit, complete with special three-ply cotton

threads, needles and instruction booklets, in headshops, record outlets and other related stores in the Miami area. And, according to Shulman, initial reaction has been very good.

Initial canvasses available are of such artists as Paul McCartney, the Allman Bros. Band, Sly, of Sly and the Family Stone, and others. The canvasses are available in three sizes 4"x5" suitable for framing and hanging, 9"x9" suitable for throw cushions, and 11"x

9" also suitable for pillows and the backs of jackets. List prices are \$3.50, \$6.98 and \$9.98, respectively.

The young artist/executive feels that this innovation will eventually be more successful than even posters or buttons, because it is much more personal. Shulman and Sky-high Productions are talking with several major recording companies about the possibility of using the concept as part of their future promotion projects.

Illness Forces Revision Of Hubert Long's Staff

NASHVILLE—Hubert Long, president of Hubert Long International, has announced the appointment of long-time agent-promoter Dick Blake to the position of general manager of Long's agency. He will oversee both the booking and publishing.

Long, seriously ill after surgery last week, said Blake would be in complete control of the company. Assisting Blake in the management of the firm will be attorney Jack Norman, Jr., Lincoln Lakoff, a

certified public accountant, and Long's brother, Isom Long.

Blake said there would be no changes in existing personnel, and business will continue under the management policies established by Long. Bill Goodman will continue to head the Hubert Long Talent Agency, with Audie Ashworth continuing as manager of the publishing arm, Moss-Rose.

Blake is a successful packager and promoter of live shows in most major midwestern markets.

Select Tony Nominees

NEW YORK—"Ain't Supposed to Die a Natural Death," "Follies," "Two Gentlemen of Verona" and "Grease" have been nominated for 1972 Tony Awards. A&M Records has the original cast album of "Ain't Supposed": "Follies" is on Columbia, "Two Gentlemen" on ABC/Dunhill, and "Grease" on MGM.

The Tony Awards will be presented at the Broadway Theater, April 23. The ABC network will televise the ceremony live from 9 to 11 p.m.

Nominated for best actor in a musical were Barry Bostwick for "Grease," both Clifton Davis and Raul Julia for "Two Gentlemen of Verona," and Phil Silvers for "A Funny Thing Happened on the Way to the Forum." Candidates for best actress in a musical are Jonelle Allen for "Two Gentlemen of Verona," both Dorothy Collins and Alexis Smith for "Follies" and Mildred Natwick for "70 Girls 70."

Entertainment at the Tony Awards presentation will include salutes to Ethel Merman and Richard Rodgers, and excerpts from "Jesus Christ Superstar," "No, No, Nanette" and "Ain't Supposed to Die a Natural Death." Alexander H. Cohen is producing the show for the sixth year.

N.C. EFFORT TO PAY 'DUES'

RALEIGH, N.C.—The effort by unlicensed tape duplicators to pay record companies for using recorded performances by their contracted artists was evidenced as early as June, 1971, it was learned this week.

During the several weeks when foes and friends of a proposal before the state legislature here to make unlicensed duplicating a misdemeanor was deliberated, an addendum to the final proposal stipulated that the unlicensed duplicator pay 10 cents per recorded song to the record company having the contracted artist plus the statutory copyright rate of two cents per song to the publisher. The state senate killed the entire proposal later.

Arthur Leeds, Los Angeles attorney prominent in representing unlicensed duplicators, told Billboard of his efforts to set up a negotiated rate of payment to record companies for use of their contracted artists' recorded performances earlier this year (Billboard, Feb. 26).

Iron Butterfly, Managers Clash in Contract Suits

LOS ANGELES—Members of the group, Iron Butterfly, and individuals from rival firms, involved in their management, are parties to two suits currently before Superior court here.

In the first suit, filed last year, Todd Schiffman and Lawrence Oshier (also known as Larry Larson) of Associated Talent Mgt. (ATM) are suing Lee Weisel and Sheldon Krechman of Progressive Talent Assocs. (PTA) and Douglas Ingle, Douglas Dorman, Ronald Bushy, Carlos Pintera and Richard Davis (also known as Erik Braunn), identified as members of Iron Butterfly.

Suits charges Weisel, brother-in-law of Schiffman, with inducing the group's members to sever their connection contractually with ATM, of which Weisel had been managing director and partner with the two plaintiffs, to join Weisel's PTA in January, 1970. Contract between ATM and the group, signed in Nov., 1967, shows group agreed to pay 20 percent of their gross to management firm. Addendum to pact shows that ATM was to supply one Fender Dual Showman amplifier and one Fender reverb unit within 30 days of contract signing.

Suit claims that group's contract was worth \$2.5 million. It is charged that Weisel tried to induce other ATM properties to break their contracts and that Weisel advised Herbie Hancock, Mack Davis and Judy Mahan's back-up band not to sign with ATM, but to wait until PTA was ready to manage them. Weisel is charged with taking kickbacks on real estate deals he made for the group and that he imprudently invested their money in other ways. The first suit asks for a \$2.5 million judgment plus a preliminary injunction and appointment of receiver, \$75,000 in legal fees, and an accounting.

In the second suit, filed Feb. 24, Iron Butterfly is suing PTA and Weisel and Krechman, asking for rescinding of their contract with PTA. Their agreement with PTA called also for 20 percent of their gross revenue be paid as management fee. Suit also accuses Weisel of taking kickbacks. Ingle, Davis

and Braunn charge that in the split of the group's funds, they got \$50,000 each less than Bushy and Dorman and that they be reimbursed. Suit seeks an accounting and judgment. Dan Sklar of Sklar, Kornblum and Cohen represents the plaintiffs.

Frank Firm Promo LP

NEW YORK—Experience Music Ltd., a Chappell-administered publishing firm, is exposing the new writers and unrecorded songs in its catalog via a promotional album.

Gene Frank, president of Experience, created the LP, which covers the musical spectrum from country and bluegrass to jazz. Many of the tunes were written by college students.

Three of the songs in the album, "Gloomy," "Kinsey Clan" and "No Way of Knowing," will be featured on two forthcoming television series, "The Montego Joe Show" and "The Cumberlands." The programs are oriented toward entertainment and education. "Gloomy" was written and recorded by Experience writer-artist Montego Joe. "Kinsey Clan" is by Jim Smoak, banjo player with the Cumberlands, a bluegrass group.

The LP is being distributed to independent and staff producers and artists.

SG-Col Folio On 'Partridge'

NEW YORK — Screen Gems-Columbia Publications has released a songbook, "Partridge Family Shopping Bag," which contains all of the songs from the Partridge Family's recent album of the same title on the Bell label.

The folio contains piano, vocal and guitar arrangements of "Am I Losing You," "It's One of Those Nights (Yes Love)" and nine other songs. Also included is a special story on the family and photographs of David Cassidy and the other stars of the television series.

For More Late News
See Page 70

Alka-Seltzer 'Covers' TV Mart

CHICAGO—The growing use of television advertising by record-tape companies has an interesting parallel in the rush by labels to capitalize on popular TV commercials. (See separate story on page 1.) At press time, radio stations and one-stops spot checked re-

ported at least five versions of the Alka-Seltzer jingle.

The trend of commercials growing into hit records gained impetus with the two recent versions of "I'd Like to Teach the World to Sing (in Perfect Harmony)" by the Hillside Singers and New Seekers. The

Hillside Singers followed up with "We're Together Again," based on a McDonald hamburger commercial.

Other recent spin-offs from commercials include "Love Is the Way of Life" by Free Movement, based on the Pepsi jingle.

In Detroit, Paul Christy, music director at WCAR, said the various versions based on the Alka-Seltzer commercial present music directors with a dilemma. He received "I Ate the Whole Thing" by the Burps on Pacesetter, which has a perhaps appropriate flip side titled "Appetite," Big Barney's version on Granville Records and another version by David Camon on the Mercury-distributed Moonsong label.

"All three have basically the same title but different lyric and music treatments," Christy said. He characterized the Burps' version as being basically instrumental "with a few groans." He said the Big Barney version is receiving local r&b play and is "more of a recital," while the Moonsong version "is more like a legitimate pop record."

Eddie Morrison, music director at WGRT here, said he received an instrumental version of "I Can't Believe I Ate the Whole Thing" by the Seeds of Life on Sedgrick Records. "I believe it's too late for any of them to hit because the commercial has been on too long," Morrison said.

Meanwhile, WVON music director E. Rodney Jones here, has a dub of his own version of the Alka-Seltzer jingle-based song.

In Pittsburgh, Star Title Strip Co. general manager Norman Morgan said it is probably too early to guess about jukebox and one-stop activity. He also stated that his next list will carry two versions, Granville and Moonsong for which the companies had ordered strips and an earlier list carried the Burps' rendition.

NARM's New Board Meets

NEW YORK—NARM's board of directors convenes on Monday and Tuesday (10-11) at the Americana Hotel here for the first directors meeting of the new administration for the 1972-73 Association year.

The new administration is headed by David Press, president, D&H Distributing Co.; Peter Stocke, vice president, Taylor Electric Co.; David Lieberman, secretary, Lieberman Enterprises, and Harry Apostoleris, treasurer, Alpha Distributing Co. Past presidents who serve as directors are Jack Grossman of Jack Grossman Enterprises, and James Schwartz, District Records.

The other NARM board members are Jay Jacobs, Knox Record Racks; Jack Silverman, ABC Record & Tape Sales, and George Souvall, Alta Distributing Co.

Attending the meeting will be Jules Malamud, NARM executive director, and Charles Ruttenger, of the NARM law firm of Arent, Fox, Kintner, Plotkin & Kahn.

The agenda will include an evaluation of the 1972 NARM convention, the appointment of committees for the new Association year, and the completion of plans for the antipiracy activity of the NARM regional committee.

Ackerman Fete Soaring

NEW YORK — The attendance roll for the Recording and Allied Industries' luncheon honoring Paul Ackerman, music editor of Billboard, is mounting at such a fast pace that it is already seen topping the organization's first luncheon last year. Proceeds from last year's luncheon, which went to provide scholarships to the Third Street Music School Settlement for children of underprivileged and low-income families, came close to \$10,000.

At the luncheon, which will be held May 17 at the Plaza Hotel, Ackerman will be presented with the Third Street Music School Settlement's Annual Award for Distinguished Service to American Music.

The proceeds from last year's luncheon, which honored Hal Davis, president of the American Federation of Musicians, provided 30 scholarships to the school.

Starday-King Reshapes

NEW YORK — Starday-King Records, which was purchased in October 1971 by Hal Neely, Jerry Leiber, Mike Stoller and Freddie Bienstock, has been reshaping its operation and conducting extensive studio activity during the past few months. Working out of New York, a&r heads Leiber and Stoller have initiated a steady flow of new acts and new material, while the Nashville office has undertaken a new phase in market activities with an expanded staff and a catalog of new recordings.

All executive operations of Starday-King will be consolidated into the Nashville and New York bases. The company will maintain its studios in Nashville and in Macon, Ga., while phasing out the Cincinnati operation. Starday-King will continue to market the King, Federal, Deluxe, Starday, Nashville

Agape and Metro-Country labels. It also has added Hopi, Good Medicine, Mandala and Mpingo to its label roster.

Additions to the Starday-King staff include: David Rosenberg, the newly appointed creative director working out of New York; Leroy Little, heading South and Southeast promotion out of Norfolk, Va.; Bob Riley, handling South and Midwest promotion out of Nashville, and William (Hoss) Allen, heading national promotion out of the Nashville office.

Continuing with the firm are Mike Kelly, head of Eastern promotion in New York, and marketing head of Col. Jim Wilson, and his assistant, Carlene Westcott, in Nashville. Charlie Dick has rejoined the Starday-King Nashville staff as head of country music promotion.

NCCJ Honors RCA's Atkins

NASHVILLE—Chet Atkins has been named this year's recipient of the National Human Relations Award, to be bestowed in ceremonies conducted by the National Conference of Christians and Jews.

The event will highlight a brotherhood dinner at the Sheraton Inn here May 9.

The National Humanitarian Award represents a special tribute to any outstanding individual who, willingly and unselfishly, makes extensive contributions toward the growth of his community and country. In the case of Atkins, it concerns the aid he has extended within the music industry to further the careers of others, as well as his constant gifts of music to the world. He also has worked closely with youth through his various charitable enterprises, including his guitar festival and his annual golf tournament. His civic work includes such charities as the Jewish Hospital, the Boy Scouts, the Kidney Foundation, and the Nashville Symphony Orchestra.

Top Names Aid McGovern

LOS ANGELES—Carole King, James Taylor and Barbra Streisand star in the first fund-raising concert for the Presidential campaign of Sen. George McGovern at the 18,000-seat Forum Saturday (15).

Quincy Jones will conduct a 35-piece orchestra and the show is being organized by Concert Associates. With tickets scaled from \$4.50 to \$100 ringside, a sellout show would net the McGovern campaign \$300,000. Other concerts for the Democratic candidate are being prepared in New York and Chicago.

Executive Turntable

Alex Shoofey has left the Las Vegas Hilton as general manager. He helped plan that hotel's entertainment policy. He was replaced by Henri Lewin. . . . Peter McLan named assistant international/Midwest director a&r for Mercury Records. Matt Parsons named regional promotion director for East Coast. . . . Harold Sulman, formerly national sales manager for Scepter, New York, has joined ABC Record & Tape Sales, Seattle, home base of the national operation, operating in national buying and merchandising and advertising. . . . Irwin Garr has been made Los Angeles branch manager of ABC Records & Tapes. He was formerly in charge of specialty selling at the branch. . . . Beverly Magid has opened a Los Angeles office for the Manhattan-based publicity firm, Tomorrow Today.

★ ★ ★

Jeff Bates has been named Promotion Director, Billboard, and will base in the Los Angeles office.

★ ★ ★

Louise Fairbairn named West Coast promotion rep for Gene Norman's Crescendo Records. . . . Eric Malamud will be a&r chief for Art Mogull's Atlantic-distributed Signpost Records. Malamud was a Capitol producer for the past two years. . . . Art Fritog, former manager of RCA's magnetic tape division, has been appointed president of Princeton Audio Systems. . . . Bob McKenzie, sales and marketing manager of Superscope's Tape Duplicating division, has left. . . . Larry Taylor has resigned as West Coast vice president of Music Maximus to become president of songwriter Robert G. Friedman's Temponic Records and Publishing.

★ ★ ★

Tom McConnell has replaced Ray Rush as national sales manager for Vegas Music Intl. records, Las Vegas. McConnell was last at Mega label, Nashville. . . . Claranelle Morris, concert administrator for Frank Fried's Triangle Theatrical Prodn., Chicago, has left to become director of the Chicago Tennis Assn. She previously was with Mercury Records.

★ ★ ★

Gail Jeffords joins TV production, consulting and talent management firm, Roger Ailes and Associates, New York, as talent coordinator.



SCHUSTER



GROOM



NEWTON



COHEN

Wally Schuster has been named West Coast General Professional Manager of the United Artists Music Publishing Group. He was formerly with Big Three Music and Alan J. Lerner Music.

★ ★ ★

Richard D. Harris has been appointed manager of advertising and merchandising of MGA. He succeeds Martin B. Shellenberger. . . . William Bellano, former president of Occidental Petroleum Corp., was named a director of Telecor, succeeding Harold Easton, who continues as general counsel. . . . David Topp, president of Topp Electronics and its subsidiaries, has resigned. David Maya, vice president, administration and finance, has been appointed president and chief executive officer of the company. . . . Clyde O. Wallichs has been elected chairman of Wallichs Music & Entertainment Co., replacing his brother Glenn E. Wallichs who died. He continues as president and chief executive officer.

★ ★ ★

Betty Groom, public relations and promotion executive, has joined G. Hill and Company of Nashville as assistant to Gayle Hill. Miss Groom previously had worked with the Bob Holliday organization and Mega Records. . . . Robert P. Hill joins the Videorecord Corp. of America as sales vice president. He was formerly with Bohn Benton, a movie distributorship and before that was with the CBS EVR division.

★ ★ ★

Larry Newton, former president of ABC Records, named president of GSF Inc. (See separate story.)



FROST



SHEPARD



DENNIS

Kip Cohen named vice president, Columbia a&r, East Coast, having full responsibility for all Columbia a&r on the East Coast, including popular, classical, original cast and soundtracks. Cohen joined the company as director of popular a&r from Bill Graham's Fillmore East where he was managing director. Tom Frost and Tom Shepard named directors of Columbia's newly formed classical music and original cast a&r—a merging of the

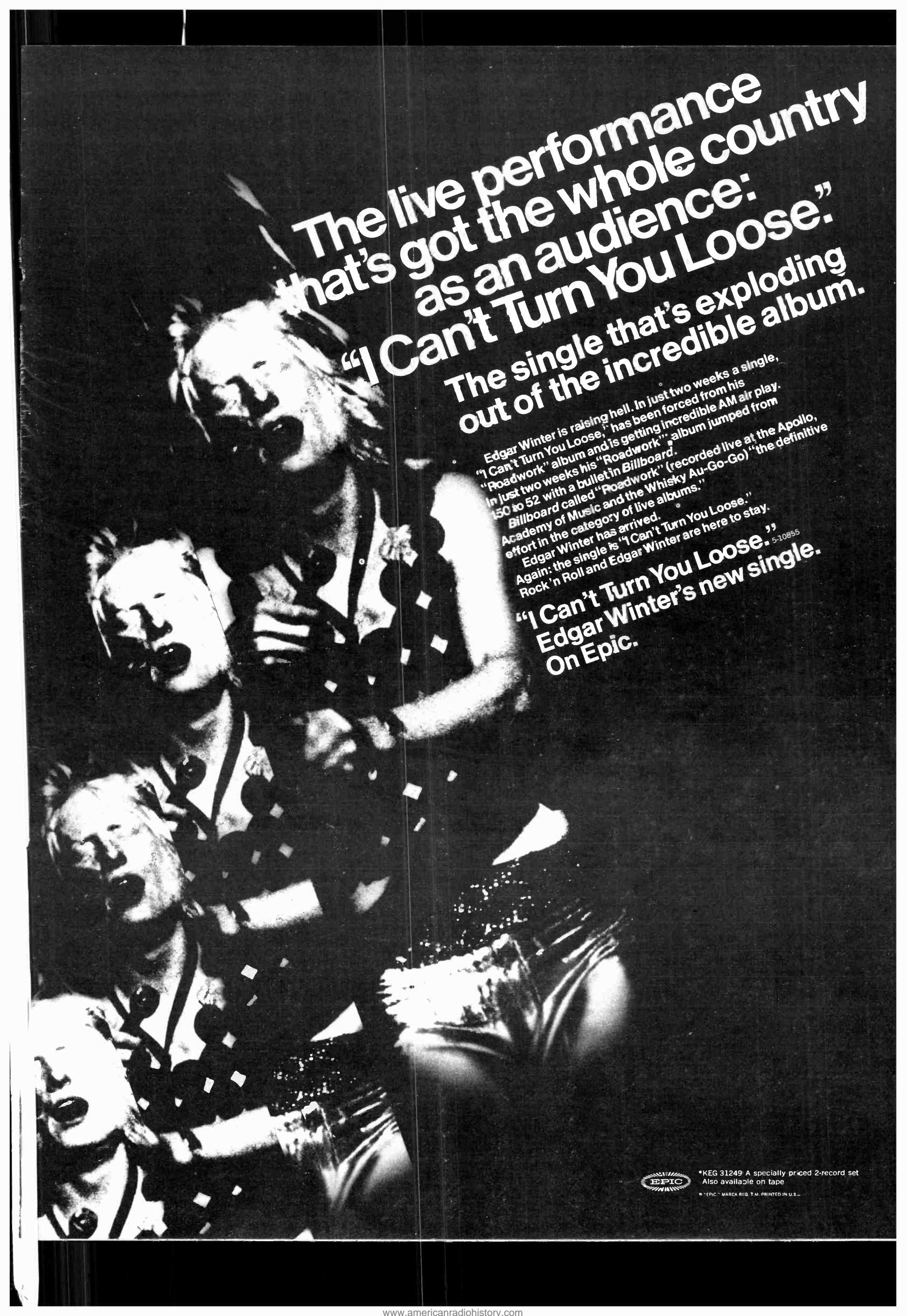
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Tele-Tone SQ Licensee

NEW YORK—Columbia Records has added Tele-Tone Co., Inc. to its list of SQ hardware licensees. The addition of Tele-Tone brings the list of Columbia's licensees to 15, including Sony, Soundesign, Harman-Kardo, Kenwood, Sherwood Electronics, Lafayette Radio, Radio Shack, and Masterwork.

Tele-Tone, founded in 1947, is based in Mount Vernon, New York, and manufactures "private label" phonographs for large chain, department and discount

stores as well as its own broad line of stereo component units. The firm also manufactures guitar amplifiers.

The first live SQ quadrasonic broadcast took place March 28 from the Whiskey A Go-Go in Los Angeles. KPCC-FM, Pasadena, transmitted the broadcast of the Mahavishou Orchestra with John McLaughlin.

Arrest Order For Cooley

SAN JUAN, Puerto Rico — An arrest order for Alexander Cooley, organizer of the Mar y Sol Rock Festival, has been issued by the Puerto Rican government. Cooley is alleged to have failed to meet with Treasury Department officials to discuss what the Festival owes the local government in taxes.

Government estimates were that the Festival owed approximately \$40,000 for the event.

Pan American World Airways set up extra flights and extended credit to many rock fans who were stranded on the island after the three-day festival.

Cooley's organization claimed that 28,000 tickets had been sold for the Festival and a minimum sale of 30,000 was needed to break even.

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Studio Track

By SAM SUTHERLAND

pany. Miller is concerned with developing new production talent. Only one other producer besides Miller is under exclusive contract to the production company, and that individual, **Joe Zagarino**, is free to work outside on B. B. King sessions. In seeking new producers, Miller remains open to newcomers, noting that, as a young producer, he experienced frustration when his ideas were ignored.

"If you really anything at all," Miller feels, "you want to know more, see more. And you should want to listen." Jimmy Miller believes that listening to fresh talent is vital to the development of his company and the realization of his own goals for production.

The Record Plant in Los Angeles, was the site for what may well be the first live 24-track session. **Vicki Wickham**, producing for Track Records (U.K.), had brought in **Labelle** and a six-piece backing band for sessions. In recording Cat Stevens' "Moonshadow," everything clicked, and Miss Wickham needed only to add some over-dubs on background vocals. Otherwise, the take was entirely live. Musicians on the session included **Chuck Rainey**, **Spider Webb**, **Andre Lewis**, **Marlo Henderson**, **Leon Pendarvis**, and **Maurice Saunders**. Jack Adams was engineer.

Capricorn Records has been busy at **Sunset Sound** in Los Angeles with **Captain Beyond**, a newly signed band working on their own production.

Meanwhile, back in Macon, **Capricorn's** studios were used by Tampa band **White Witch**, with **Terry Kane** producing and engineering for Capricorn.

At **Sigma Sound Studios**, Philadelphia, **Harry Chipetz** has offered a glimpse of the activities, **O. C. Smith** has been in, produced by **Gamble-Huff** for Columbia, while **Brad Shapiro** and **David Crawford** have been in, producing **Jackie Moore** for Atlantic, with engineering by **Sigma's Joe Tarsias**.

Tarsias has also been busy engineering for various projects brought in by **Artie Ripp** and **Family Productions**. In addition to album sessions with **Sleepy Hollow**, with **Carl Paruolo** assisting in the engineering, Tarsias has supervised engineering for a live broadcast by **Family's Billy Joel** over **WMMR-FM**. **Paruolo**, **Jay Mark**, and **Don Murray** will assist in engineering.

At **Ardent Studios**, Memphis, **Capitol Records** artists **Goose Creek Symphony** have been producing and engineering their next album. **Leon Russell** has brought in Texas bluesman **Freddie King**

Following college, **Jimmy Miller** returned to his native New York and began working his way through the music industry. Columbia picked him up as a performer, and he cut four sides for the label, receiving his first taste of studio production and apparently little else.

With arranger **Larry Fallon**, Miller began writing and producing demos, and that work evolved into steady production assignments for the team, mostly for the r&b market. Then, in 1966, Miller was contacted by **Chris Blackwell** and invited to England for six weeks of production work for the then fledgling **Island** label.

Miller stayed on, of course. The enthusiasm of youthful English audiences for the blues surpassed that of any American audience Miller had seen, and he began producing **Millie Small**, **Spencer Davis**, and other label acts. With **Traffic** and **Spooky Tooth**, Miller became firmly established as a producer, and he eventually stepped out as an independent producer for the **Rolling Stones**.

Since leaving **Island**, Miller has established his own production company, **Jimmy Miller Productions, Ltd.**, and that company's recent agreement with **ABC/Dunhill** for exclusive label rights was notable for the degree of creative control that Miller retains over his productions. "I really didn't want to make a deal at that point, but they offered me total freedom."

Miller is pleased with the arrangement, since it enables him to pass that freedom on to his artists. As a producer, Miller feels that his primary responsibility is to the artist, and his handling of talent is always tempered with that consideration.

"My personality is probably the basis for my production methods and whatever success I've had," he suggests. "I'm not a producer who is attempting to accomplish his own goals on an album by superimposing his personality over what other individuals are trying to create." With **Bobby Whitlock** and **Jim Price**, the first artists to release product through Miller's production firm, this attitude was reflected in Miller's regard for the artists' goals.

With less experienced performers, Miller has tended to nudge, rather than push, often getting more out of their sessions, by simply creating the most productive environment and knowing when his comments would be useful, rather than merely irritating.

For that environment, Miller has consistently preferred English studios to those in his homeland, largely because of the relatively relaxed pace of recording schedules he perceives, there. While he has brought work into many London facilities, his "favorite in the world" is **Studio One** at **Olympic**, citing both equipment and personnel as factors in that choice.

Miller's concern for flexibility is also reflected by his engineering techniques. When he first began producing, Miller and his associates often somewhat exploited the recording medium itself. "We thought we were the new generation of recording people," he notes wryly, "and I suppose we were." He experimented with stereo-panning and various forms of tone distortion, and, looking back on that phase of his career, he admits "I guess we tended to O. D. on that at first."

Today, Miller speaks of simplifying his studio techniques, pointing toward the possible advantages of mixing "in stages" that he enjoyed in the early days of track recording. "With 16 tracks, you have to compose the tracks at the end, mixing everything at once," he states, "and there's really not the same kind of control over the various elements in the mix."

As for the growth of the com-

for **Shelter Records**, and **John Fry** and **Richard Rosebrough** engineered the sessions.

Stax Records has brought a number of acts into **Ardent**, with **Al Bell** producing and **Terry Manning** engineering. Among the artists were **Billy Eckstine**, the **Staples Singers**, and **Carla Thomas**.

John Fry has been busy remixing tapes by new French act, **Bernard & Martine**, produced for **Island Records** by **Don Nix**.

At **Doug Moody's Mystic Recording Studio** in Hollywood, **Lucky Jamal Davis** has been in, recording his compositions for **Prophecy Records**. Other dates have included **Bumps Blackwell**, producing an album with the **Las Vegas Inner City Blues Band**; **Dan Fogelberg**, recording all vocals and instrumentals himself, after the fashion of **Rundgren**, **Rhodes**, et al, for **Columbia**; **Sam Russell**, singing four originals which he's producing for **Playboy Records**; and **Doug Moody** producing the **Seeds for Ron Du Vernet's** and **Johnny Angel's Inspiration Productions**.

In Chicago, **Earl Paige** has received word from studio manager **Joe Wells** of recent work at **RCA's Mid-America Recording Center**. **Jerry Butler** has been in for **Mercury**, with **Sam Brown** and **Robert Bowles** producing; **RCA's Main Ingredient** is producing their own album there; **Curtis Mayfield** is producing his old partners, the **Impressions**, for **Curtom**; Chicago's own **Bonnie Koloc** has been recording for **Ovation Records**, local label, with **Norm Christian** producing the dates; and **Bob Ringe** has been producing **Pure Prairie League** for **RCA**, whose singles are currently being remixed.

'Nixon' Cast LP to Ode

NEW YORK—Ode Records has wrapped up the original Broadway cast album rights to "An Evening With Richard Nixon and..." a political satire by **Gore Vidal**. **Millard Elkins**, producer of the show, said that Ode has invested \$25,000 in the production.

The show is slated to open on Broadway April 30. Featured in the cast are **George S. Irving**, **Robert King**, **Susan Sarandon**, **Alex Wipf**, **Phil Surling**, **William Knight**, **Steven Newman**, **Humbert Allen Astredo**, **Chet Carlin** and **Dorothy James**. It's being directed by **Edwin Sherin**.

A book based on the play will be published by **Random House** simultaneous with its opening.



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EXPOSURE is the thing Warner/Reprise excels at. It's exposure that, only since this year's Rose Parade, has helped Warner/Reprise create sales break-outs for the following new acts: **Malo, Todd Rundgren, America, The Allman Brothers Band, T. Rex,** and **Jerry Garcia.**

It's exposure that gets Warners' albums out and shown in more places.

Exposure is the job of Warner Bros.' Sales Manager, Eddie Rosenblatt (shown left to right below). He has his job in hand. Right now, our man Eddie is feeling strongly that you should browse through Warners' new April release, whence more break-out LPs surely shall follow:

Tony Joe White	The Train I'm On (BS 2580)
Various	A Tribute to Woody Guthrie – Part II (BS 2586)
Zephyr	Sunset Ride (BS 2603)
Joyce Everson	Crazy Lady (BS 2604)
Paul Kelly	Dirt (BS 2605)
Deep Purple	Machine Head (BS 2607)
High Country	Dreams (BS 2608)
Mary Travers	Morning Glory (BS 2609)
John Stewart	Sunstorm (BS 2611)
John Baldry	Everything Stops For Tea (BS 2614)
Nazareth	Nazareth (BS 2615)
The Kinks	The Kink Kronikles (2XS 6454)
Goldie Hawn	Goldie (MS 2061)
Jennifer	Jennifer (MS 2065)
Bob Mosley	Bob Mosley (MS 2068)
Cold Blood	First Taste of Sin (MS 2074)
The Mothers	Just Another Band From L.A. (MS 2075)
Fleetwood Mac	Bare Trees (MS 2080)
Alexis Korner	Bootleg Him (2XS 1966)

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Warner/Reprise is now getting more exposure by distributing its own tapes, too.





Radio, live or syndicated, is a vital voice. The FM medium has its own unique personality and now battles AM for youthful listeners in many markets.

Bonneville Program For Adults on FM

One-year-old Bonneville Program Services strives to "help stations reach an adult audience over 25," explains Loring Fisher, the firm's marketing and operations director. The emphasis is on foreground music. The firm was created by Marlin Taylor who oversees its primary programming.

BPS's first service was as a good music syndicator. WRFM in New York was its flagship station. "Our service is designated for FM stations that are in competitive situations," says Fisher.

BPS recently initiated a new service to help stations that are not in situations as competitive as those FMers obtaining BPS's first service.

Originally, the company's first service was called "BPS Adult Programming" and the new second service was dubbed "More

BPS." These names have been changed to Programme I and Programme II, respectively.

"We have been test marketing Programme II service," reports Fisher. "We've been molding and changing it as a test application and seeing how it fits together."

The list of 19 BPS subscribers includes five Bonneville stations, WRFM, New York; WCLR, Chicago; KXTZ, Los Angeles; KMBZ, Kansas City, and KIRO-FM, Seattle; the Cox Broadcasting facility in Miami, WAIA; KMEO-AM&FM, Phoenix; Malrite Broadcasting's KEEY in Minneapolis-St. Paul; WMVM, Milwaukee; WEZO, Rochester, N.Y.; KRAV, Tulsa; WMEF, Fort Wayne; WRXL, Richmond; WMAR-FM, Baltimore; WWMT, Mount Washington, N.H.; WKSS, Hartford, Conn.; WKSJ, Mobile; WHBC-FM, Canton, Ohio, and WGMZ, Flint, Mich.

Syndicated Shows Hot This Year

The hottest development in radio this year has been the enormous growth—and booming popularity—of syndicated radio programming with FM radio spearheading the breakthrough. At the same time, there has been a surge in creative aspects of radio through the service industries.

Without doubt, radio continues to advance in technology and in viability. This has placed an even greater importance and reliance on the various programming aids—the syndication firms, the jingles firms, the humor sources, the air personality schools, the production houses.

Concomitant with the expansion of music programs on radio. TV music syndication shows are building their own respectable followings. This study probes these developments.

Stereo Radio Aims Non-Rock at FMs

By Dan Bottstein

Stereo Radio Productions, a specialist in good music programming, continues to add chapters to its success story. The firm now provides taped music to about 40 clients, all of whom are stereo FM stations.

SRP president Jim Schulke and Phil Stout, vice president and creative director, can boast three subscribers that are overall number one in their markets. WLYF, Miami, is the most recent to reach first position with the ARB report for Oct./Nov. 1971. The station attained the top rank after only 10 months of the SRP format.

WEAT-FM, West Palm Beach, and WOOD-FM, Grand Rapids, have been first overall in their markets for two consecutive years.

Other heartening news for SRP from the Oct./Nov. ARB includes the fact that client KJOL, Los Angeles, after only one year on the air, is third overall of the 44 stations reported. SRP subscriber WEZW, Milwaukee, despite technical difficulties, reaped a healthy 5.1 share. And WWJ-FM, Detroit, garnered a 6.4 share—fifth overall and first good music—after using the SRP format for six months.

This programming comes on 10½-inch reels in 2-track stereo, with four segments of 12 to 14:30 minutes each. The average tape has about 53 minutes of music. A minimum library consists of 120 tapes, but the number varies between 130 and 190 tapes, depending in part of the

(Continued on page 23)

AIR's Two Shows Click in MOR, Rock

By Jay Ehler

American Independent Radio's two FM automated services have found a solid niche with rock and middle-of-the-road stations. Twenty-four stations subscribe to "Hit Parade" the MOR program, while 35 take the "Solid Gold" rock services.

The two programs are the flagship projects of the subsidiary of the Bill Drake-Gene Chenault radio consulting firm.

The idea for the automated, syndicated FM programming originated in 1968 from Drake and Bill Watson, vice president and national program director for the firm.

AIR is the sales, production and automated FM arm of Drake-Chenault, explains Lee Bayley, AIR's operations director.

When a station subscribes to the MOR service, it receives a library of traditional sounds (Andy Williams, Glen Campbell, Petula Clark). There are 32 songs per tape which are not arranged in program format.

Each song is continuously recorded onto the tape. Three sec-

ond voice-overs (over the music) at the end of each song and the beginning of the next are allowed for the DJ (also pre-recorded) and included on the tape) to introduce the next song and/or announce the call letters of the particular station as well as time announcements.

These pre-recorded services are included in AIR's package to their clients. Mastering, mixing, production of all the tapes are done in the home office. Sony Superscope duplicates the tapes for distribution. Freelance DJ's, such as Robert W. Morgan, Charlie Van Dyke, Mark Elliot, Dave Jeffries and Charlie Tuna, are hired to announce the voice-overs.

Each "Hit Parade" subscriber receives, in addition to the basic catalog, one reel of current rock-MOR hits (Neil Young, Paul Simon, The Stylistics) each week which is arranged with three other reels of the aforementioned MOR material in desired play sequence on specially designed computers (Gates, IGM, Schafer) that automatically play the songs

as they have been programmed. AIR works in conjunction with the home station to determine the best, most professional, well-balanced order of programming.

Bayley explains each pre-recorded tape is tightly formatted with no song clustering and that commercials, localized weather and news reports (etc.) produced by the home station can be recorded on a separate tape deck arrangement and blended automatically by the computer to integrate with the original AIR music tapes. AIR does not localize material themselves. Their aim is to produce a mass appeal format of music that can be played anywhere in the country.

The exact same procedure is characteristic of the "Solid Gold" format with some exceptions. Solid Gold is a strictly rock music format (Malo, Led Zeppelin, Neil Young, etc.). Songs (singles and album cuts) included here depend on their current airplay popularity. KHJ-FM is a good example of an automated "Solid Gold" formatted-programmed AIR subscriber. Thirty-five "Solid

Gold" radio stations are in operation throughout America including KGMB-FM in Honolulu.

"Solid Gold" stations receive in their record library (replenished every six months) not MOR material, but rather old, favorite rock and roll tunes, some of which contain lyrics and music that comment on situations happening in the world today. These stations receive two tapes (30 songs each) of current, popular music each week.

Bayley's job, as well as having a hand in everything that happens at AIR, includes monitoring broadcasts from client stations, either by a special phone that is "plugged into" the larger market stations around the country (like WJR-FM, in Detroit), and transmits the actual broadcast to a speaker in his office, or, in the case of smaller market stations, Lee is mailed tapes of their broadcasts then offers comments and suggestions for improvement.

Why would a radio station want AIR services? "It allows FM

radio stations to present, on the air, a major market sound, with Los Angeles announcers and very professionally balanced music. It allows the home station to be super competitive in its market at an extremely low overhead. With automation fewer people are needed to maintain 24-hour operation."

In compiling which music is to be used in the FM formats, "Hit Parade" or "Solid Gold," AIR relies on ARB and Pulse, plus data compiled from the music directors and program directors of the nine AM Drake-Chenault stations.

That information, of what is currently popular in rock and/or MOR music, is relayed to either Betty Breneman, the national music coordinator for RKO, located in Los Angeles, and/or to Bernie Torres, the vice-president, music coordinator for AIR. Torres is assisted by Ann Van Bebbler. Torres takes information sent to Breneman and himself, and coordinates it for AIR's programming use. Drake looks the final

(Continued on page 26)

Bill Meeks Envisions a New Sounding ID

By Claude Hall

Transitions, instead of jingles, may be the future method of identifying a radio station on the air and, in fact, Bill Meeks is currently developing a musical set of transitions for a progressive rock station in a major market.

Meeks, president of PAMS, the largest jingles firm in the world and creator of jingles for major stations in the U.S. such as WABC in New York and all over the world, says he doesn't think jingles, as we know them, are appropriate for progressive rock stations and "smooth music" stations.

"Jingles will still be around, but I don't think they'll be called jingles. They won't be straight logos, such as now used by most

Top 40 stations, but will more than likely musically identify the station. The radio station will be able to go from record to record without pause, but still identify their call letters or the station itself."

Meeks, a Texan whose business backyard is the world, says that he has created this type of transitional ID before . . . transitions that have no definitive starting or ending on the cut.

Meeks, who wrote one of the first jingles ever broadcast—an ID for KLIF in Dallas broadcast on Nov. 11, 1947—now has a staff of 26 people working for his Dallas firm. In addition, he's on a rampage at this moment, expanding into other radio fields

such as station ownership, marketing of programming for Alto Fonic Programming, producing and marketing programming services and jingles with Dick Starr of Professional Programming in Miami, and partnership in Cybrix, a firm that has a cassette broadcasting system which Meeks says is better than a reel-to-reel system.

In addition to all of this, Meeks is back in college studying music at North Texas State. His musical career extends as far back as the days when he was a staff musician, writer and arranger for WFAA in Dallas. It was about this time that Gordon McLendon hired him and four other WFAA studio musicians for KLIF's live band. The band used to play lead-ins

to KLIF's various programs, and it was from these lead-ins that Meeks got the idea of using short, punchy intro material to identify a radio station—in short, jingles.

Actually, his musical career started at the age of 14 when he played on the radio with the Ben Ribble's Humdingers. Later, he played with the Early Bird Orchestra on WFAA and later performed with the Dallas Symphony Orchestra, playing sax and flute. His first commercial jingle was produced by Earl Hayes' Chevrolet dealership in Dallas.

And his interest in music from a scientific viewpoint has never waned. For example, he has been deeply involved in the studies currently being conducted at Texas Women's University at Den-

ton, Tex., by Drs. Tom Turrachi and Vance Cotter. The doctors are studying behavioral audio graphics of records, commercials, jingles and news.

Studies are broken down by demographic age groups and economic entities. Some of the test cases are even hooked up so that the sensitivity of their skin can be measured in order to determine their reaction to all of the various elements of programming.

Meeks notes that three New York radio stations were involved in the study—WOR-FM, WABC, and WWDJ—"and the latest ARB showed that the studies were exactly on target. The results of the ARB were predicted by the studies."

TM's View: Jingles Help a Station's 'Flow'

"It would be a real downer to find out that jingles were invented in Syracuse," exclaims Jim Long, general manager of TM Productions, one of the major jingles firms in the business.

TM Productions president Tom Merryman is credited by many with creating the first singing station ID's with a theme. "Before that, jingles were really home-brewed. But, to tell the truth, I heard a tape once of jingles used back in the 1940's on WOLF in Syracuse—a guy singing the call letters and playing on guitar. The first professional set of jingles were done in Los Angeles by Bob Sandy and Larry Greene for Chuck Blore, then at KFWB.

"They were called the 'Color Radio' series and were the first with a logo. But a couple of years before that, when Gordon McLendon had the old Liberty Network, Tom Merryman and some local musicians did some jingles in the Liberty studio in Dallas and those

have to be considered the first thematic jingles."

Today, Dallas-based TM is now up to package No. 47. Jingle packages cost anywhere from a bottom price of \$2,800 to much higher. A couple of weeks ago, Long was in a Los Angeles recording studio working on three custom jingles series for WXYZ, Detroit; WCFL, Chicago; and KILT, Houston, for which the total cost will be around \$85,000.

These same jingles, however, will later go into syndication at much-reduced rates, depending on the size of the market; probably the prices will vary from \$2,800 to \$5,000. The most popular jingles series that TM has is "Phase II," which is now in more than 200 markets, making it the most popular series since PAMS' "Sonovox Series 18." "I always tell Bill Meeks of PAMS that I bought that series when I was programming," Long says. "It was popular between 1962 and 1968 and sold a long time. Meeks is now selling package No. 41.

. . . lord, this sounds like I'm doing a PAMS commercial!"

Jingles have many uses at a radio station, according to Long. For one thing, a jingle, much as does a commercial, creates a residual force in the minds of the listener that makes them remember the station when they're not listening.

"And one of the most severe problems facing radio—outside of the fact that most formats are so similar—is that jingles are so short now they almost sound the same," Long says.

He points to the fact that the jingles all have either a W or a K to start with and many of them end high, "so that leaves only two notes with which to establish an identity factor in the minds of the listener. Our 'Where Your Friends Are' series was longer and more creative.

"KDWB had a tremendous increase in ratings in the past year with these jingles. Sure, the programming at KDWB had a lot to

do with those ratings, but when the man with the survey diary comes around, all the good programming in the world doesn't help if the listener can't remember your call letters.

"Also, jingles today usually help increase the flow of the sound of the station. The only time the station stops is when it's into a commercial cluster. These commercials, in effect, create a problem that a good jingle can solve—get the station back moving. We built a short jingle for Buzz Bennett when he was programming KCBQ in San Diego that shotgun people back to music real fast out of a commercial cluster."

Too, jingles today should "work with the format. For example, when you consider the whole hour of a typical broadcast hour at a radio station, none of those elements want to blend together. For a hard commercial, you want a propellant back to a record. When at the end of a commercial, you need a good jingle to

get you back cooking . . . back to a positive element.

"The a capella jingles that Bill Drake conceived were to give the illusion that the station was all music . . . and they did that very effectively. But the problem, or one of them, that exists today is to keep the station sounding up-tempo because so much of the new music is down in tempo. Jingles can help solve that problem."

Long, with a background in radio programming, likes to talk to program directors and try to find out what their aims are for their stations. Then, he and Tom Merryman sit down and try to create jingles to fit the program director's needs. "For a program director, jingles are the most singular biggest expense on his budget, as a rule."

TM Productions is a division of Starr Broadcasting, of which William F. Buckley is chairman of the board. TM is also involved in syndication of a beautiful music programming service.

Plan Your 'Sound' Is Key to Jingle Ordering

By Dick Starr

The author is president of Professional Programming in Miami.

IN November 1947, Bill Meeks produced his first radio station jingle for Gordon McLendon's KLIF in Dallas. Since that time, radios' call letters have been big banded, electric guitar, a capellaed, jazz-shuffled, Mooged. Sonovoxed, and synthesized in every imaginable style and treatment.

And today, 25 years later, the jingle continues to play an important part in the sound, image and ability of a station to sell itself, along with its music and entertainment.

A jingle budget has become as fixed an operating expense as the talent payroll for many stations. Hundreds of programmers take time each year to cut new jingles, making the pilgrimage to one of the big jingle recording studios in Dallas, Los Angeles, Memphis or New York.

Quite often these trips in the "jingle jungle" are made too

casually and without adequate preparation, planning and projection. Here are some things to think about the next time you're up for jingles.

When it comes to jingles, the biggest mistake most program directors make is not knowing what they really need and/or what they want. As a result, the program director is at the mercy of the jingle company, all too often ending up with a "package" that is less than perfect for his specific needs.

The key to a successful jingle session lies in thorough advance preparation and planning. This planning can and should begin before any negotiating occurs with a jingle company.

To begin, make a list of all possible situations where you plan to program jingles on your station. Include with the basic identifiers and workhorse cuts such as special staging cuts as weather, weekend, holiday, summer, contest, deejay logos, and the like.

If your station buys jingles only once or twice a year, be

sure your list includes such considerations as a hardening or softening of a day-part time period due to a change in the competitive situation. There's nothing worse than really needing a soft sig four months after you've produced a package full of uptempo cookers.

From your original list, eliminate those items already covered

by any existing jingles which will continue to be used. This will give a solid working list of the cuts needed, and will be a big help in selecting a series package and in subsequent retying and tailoring for your station.

The next step is to decide what kind of musical treatment each jingle should have. You may want accapella jingles for music sweeps

and band impact, or electronics for coming out of stop sets.

From a Chicago-sounding brass section with a Crosby, Stills, Nash & Young vocal treatment to the super-sweet Johnny Mann singers group sound, or a Neil Diamond/Carpenters low profile contemporary flavor, the entire musical spectrum is open for consideration.

By matching a planned cut list with your decisions on musical treatment, you are in a good position to begin shopping for jingles. The first major consideration is whether to purchase "custom" or "series." "Custom" offers absolute flexibility and freedom for creative expression, at a considerably higher cost than a "series" purchase.

A "series" will usually be identified by a number or name and amounts. In a "series" package, existing background tracks are utilized for a number of stations (in non-competing markets) with vocal and occasional instrumental changes providing the "customizing" for different markets.

A completely custom package might be out of line price wise, but by doing the initial planning as if going into a custom session, the chances of coming out with a custom sound are greatly increased. Don't overlook the possibility of mixing cuts from sev-

(Continued on page 24)



Taped jingles marry a station's programming together, but have to have the right pre-planned sound in order to accomplish their goal.

What's New?

STATION ID's

series 42 A- "the igniters"

*series 43- "textures"
super summer*

solid rock clyde

juke box country

guitar country

PROGRAMMING

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a personal touch

sounds of the '70s

american country

FEATURES

super stars

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frisbee fly in

TESTING

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EQUIPMENT

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TV Music Shows Create Own Nets

By Eliot Tiegel



Lawrence Welk: a loyal audience helped build a non-network network.

The television syndication market has killed the concept that a show has to be on a network in order to gain viewers.

Two of the most popular musical variety syndicated shows, "Lawrence Welk" and the First Edition's "Rollin' On The River" each boast about having their own "networks."

The Welk show is seen on 222 stations. "Rollin'" is carried by 165 stations.

If a program has a powerful name draw it can be sold to a national advertiser who buys time and then the local stations barter for local advertising.

The FCC's free access rule has immeasurably helped the syndicator. The local TV station owner does not have the talent or funds to develop regular programs to fill that hour which was taken away from the networks.

Burt Sugarman, president of Leisure Ways, and his partner Pierre Cossette, are going into production on their second syndicated musical show as a result of all that time available and all those advertisers looking for ways to sell products to regional audiences. Their new show headlines Henry Mancini as host/star of a half-hour being prepped for the 7 p.m.-8 p.m. time slot—a period Sugarman calls "an exciting half hour to program. The sets in use are very good between 7:30-8."

Sugarman-Cossette's other syndicated show is Johnny Mann's "Stand Up And Cheer" which is seen in 79 markets and has been renewed by Chevrolet, the national sponsor for the Mancini effort.

"Henry could have gone on syndication before," says Sugarman, "but he would have been up against a network show on an independent channel. Now if he goes on at 7:30-8 he's competing against similar shows unless it's a network news feed."

The Mancini show will feature studio situations and on-location footage. He goes to Israel the last week of June for concerts and a film crew may accompany him.

Sugarman calls Mancini "the one person who can bring the music business and television business together. He represents the establishment to TV and to the record business he represents being very hip. Henry will do solos, play instruments with guests, sing along with them, conduct the orchestra behind them."

The orchestras will vary in size from 35 to 20 men. Mancini will select all his guests including rock musicians. He will write original scores, and Sugarman believes the program will be the first ever presented from the viewpoint of the composer.

Sugarman and Cosette who have been in TV production three years (they produced the Grammys two years for ABC) are looking for from 100 to 120 stations which would give them 80 percent of the country. That would be their own network.

The payscale for guests for the Mancini and Mann shows is \$1,000 for one day's work. Production on the Mancini show begins in May for September viewing. The music for Mancini's show will be pre-recorded in the RCA studios where he does his recordings. Solo vocalists or instrumentalists will do their parts during the actual videotaping.

Chevy's ad agency Campbell, Ewald is setting up the TV stations.

In the case of the Lawrence Welk show, Don Fedderson Production's own syndication division set up the 222 station network.

In April of 1971 when Welk was notified by ABC that it was dropping the show after 16 years, Fedderson sent out wires to 600 stations asking whether they would

be interested in programming Welk on a syndicated basis. Within 72 hours he had 330 yeses.

Fedderson checked out the stations and selected the top ones in their markets and this aggregate reaches an estimated 10,300,000 homes, based on a special Nielson rating.

ABC had between 175-182 affiliates airing the program. One week after the show closed on ABC on Sept. 4, it opened in syndication, missing nary a beat of the baton.

The show is still taped at ABC using the same crew and studio and incorporating all the production values necessary for a first class image.

"We made a distinct effort to put a little more production quality into the show; we didn't want the stigma attached to syndicated shows of being cheaply produced or using short cut methods," explains Les Kaufman of the Fedderson office.

Why did so many stations sign up so quickly for Welk? Kaufman has the answer. "The FCC ruling told the local stations to provide their own entertainment, but they weren't ready or able to come up with suitable substitutions so they went shopping." Of prime import was the fantastically loyal audience of adults supporting Welk all those years.

The show's national advertiser pays for the production and distribution costs. A master tape with four minutes of national advertising is sent out to 22 stations who make their own prints and bicycle the original master to nine other stations four or five weeks in advance of the airing. There are blank spots for two minutes of local spots.

The show is generally seen on the weekend from 5:30 p.m. to 7:30, with some stations airing it on Thursday or Friday.

The first 32 shows have been taped and the 20 best will be rerun for a full 52 week cycle. Taping for the new season starts the last week in April. Six shows will be taped on either Tuesday or Wednesday before the whole troupe goes on tour.



The First Edition on the set in Canada for "Rollin' On The River."

Then the taping resumes in September.

Of all the attempts at presenting contemporary music on TV, Kenny Rogers and the First Edition's "Rollin' On The River" has hit mercurial heights of success. Taped in Toronto and distributed by Winters/Rosen, the show has drawn top ratings in its debut season. It is seen in approximately seven million homes. The Noxell Corp. sells its skin creams on the show with time left for local spots in different markets.

Winters/Rosen and the media buying service of Communications Counselors Network worked on placement among TV stations.

Winters/Rosen didn't want the show aired the same time, same day. "We wanted diversification," says the firm's executive vice president Brad Marks. "If we failed in one time period we were dead."

Every week 100 tapes are moving around the country in six separate programming cycles. Marks speaks of "trail blazing in having so many tapes moving around at one time."

This movement of different programs provides a flexibility for the sponsor in being able to introduce regional campaigns. "We can immediately have new commercials cut into the tapes while the rest of the country is running other products. And therein lies the value of syndication."

(Continued on page 24)

Someone once suggested that Nashville is really "syn" city, if that stands for syndication. It has been for 11 years running the hub of some of the strongest syndications in the nation.

Actually there were some before that time. Different promoters came in, exploited "Grand Ole Opry" acts, and sent the syndicated shows all over the world. In the early and middle 1950's, such syndications were showing in Australia and Canada, and some were rather anemic productions. But they signaled what was to come.

It was Show Biz, Inc., which really brought legitimacy to the syndication industry in Nashville. Founded by Bill Graham, a one-time promotion man for WSM, and Jane Dowden, a one-time promotion lady for the same station, the firm built itself into one of the most respected and successful of all syndicators.

Last year, through a complex transaction, it became a subsidiary of Holiday Inn. Graham retained his chairmanship, and Mrs. Dowden stays on as president, Nika Brewer, another of the great talented ladies in the organization, is executive vice president. Mrs. Dowden and Red Dunlap handle production.

The oldest of the television syndications is the "Porter Wagoner Show," which began 11 years ago and, according to the latest ARB listings, plays to 4½ million people weekly. The show is in 120 markets, most of them major, sponsored by Chattam Drug Co. (formerly Chattanooga Medicine) and Lever Brothers. The latest ratings, by the way, show it has picked talent from all areas of the nation.

The "Bill Anderson Show," long a TV fixture, has just undergone a change. It

Nashville Center For Syndications

By Bill Williams

was taken over by DMR Films, which in the past has specialized in public and corporate shows and documentaries. The show is seen in 125 U.S. markets and in the Armed Forces. The show had been produced by WSIX-TV, a subsidiary of General Electric, and will continue to be taped there, but with the new production under the direction of Dennis Kostyk. It is sponsored by Home-Lite Chain Saws, Coggins Granite, and Physicians Mutual Life Insurance. Under the new guidance, it too will shoot for the prime time markets.

There are countless other TV syndications, pilots at least, in the can. And there are numerous reruns of the syndications filmed many years back, and still being bicycled out of Nashville.

In radio syndication, the Bill Hudson Agency still produces "The Nashville Reporter," a massive news-coverage program dealing with country music artists and distributed by Together, Inc. of Memphis.

Georgia Twitty also syndicates a radio news report to some Eastern markets, and Betti Blue has a similar syndication, dealing with the lives of the artists and their families, which is distributed from West-

port, Conn., up a half-million viewers since the last rating schedule.

The "Wilburn Brothers" TV show, now nine years old, is in 70 markets. "Country Carnival," featuring Del Reeves, is in 30 markets after two years. Also two years is "Country Place with Jim Ed Brown" in 35 markets. The "Gospel Singing Jubilee," 10 years old, is in 60 markets. It features the Florida Boys. And the new "Lynn Anderson Show," now being taped, is scheduled to start in September.

Show Biz also turns out specials on a syndicated basis. One last year titled "Nashville, Nashville, Nashville" was specially produced for Bunker Hill Meat and shown throughout the South. The same firm sponsored another special called "Young Country." A special titled "Old Time Country Christmas" ran on an open end basis in 83 markets. Another, sponsored by Breeze detergent, was called "Breezing Along With the Nashville Sound," and covered 100 markets. There also have been four half-hour open end specials on the "Many Sounds of Jerry Lee Lewis."

Show Biz also does well in radio. "Music City U.S.A." with T. Tommy Cutrer, plays in 128 markets. The "Ralph Emery Show," which follows much the same

format (interview with artist and playing up-dated recordings) is in 137 markets.

"Hee Haw" is a strange breed of syndication, but one of the biggest in the world. Originally a network summer replacement show (for the Smothers Brothers) on CBS, it was an overnight success, lasted two seasons, and was unceremoniously dumped by the network.

But the producers, realizing its obvious popularity, put it into syndication, and it now is shown in 204 markets, about six more than at its peak with the network. The show is done in segments and is edited together.

Then, each week, it is originated on a special network basis to all of its participating stations East of the Mississippi River and shown on Saturday nights at 7:30 (EST).

It is shipped to the other markets, and is shown on prime time either on Saturday or Sunday nights. Shooting on the next series resumes in July. The show features Buck Owens and Roy Clark as co-hosts, and has a regular cast that includes Archie Campbell, Grandpa Jones, Stringbean, Junior Samples, Don Harron, The Hagers, Gunilla Hutton, Jacky Baker, Lisa Todd, Jimmy Riddle, Jackie Phelps, Buddy Alan, Susan Ray, Minnie Pearl, Sherri Miles and Barbi Benton.

Executive producers are John Aylesworth and Frank Peppiatt, and co-producers are Sam Livallo and Bill Davis, the latter of whom also is director.

The newest show, and one of the most expensive, is that of Billy Edd Wheeler, the singer-songwriter-poet who waited for the opportune moment. The "Billy Edd Wheeler Country Suite" hits the air in 25 major

(Continued on page 23)

Avco's Credo: Produce Shows Live for TV

By Bill Sachs

Avco Broadcasting Corp.'s WLW-TV, which this year celebrates its 50th Anniversary, maintains a loyalty for live programming. With Avco, WLW-TV and its affiliate stations, live programming has long ceased to be an experiment. As Avco president John T. Murphy might say, it's a tradition—and a highly successful adventure revenue-wise.

While other of the nation's leading TV centers have enjoyed a fair measure of success with live programming, Avco and its Cincinnati based predecessor, the Crosley Broadcasting Co., has remained with it the longest. In most of the other cases it has been an on-and-off adventure over the years.

Avco currently beams four corporate shows over WLW-TV and its affiliates—WLW-I, Indianapolis; WOAI, San Antonio; WLW-D, Dayton, Ohio, and WLW-C, Columbus, Ohio. The shows are "50-50 Club," hosted by the versatile Bob Braun; "The Paul Dixon Show," piloted by Paul Dixon, a name in radio and television in the Cincinnati area for many years; "Midwestern Hayride," headed by Kenny Price, and "The Phil Donahue Show," with Phil as the standard bearer and generally regarded as Avco's prime asset among its live shows. It is presently syndicated in nearly 40 cities, including many of the nation's top markets. Three of the shows are carried on the four-city hook-up. "Hayride" also carries in addition a fifth city—San Antonio.

Of the four shows mentioned, none is alike in presentation or format. Variety is the key in Avco's live-programming success. All are shot before an audience and all depend greatly upon audience participation. "50-50 Club," simulcast for 90 minutes at noon six days a week, geared to the hausfrau, with music, chatter and interviews with top names from all fields. The audience plays an important role in the show's success, with members frequently invited to handle the commercials.

The Dixon show, telecast an hour and a half each morning, is a rocking, zany laugh show, with

Paul exchanging ad lib, and frequently corny, banter with the feds out front. As the name implies, "Midwestern Hayride," is a country and western opus, with a top country name as guest each week.

"The Phil Donahue Show" is a well-produced, meaningful talk opus that runs the gamut of topics from homosexuality to music, from politics to prejudice—with no holds barred.

"Hayride" is spotted for 60 minutes Saturday nights only. Only the hour-long Donahue show originates via WLW-D, Dayton, five days a week.

"50-50 Club" started on radio Feb. 18, 1946, when Ruth Lyons made the switch to WLW from WKRC, Cincinnati. The show went TV Sept. 19, 1949, and since has been aired simulcast via WLW-TV and its affiliate stations. It is said to be the only program in the nation to carry that distinction.

When Miss Lyons was forced by ill health to retire in January of 1967, Braun, who had been a member of the cast, took over the helm and has carried on successfully ever since.

During her tenure at WLW, Miss Lyons became one of the most distinguished radio and TV personalities in America. At the time she was credited with chalking up more sponsor revenue than any other TV personality in the country next to Arthur Godfrey.

The Paul Dixon segment started on WLW and affiliate stations April 24, 1955.

Produced by Dick Murgatroyd, "50-50 Club" backs up Bob Braun with regulars Marian Spelman, the Cliff Lash Orchestra and the Kiddie Korps of singers Gwen Conley, Randy Weidner, Rob Reider and Dave McCoy.

TRAV Builds Pubservice

With an annual radio budget of \$80,000, the Presbyterian Church of the U.S. Television-Radio Audio-Visual Agency (TRAV) has been turning out three top public service programs.

With four other denominations,



Phil Donahue talks with Ohio State Penitentiary warden during telecast of his show from that facility.

"The Paul Dixon Show," produced by Gordy Waltz, is the only Avco Show that doesn't spotlight daily guests. But Paul covers that by presenting frequent special features such as Baby Day, when every member of the audience is required to bring an infant; Brides' Day, for girls about to marry; Tall Girls Day, for feds over 5 feet, 10; Chicken Wedding, marriage of two rubber chickens. These and similar zany events in the past have netted heavy press coverage and program interest. Dixon's sidekicks on the show are Bonnie Lou, Colleen Sharp and the Bruce Brownfield Orchestra.

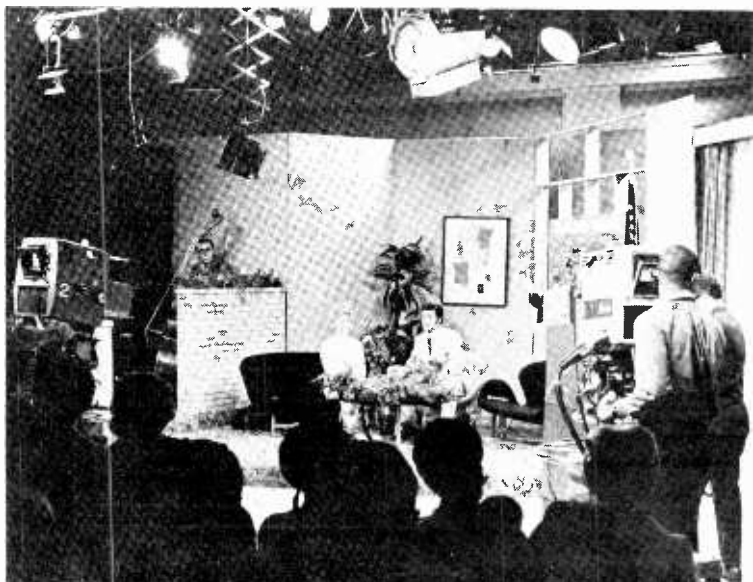
Dick Mincer is producer of "The Phil Donahue Show," which attracts a predominately female audience. Donahue's guests are of unusual interest and quality.

the Methodists, Lutherans and Episcopalians, TRAV produces segments of "The Protestant Hour," a weekly 30-minute show of sermons and music carried on 560 stations. The show is 27 years old and generates from 3,000 to 5,000 letters weekly.

"Be Still and Know" is a two and one-half minute daily sermon carried on 1,450 U.S. stations and several hundred more overseas. Fourteen days of programs are shipped on an LP. In a recent survey, 600 stations replied to TRAV and only 32 suggested any changes in the sermonette format.

TRAV's newest show, going into its 118th week and now reaching some 520 stations, is "What's It All About?" Host Bill Huie is both a minister and a widely experienced professional disk jockey. He has been able to get rock stars on the level of John Lennon and B.J. Thomas to be interviewed on his weekly five five-minute spots.

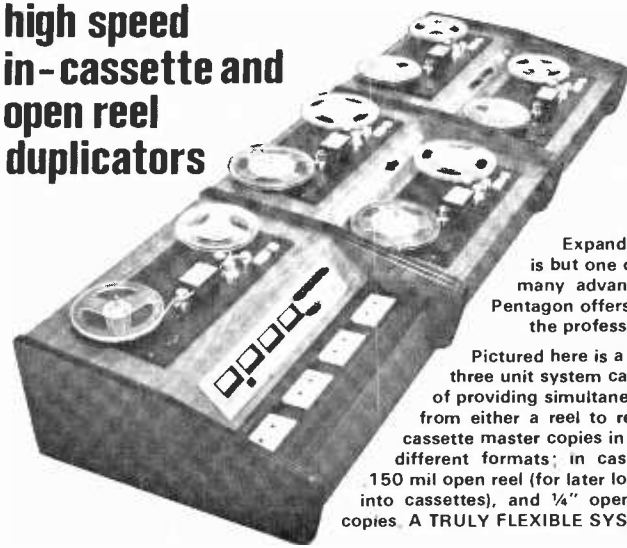
TRAV has no regular TV series, but regularly produces brief spots and sign-offs. Their three newest spots portray incidents in the life of Jesus actually filmed on location in Israel.



Bob Braun, host of the "50-50 Club" and regular Marian Spelman with friends for that day, their studio audience.

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Top Show Ties Rock, Religion

By Nat Freedland

With an annual production budget of \$1.7 million, the Southern Baptist Convention Radio-Television Commission has made a wide impact in public service programming.

After some 15 years at Atlanta, commission headquarters was moved to Fort Worth, Texas, to be closer to the population center of the younger and less tradition-bound members of the 12-million-member church. The commission now has its own modern facility where it does all its radio production and some TV film editing.

Clarence Duncan, assistant to commission director Dr. Paul Stevens, states that the most widely heard of the 30 weekly formats produced by the commission is its Top 40 show, "Powerline." Carried on 600 stations, the half-hour show hosted by KFJZ disk jockey John Borders follows Hot 100 chart action closely and intersperses the hits with advice by ministry counselors to teens who have written in with their problems.

"Powerline" always has a mail give-away offer airing, using such merchandise as posters. The mail response indicates to the commission how effectively its shows are being heard nationally.

"Country Crossroads," utilizing country chart songs and directed at an adult audience, gets the



John Borders (left) host of "Powerline," and producer Claude Cox, discuss a script during production of one of the half-hour rock programs in the Southern Baptist Radio-Television Commission studios in Fort Worth. The show is broadcast on some 600 stations weekly.

commission's second highest ratings.

In more standard religious programming, the commission produces "The Baptist Hour," a 30-minute sermon with intermission music by the Century Men, a 100-voice male choir staffed by the denomination's ministers of music. The Century Men assemble in Fort Worth several times a year to prepare and record their repertoire. Century Men albums are direct-mailed via the radio

show and also sold in Baptist bookstores.

"We have an extensive mailing list through our on-the-air give-aways," Duncan says. "The mail response is very important to us in rating the effectiveness of our shows."

Covering all music format ties-ins, the commission's MOR show is "Master Control," a semi-talk program with interview segments on "interesting people."

The commission also packages 15-minute devotional programs in nine languages, including Russian, Chinese, Navaho and Filipino. "These foreign-language shows are a very important way for us to reach our urban minority-group members," Duncan says.

Baptist television programming is largely filmed in Hollywood. The commission began underwriting "The Answer" series in 1956. These shows are still in distribution, but starting in January a new series featuring more contemporary themes, "Human Dimension," went into production at Family Films.

The commission also produces 4½-minute cartoons, about a dot-like character named "Jot" for insertion into children's shows.

Networks regularly make available a portion of their public service time to the commission. Last year it consisted of some 65 network radio hours and 12 television hours.

Performing Societies: How, Why They Began

By Paul Ackerman

When a copyrighted song or piece of music is publicly performed for profit in the United States, the writers and publishers must be compensated under the Copyright Act of 1909. The rights of the writers and publishers under this Act are known as performing rights, or "small rights," as distinct from other types of rights, including dramatic and grand rights, mechanical rights and publication rights.

In the U.S., three licensing organizations make performance rights available to the users. These are the American Society of Composers, Authors and Publishers, Broadcast Music, Inc., and SESAC.

ASCAP had its first organizational meeting on Feb. 13, 1914, at the Hotel Claridge, New York. In the decades since that special event, the Society, after years of battling the users in many states, was able to establish the principle of performing rights—that is—that performance of a copyright entailed licensing and a royalty. Years of legal effort by ASCAP executives, members and legal counsel were necessary to accomplish the task, and major figures in this effort included such names as Nathan Burkan, Schwartz and Frohlich, Gene Buck, Herman Finkelstein, John G. Paine and others.

Until 1940, ASCAP was the only large agency in the U.S. which licensed performing rights. As the year 1940 drew toward a close, however, another licensing agency was organized in the U.S. This was BMI, created by some 600 broadcasters when their rep-

resentatives and the Society failed to negotiate a new contract to replace one which had expired. Thus, the element of competition entered the American performing rights picture.

In several ways, each of these organizations, while originally opposed to each other in philosophical aspects, has nevertheless become more like the other.

For instance: BMI in its distribution of funds has always been completely performance-based. ASCAP in its earlier years gave considerable weight, as in its publisher distribution, to such concepts as "availability" and seniority. The term availability had reference to the concept that a catalog or song had value beyond mere performances. Such

a song, for instance, could be "St. Louis Blues," or "Happy Birthday."

As the years went by, however, this interesting concept became difficult to adjudicate inasmuch as there existed no mathematical yardstick for the measurement of availability, and conflicts over availability were often resolved in terms of performance. Through such evolution the Society's distribution gradually became more performance-based.

In the matter of catalog, virtually all of American music, with regard to performance rights, was represented by ASCAP up to 1940. The catalog, of course, is one of great richness, embodying the glory of the musical theater, films, and the catalogs of countless noted writers. As BMI developed from its beginning in 1940, ASCAP was ultimately forced into seeking a broader range of music, and presently, it is doing this very assiduously in the soul, country and rock fields.

For a long time, BMI had these fields to itself. For in 1940 the great spillover of country music and rhythm and blues had not yet entered the pop music mainstream. And these self-contained musical entities, often called the "specialty fields" were waiting for mass exploitation. As the 1940's progressed into the 1950's, and as communications improved—radio, travel, etc.—and as the vacuum left by the band business became more noticeable, the inevitable happened: this native American music be-



Logging music: a method for tallying performances.

(Continued on page 26)

APRIL 15, 1972, BILLBOARD

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So try it! Kidder Organization syndications are **Super Rating Fuel** with exclusive **SMP**, the ingredient that gives you **Super-Profit Performance** with every show. I tell you, Mister, it's a gas!

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Wolfman Jack Howls About Rock and Soul

Some air personalities may be more famous, but few ever become the legend that Wolfman Jack has become . . . and is today. He's a living, breathing personification of the word "personality" and, besides being heard in about 26 markets via syndication of his show by Ludman & Associates of Los Angeles, he's had five tunes written about him and recorded by such artists as the Canned Heat. He even has his own personal playlist and there's a new comic book out about him.

"I play contemporary rock on my show . . . I do vignettes . . . it's strictly a personality show," Jack said. "And I look for the soul records that can go pop and if I like a new record, I'll go on it immediately . . . I like records that I can sing along with . . . I like the records with a good middle part where I can beat on a book, scream, or use the Wolfman 'Herbie' howl."

Wolfman Jack's show, taped out of his own Los Angeles studio at home, is premiered on XPRS, a Tijuana station that booms up the West Coast. The Wolfman has been on the station for more than seven years, including when it was XERB. Before that, he worked at XERF, another Mexican station in Villa Acuna. He actually started the Wolfman identity on XERF in 1959 as an outgrowth of his love for horror movies. His radio career really began back on WNJR in Newark as a \$15-a-week go-fer.

His radio show is also heard six nights a week on WING in Dayton, plus an air force recruitment show he does is heard on 707 stations in the U.S. as a public service and he does a five-day-a-week show for the AFRTS. In the movie "The Seven Minutes," he played himself. He also does a weekly religious music show, which is syndicated free to any radio station that wants it by Ludman & Associates.

What he listens to at home is what he plays on his show. "B.B. King, Ray Charles—all of the blues greats—this is what I like to listen to. What I started with years ago on XERF is really my kind of music. I can get behind country music and even Barbra Streisand, but blues is my stuff.

"When I'm doing my show, I have a playlist—compiled by my people from 30 record stores in San Diego and Los Angeles. But I do the show as the mood flows. If I feel like rock, I rock. For 15 minutes. Or I may do half an hour of oldies and talk poetry in between. I do a thing . . . you know. I can sometimes take an album and look at the liner notes and find a word that may give me a cue to do a rap on."

New records are screened by his manager Don Kelley, Dennis

Nicklos and Jack (Bob Smith). Sometimes a three-hour show (the show is available in various lengths up to three hours daily) may take five hours or more to

put on tape. The show has a "live" feel to it and Jack will fly into a market to do personal appearances, plus call on local accounts. He did a three-or-four-day

stint in Dayton, for example, for WING.

A key feature of the Wolfman Jack show is interviews with artists.

His religious show, which is free, is 30 minutes long and is called "The Jesus Crusade." It also features interviews with artists.

SAY HELLO TO TRAK-4

"Isn't this about the most beautiful hunk of background music machine you've ever seen? It took Tape-Athon, the first name in customized music, to bring you TRAK-4, the new system with exclusive Jet-Pak Tape Magazine loading.

"Here's built-in reliability (ask anyone who's been using a Model 702 for the past 12 years), ultra-simple operation, and convenient tape magazines from Tape-Athon's magnificent library of tailored programs. It loads in just three seconds, no threading necessary, no waiting for rewind, and plays over 400 selections from a single magazine.

"But it's really not all-new, 'cause Tape-Athon has had TRAK-4 in design and testing for over two years. It's so dependable, in fact, that Tape-Athon will guarantee it unconditionally for *three* years. If a TRAK-4 player fails to operate, we'll send you another machine immediately. No one else in the industry is that sure of their equipment.

"How do I know? I'm Trak-Mate, the gal who can tell you all about TRAK-4 and make the right background music recommendations for any location you have. Drop me a line — on second thought, just ask for the facts, I'll send you all my specifications."

Tape-Athon Corp.

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Inglewood, California 90301
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Wolfman "howls" nightly for America.

NAB SECTION

213-883-7400. Perhaps the most successful consultant in radio. Created a whole trend in Top 40 radio and Drake became a generic term. Stations that he has been responsible for include KHJ, Los Angeles; WRKO, Boston; WOR-FM, New York; KFRC, San Francisco; CKLW, Detroit. His team includes Bill Watson and Bernie Torres.

Bud Connell, credits include WFUN, Miami; WPGC, Washington. Relatively new to consulting, Connell is a radio veteran and worked in such markets as St. Louis at KXOK.

Dave Klemm. Works strictly for the radio stations represented for national advertising by Blair Radio, New York. One of the most format-knowledgeable advertising men in the business, Klemm handles mostly MOR operations.

Dick Starr, Professional Programming, 4925 S.W. 93rd Court, Miami, Fla. 33165. Phone 305-279-3673. Starr, whose radio career includes programming WFUN in Miami and KYA in San Francisco, is relatively new to consulting. His services include providing programming aids such as jingles, etc. Consulting credits include WINZ, Miami, and several stations in Australia.

Randal/Sharon, 1606 N. Argyle, Hollywood, CA 90028. A multi-faceted consulting firm headed by Ted Randal and Bob Sharon. Randal specializes in the programming side of radio, Sharon in sales and management. Credits include stations in the U.S., Canada, and Australia.

Art Holt. Box TV, Casanova, Va. 22017. Primarily a broker of radio stations, Holt also advises clients from time to time on format. A radio veteran, Holt's range of credits includes several formats, including country music and Top 40 stations. He's versed in programming as well as management.

Buzz Bennett. Primarily a program director, Bennett is now becoming more involved in consulting. His credits include building KCBQ, San Diego, into a powerhouse Top 40 station as program director.

C. J. Jones. Presently serving as program director of WCAR, Detroit, Jones has been active in consulting stations in Michigan.

Bob Hamilton. Editor of the record tipsheet The Bob Hamilton Report, Hamilton is becoming more involved in consulting. Credits include KRIZ, Phoenix.

J. Raleigh Gaines. A veteran program director and air personality under the name of Bob Raleigh, Gaines specializes in small and medium market stations and their problems, both in management and programming.

Jack Gardiner. Specializing in country music stations, Gardiner has to be considered one of the tops in all programming. He built KBOX, Dallas, and WIRE, Indianapolis, among others—both stations have achieved No. 1 ratings, a unique feat in the format.

Grahame Richards. Currently general manager of KFAC, Los Angeles, and not consulting at this time. But he is a veteran programmer and consultant.

Paul Drew. Currently a program director in the Drake-Chenault Enterprises organization. Consulted WIBG, Philadelphia.

RELIGIOUS RADIO PROGRAMS

"What's It All About," Rev. Bill Huie director of Television, Radio and Audio-Visual Committee; the Presbyterian Church of the United States, 341 Ponce de Leon Ave. N.E., Atlanta, GA 30308. Huie, a former air personality, produces a show hinged on a top-selling record and a vignette based on the song or artist including an interview. Huie hosts the three-to-five minute show. It's produced weekly and distributed bi-weekly. Over 200 Top 40 stations use the short programs. Free to radio stations.

"The Scott Ross Show," Larry Black producer, Freeville, N.Y. Weekly show with soft-sell religious approach, keying on anti-drug messages. Hosted by Scott Ross, veteran air personality. Available in two-and-three hour lengths. Free.

"Powerline," Claude Cox producer, The Southern Baptist Radio-TV Commission, 6350 W. Freeway, Fort Worth, Tex. 76116. Hosted by Johnny Borders, veteran air personality. Soft sell messages combined with rock music. Show is largely non-sectarian. The commission also produces "Country Crossroads," a non-sectarian religious radio show for country music stations. Free.

RECORD SOURCES, OLDIES

Blue Note Shop
156 Central Ave.

Albany, N.Y. 12206
Catalog \$1
Record Center
1896 W. 25th St.
Cleveland, Ohio 44113
Catalog free
Record Source International
Billboard Publications Inc.
165 W. 46th St.
New York, N.Y. 10036
Catalog free
Roy's Memory Shop
2312 Bissonet
Houston, Tex. 77005
Catalog \$1
Nehi Distributors
Wayne Volat, general manager
2527 W. Ninth St.
Los Angeles, CA 90006
Catalog free

AUTOMATION EQUIPMENT MFRS.

Gates Radio Co.
123 Hampshire St.
Quincy, Ill. 62301
Lawrence J. Cervon, general manager
Schaffer Electronics Corp.
75 Castilian Dr.
Goleta, CA 93017
International Good Music
P.O. Box 943
3950 Home Rd.
Bellingham, Wash. 98225
Rogan Jones, president

Nashville

• Continued from page 18

metropolitan markets in April, produced by Nashville Tele-Projects, and sponsored by the Texise Corp. and at least one other leading sponsor. The 30-minute show will be shot in the round with a live audience.

The executive producer is Bill Ward, and the producer is Myles Harmon, who formerly handled the Johnny Cash network show from here. A writer from the Cash show, Larry Murray, is co-producing and writing this effort.

WSM still syndicates and distributes for the National Life and Accident Insurance Company, "That Good Ole Nashville Music," a show which is placed in selected markets, about 50 of them, featuring "Grand Ole Opry" acts.

Additionally, two Nashville acts are produced out of Louisville, Ky. They are the "Jim and Jesse Show" and the "Stu Phillips Show." Each is in about 25 markets.

Stereo Radio

• Continued from page 15

season of the year and whether single vocals are recommended related to the competition in a given market.

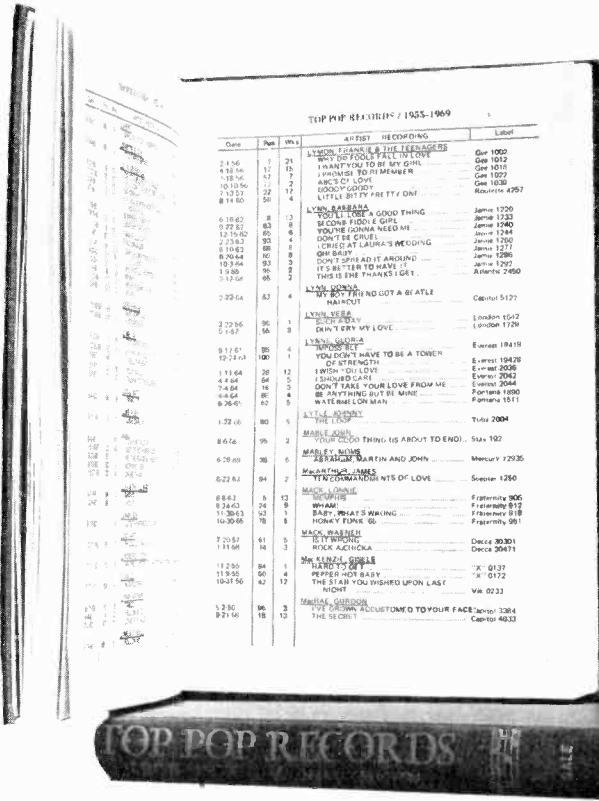
Two tapes are alternated by segments for control of tempo and instrumentation for male or female appeal by hour of the day. There are divergent male-female and tempo curves for 6-8 a.m., 8-10 a.m., 10-noon, noon-2 p.m., 2-4 p.m., 4-6 p.m., 6-10 p.m. and 10 p.m.-6 a.m. The spring-summer sound is structured for a happy, up tempo, contemporary feel. The fall-winter period is more romantic.

SRP offers a recommended schedule of tapes for 24 hours of every day in the year. Standard selections are not repeated over a four-hour period, and SRP maintains a one-and-a-half hour no-repeat factor for modern tunes. Solo vocals are programmed from 6 a.m. to noon and 2-6 p.m. All vocals are eliminated from 6-10 p.m. Group vocals return after 10 p.m.

SRP's watchwords for its tape format are discipline (against too much chatter and overriding personal preferences by any staff member) and execution (good engineering).

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The nation's first complete reference book to pop/rock music 1955-1970. EVERY RECORD TO HIT THE "HOT 100"



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- Highest numerical position record reached
- Total number of weeks on chart
- Label and number of record
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RSI Delivers regularly each week...and fast, to ensure that the records get to you while they're new...big...important to your audiences;

RSI Delivers the best product of all labels from one reliable source.

Yes, RSI really delivers in a way that has made it the largest and most widely-used source of records for broadcast programming...shipping each week, all-year around more records to more stations than any other service.

That's because RSI has behind it the full facilities, personnel and experience of Billboard. It has Billboard's complete review and chart research staffs to select the best records on the basis of knowledge, overall experience, industry contacts and actual sales and play statistics.

It has Billboard's own computer operation to collect, measure and evaluate the great volume of data that supports RSI's record choices. And it has the integrity and reliability of a sound 76-year-old business organization that says you must be satisfied with the RSI service you order, or we'll pay back the full value of whatever is left on your service.

So, if you're not now using RSI's WEEKLY HOT 100 SINGLES SERVICE, this special 18-week TRIAL OFFER is your opportunity to join the winners at a low-investment prove-it-to-yourself rate.

Join the Winners--the winning stations all over the country who are now building high-volume business-getting audiences with RSI's HOT 100 SERVICE;

Join the Winners--the winning artists you can count on to be a regular and continuing part of your RSI HOT 100 SERVICE;

Join the Winners--the winning performances that today's audiences are assured of when you use RSI's HOT 100 SERVICE.

This special TRIAL OFFER brings you the regular HOT 100 SINGLES SERVICE --10 of the newest, the best and the most-wanted records every week for 18 consecutive weeks--at a total-package price of just \$72.

Fill out the coupon...attach payment in full...mail today...and start RSI's HOT 100 SINGLES SERVICE coming to you now for the next 18 weeks. You and your listeners will be glad you did.

* Or ...
EASY LISTENING
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Sincerely,

Handwritten signature of Joe Taras

Joe Taras
General Manager

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Please send me the following services as marked:

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(foreign rates on request)

SHIP ALL RECORDS & SERVICES TO:

station call letters
address
city, state, zip code
ordered by (signature/title)

BB1

NAB SECTION

Plan Your 'Sound' Is Key to Jingle Ordering

Continued from page 16

eral syndicated series if this will fill your needs better than a single "series" purchase.

Judge the people representing the jingle company as much as you judge the product. There have been many cases of fly-by-night jingle peddlers who tour America playing a super fantastic demo tape, showing cuts they've done for all the big stations, and anxious to close a big deal in a big hurry.

Many times these wheeler-dealers can't deliver the product they present, usually explaining the difference between the sound of your jingles and their demo with something like, "It's your tape machine," or "That was the New York special group and they cost an extra \$5,000."

Be wary of the jingle salesman who hypes his latest hot package without any consideration of what you want to accomplish or the individual problems of your station and market. Don't get talked into overbuying. If you've done the preliminary planning, you won't end up with 80 jingles when you only needed 20.

Jingle costs are generally fixed and vary little between markets of comparable size. If you've received a price quote for a series and feel it is too high, don't hesitate to compare prices with stations in other markets who are using the same series. A reputable jingle salesman will gladly provide a list of stations using his product.

The time to start writing lyrics is after you've settled on a jingle company and closed your deal. Almost all companies will allow complete re-lyricing of each jingle in a syndicated series. Avoid the temptation to rewrite the lyrics just to prove you're hipper than the jingle company. Too cute lyrics don't last long on the air, and even worse, they're often hard for listeners to understand.

Jingles are commercials for a radio station. An eight-second jingle lyric should be written as concisely as you would write an eight-second commercial for a client.

Most jingle experts and audience psycho-researchers agree that if a station has an established musical logo, they should stick with it. A logo is like a person's signature and change for the sake of change can be a very negative factor in the subliminal response pattern of listeners.

A logo theme change is called for if a station is changing format, call letters or something similar which is expected to completely turn around the station's present audience.

Jingles are an integral part of programming, and it is most important for every program director to witness firsthand the recording of his station's jingles.

Not only will you learn a lot about jingle production, but you will also save time and money and come home with a better product. Last minute lyric changes and pronunciation/interpretation directions are more easily communicated by being on hand for the jingle session. In addition, your presence at the session can often result in extra or bonus cuts and takes.

Another very important reason to be present for a jingle session is to work with the mixdown engineer on the final mix for your station. A transmitter that is excessively bassy can be helped by compensation on the final jingle mix.

By being right there when the mix takes place, a program director can decide how hot, wet, and hard the jingles will sound. I am a firm believer in the theory that you should never leave a session without the final tape in your hands. The best of sessions can be ruined by a poor mixdown.

When you finally have that good jingle master in your hands, don't fail to follow through with the final step in getting the most out of the jingles.

Be sure the entire air staff knows what the purpose of each jingle is; how the jingles should be used; how they shouldn't be used; why they sound the way they sound; and what you hope to accomplish in terms of listener motivation and memorability.

A jingle clock is as important as a music or format sound hour clock in getting maximum benefits out of jingles and production aids. Be sure that your staff knows how to put all the pieces of your particular programming puzzle together.

Properly programmed, jingles are a key ingredient in the sound of a successful station. If music, personalities and news are the building blocks of the station's sound, jingles can be the mortar.

TV Music

Continued from page 18

Once the master tape is produced in Toronto, the masters are made by Consolidated Film Labs in Los Angeles. Seventy-two hours before the show is aired, the station receives its master for duplication.

All of CBS' owned stations air the show. The 18-34 audience "suits the objective of CBS and the other TV stations of 'skewing young,'" Marks says.

With the accent on youth, "Rollin'" with its delightfully individual five members of the First Edition provide an uptempo, fun filled modern program of songs and routines.

The syndication market for musical shows meets the tastes of varying age and artistic groups. "Soul Train" remains the only black oriented record show, emanating out of New York. England's sexy duo, Tom Jones and Engelbert Humperdinck, offer flash with dynamics. The Mike Douglas offering is an afternoon splash of tea and biscuits, with the accent of folksy entertainment.

David Frost's evening show offers chatter and performing combinations for all sorts of musicians with name value.

Merv Griffin's return to Metromedia portends spotlights for such acts as Dionne Warwick and other name attractions. Younger contemporary acts are being showcased in the new "Something Else" series hosted by John Byner and distributed by Rhodes Productions. Acts announced for "Something" include the Beach Boys, Linda Ronstadt, Three Dog Night, O.C. Smith and John Hartford, among others.

Burt Sugarman believes the syndication field will open the employment ranks. There are 100 persons working on the Johnny Mann show, with an equal number a probability for the Mancini effort.

And then there are all those TV stations looking for that new sound, oops, new picture. Quiet on the set. Action. You're on the air!

KDAY Offers Rock Concerts From Clubs

KDAY, the Los Angeles area progressive AM station has begun syndicating its one-hour series of on-location concerts.

The programs in either mono or stereo are offered free, explains KDAY's program director Bob Wilson, who oversees the project.

Record companies pay the costs for duplicating and processing and they generally run to around \$3,000 a program.

KDAY runs the 57-minute shows without any commercials. They are taped at various clubs in the Los Angeles area such as the Troubadour, Whisky A Go Go and the Music Center.

The shows are called "On The Air Concert Series" and KDAY had to work out an arrangement with Local 47 of the American Federation of Musicians in order to do the delayed taped broadcasts.

KDAY began taping shows last June from the Troubadour. The idea for getting into syndication is more or less a defensive move on the part of KDAY. The station heard about several radio syndication companies thinking about getting into the act and decided to jump into the action itself, thus preserving its hold on the artists it wants to tape for its own programming. Station management felt that if an outside syndicator began on-location tapings, it would not be able to lock up artists it wanted for its own regular evening show.

The first four concerts which have already gone out to the first stations in the concert network have been by Loggins-Messina at the Troubadour, America and Alex Taylor from the Whisky and Jackson Browne from the Music Center.

Among the first stations taking the shows have been KOL, Seattle; WWTC Minneapolis; KISN Portland; KNDE Sacramento; KSJO San Jose; KFIG Fresno and KDEO San Diego. Wilson speaks of offering the show eventually to 25 "select" stations.

KDAY requests the shows be aired weekdays between 8 and 11 p.m. If a station has other ideas it doesn't get the series. A station may sell the open three minutes per show to advertisers; KDAY prefers not to. "We feel the show is an audience builder,"

Wilson edits the tapes to eliminate any KDAY references. Or tightens them up if a guitar

(Continued on page 26)

PAMS Sells Shows by Alto Fonic

Alto Fonic Programming will now be marketed by PAMS Inc. of Dallas, according to a dual announcement by Bill Ezell, general manager of Alto Fonic and Bill Meeks, president of PAMS.

Alto Fonic is introducing three new syndicated programming services at the annual convention of the National Assn. of Broadcasters—"American Country," a contemporary music service, and a progressive rock three-hour weekly show.

Ezell says the country music service will be programmed by Larry Scott, veteran air personality who also does a regular all-night show at KLAC in Los Angeles in addition to serving as the station's music director. Scott will be one of the voices on the programming, along with Chuck Wilder and Harry Newman. The 24-hour service will be available in stereo or monaural.

The contemporary service will be programmed by Bob Kingsley, who'll also serve as a voice on the shows along with Jimmy Rabbitt and a yet-to-be announced air personality.

These two services will be available for either automation systems or live programming and supplied on reel-to-reel and cartridges. All that it takes for these two programming packages, Ezell says, is one reel-to-reel unit and two cartridge units. "We will do

(Continued on page 26)

Tape-A-Thon Reduces Cost of Tape Unit

Tape-A-Thon has stopped production on its sophisticated and expensive Model 5,000 automated music programming system after five years and is now in the market with a much lower-priced and simpler system, the Channel Caster Carousel (CCC).

"We found that the smaller-market stations that wanted the Model 5,000 didn't have strong enough engineering staffs to keep such a complex piece of hardware running properly," explains Tape-A-Thon Corp. president David Anthony.

"Keeping our own engineers on the road cut down the profits substantially. Also, we sell some of our other equipment components and our tape program service to other programming system manufacturers and found that they were hesitant to buy from a competitor."

The new CCC unit can control one to three carousels and transports, changing cartridges with either a 25-cycle tone or a fractional second of silence. Each unit sells for \$4,285 monaural with an extra \$1,000 for stereo. It does not include features such as a fade control or time announcements. The carousels must also be stacked with cartridges in the correct program sequence.

Five broadcasters have adopted the CCC system during its first seven months in production. The Inglewood, Calif. firm feels that the trouble-free, simplified design of the CCC makes it an ideal system for weather-time scan channels on cable television networks.

IGM Expands Its Repertoire

By John Sippel

International Good Music has developed eight additional shows in addition to its established programming plus automated equipment.

The Bellingham, Wash., firm, formed in 1961 as a classical music service, is offering the following to broadcasters at NAB:

- "Lovin' Touch"—12 hours in two-hour segments of poems, read by Dick Sommer, former DJ in the Boston and New York City area, with his narration blending with music and real sounds;

- "The Sir John Manolesco Show"—a series of hour-long shows by the recently knighted British astrologer, who became famous during World War II for his charting;

- "Anybody Home"—a series of daily five-minute shows of homespun humor, spotlighting

Capt. Stubby and Charles Homer Bill, who were for years heard on WLS, Chicago;

- "Danny Baxter Broadside"—daily five-minute spot shows, featuring sport anecdotes and actual interviews with prominent national sports figures;

- "The Jim Pewter Rock Shop"—six hours per week, available in three-hour blocks, featuring the KMET-FM, Los Angeles, and Armed Forces Radio DJ, who will work with a collection of over 20,000 different oldies in a nostalgia session;

- "Big Bands, An Era Revisited"—a four-hour big-band special, featuring actual interviews with orchestra leaders of the 1936 to 1945 era;

- "Holiday Plus"—a dozen holiday promotions of varying length, not only covering national holidays, but graduation day, etc.;

- "Rock 'n' Roll Revival"—a four-hour special, re-creating a live show, in which is interwoven parts of actual interviews, live performances and records by pre-Beatle era personages.

Lee Facto, IGM's executive vice president, emphasized that the firm continues to offer thousands of hours of music services ranging from heavy classical to MOR to individual DJ MOR and Top 40 services.

IGM, probably the largest combination automation equipment and music and programming service firm in the U.S., now employs 135 people in its local automation equipment firm. It produces varied tape playback units, open reel and cartridge; plus such specialized units as automatic logger, network joiner, temperature and/or time an-

(Continued on page 26)

**pepper
tanner**

PRESENTS AN EXCITING PRODUCTION MASTERPIECE

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Reps and music outlets wanted for national promotion or record companies for premiums.

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Woodmere, N.Y. 11598

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Say You Saw It in Billboard

PAMS Sells

• Continued from page 25

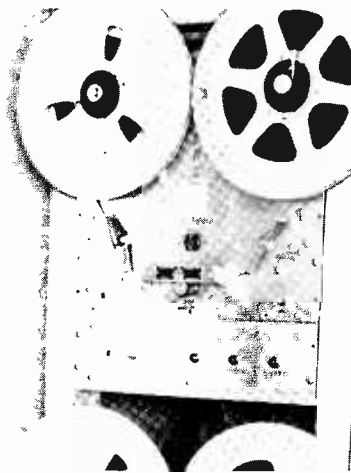
all of the programming here, advising the stations what to play and where, so the sound will be blended for the time of the day, have available." Both will be available in three months.

A new program from Alto Fonic which is available now is called "The Trilogy." Its three hours can be used separately or as a three-hour unit. The first hour is called "Roots" and concerns the development of progressive music over the past several years, along with cameo comments by the artists involved.

The second hour is "Inside," and it will feature a well-known name such as Peter Fonda playing his choice of music and commenting on his own feelings about various subjects.

The third hour is "Studio Three," which is the music of today and the music that will come tomorrow. Peter Starr is producer and host of this show. Appearing on the "Trilogy" will be such artists as Mick Jagger and Eric Burdon, plus producer Phil Spector.

PAMS will do the jingles and will market the programming, along with the other programming we



Open reel tapes—one means of playing syndicated shows.

IGM Expands

• Continued from page 25

nouncer. IGM offers a station up to \$100,000 in automated equipment, with the average station operating with about \$30,000 in equipment. All IGM music and programming are duplicated in its Bellingham plant.

These shows are being produced by Ken Draper of Programming db in Hollywood, marking the first time IGM has offered stations fully developed shows with music and hosts.

Remember a week or so ago when I was talking about sons following in the footsteps of their fathers in radio? Well, Tom Donahue, the legend-into-himself, called to tell me that his daughter, Buzzy Donahue, does part-time work at KSAN-FM, San Francisco, and Donahue's wife—Raechel—does a two-hour stint within his Saturday 6-midnight show on KSAN-FM. I don't think anybody in radio can top that.

Shotgun Kelly is out of KGB. . . . Got a major market morning shot open on a Top 40 station if some highly creative hard-working guy with a couple of years or more

SEE BILLBOARD SUITE AT NAB

The Billboard Suite will be in 2518-19A of the Conrad Hilton Hotel in Chicago for the annual convention of the National Association of Broadcasters. Please stop by and visit with us Apr. 9-11. See special section devoted to NAB inside.

KDAY Offers

• Continued from page 25

string breaks and there is a five-minute period of nothing happening. Or some act gets too political or dirty and the lyrics become taboo for broadcasting.

In order to bring its equipment into a nightclub for broadcasting purposes, KDAY pays the musicians union a syndication fee — just like it was paying the musicians for doing a record date. It also pays AFTRA if there are vocalists.

These production costs come to around \$1,000 a show. It takes upwards of five technical people to do each show. The concerts are planned four weeks in advance. A show could be taped on a Tuesday at the Troubadour and be on KDAY the next week. That same show could be at the stations along the concert network three to four weeks after the Los Angeles origination. Each station gets his own duplicated copy done at the Watermark facilities in Los Angeles.

According to the musicians union, the live music concerts are taped under the national electrical transcription labor agreement and represent a considerable increase in the scale for AFM members over the local radio rates received when the series first started.

AIR's Shows

• Continued from page 15

product over before it goes to production.

AIR's staff includes Joe Cuff, executive vice president; Jerry Moore, Western sales manager; Ron Nickel, Eastern sales manager who works out of Atlanta, engineers Dave Nelson and Stan Rosick; and Heather Methril, research analyst.

AIR also creates, produces and syndicates jingles for radio stations around the country, and has recently completed a 50-hour pre-recorded, history of rock 'n' roll program called "Rockumentary" which traces rock from present day back to its original root sources.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

of experience will call me. . . . Hal Martin is the new program director of KNUZ-FM; he'd been at CKLW, Detroit. Looks as if Ken Dowe is going back on the air with KNUZ-FM and the station will be trending toward Top 40 if not more so. . . . KTFM-FM, San Antonio, is still trying to go progressive rock and Woody Roberts, once general manager of KSTA, San Antonio, may consult it in that direction. KSTA and KTFM-FM are affiliates. . . . Steve Stafford is the new program director of WKNR,

Societies

• Continued from page 20

gan to sell to the large pop market. And virtually all of it was licensed through BMI. BMI, too, gradually secured a foothold in the Broadway theater.

Today, the battle for catalog is joined. ASCAP, in addition to its great traditional catalogs has markedly stepped up its drive for material in all the contemporary fields of soul, country and rock. A major recent move in this direction was ASCAP's acquisition of Jobete Music, the publishing arm of Motown Records, long a BMI stronghold.

BMI, which blazed the original trail in the country and blues fields, still holds by far the great amount of such material. But both sides know they are in a battle.

The American licensing scene is enlivened by a third organization, SESAC. In size SEAC is much smaller than the other societies, but it represents what is considered an important pool of copyrights. Its publishers are paramount in the gospel field, and the organization for years has been increasing its activity in the broader idioms of country and pop.

Originally, the letters in the name SESAC stood for "The Society of European Stage Authors and Composers," a title which reflected the old European base of the catalog. However, years ago, the old title was dropped because the catalog had become chiefly American in character. But the well-known initials, SESAC, were retained.

The performance of music over radio and television, is of course the yardstick for song success today. Years ago, this yardstick was occasionally questioned and a philosophy known as "segregation of funds" was put forth as a means towards a more equitable division of royalties. It was argued, for instance, that the value of film music, or music played by jukeboxes, could not adequately be measured by the use these songs achieved over the air. As years went by, however, the concept of segregation of funds faded away, and for many, many years broadcast use has been regarded as a general yardstick.

Performing rights organizations also license night clubs, restaurants, ballrooms and other locations where copyrighted music is publicly performed for profit. But the sums accruing from such uses are minimal compared to that derived from radio and television where the fee is based upon a station's gross.

Detroit. . . . New lineup at WERK in Muncie, Ind., includes Jerry Anderson 7-10 a.m., Jay Christian until 1 p.m., Bobby Wayne 2-6 p.m., Steve O'Brien 6-10 p.m., Ed Williams until 2 a.m., and John Vidaver until 6 a.m. Dick Bozzi is program director of the Top 40 operation. . . . Buzz Lawrence reports in from KDEN, Denver, his

New lineup at WCBS-FM, New York, goes like this: Johnny Michaels 6-10 a.m., Bill Brown until 2 p.m., Bobby Wayne 2-6 p.m., Steve O'Brien 6-10 p.m., Ed Williams until 2 a.m., and John Vidaver until 6 a.m. Dick Bozzi is program director of the Top 40 operation. . . . Buzz Lawrence reports in from KDEN, Denver, his

(Continued on page 40)

APRIL 15, 1972, BILLBOARD

Mike said it was a good record.



Mokie,
J.J. &
R.O.B.



Mike Payne, Disc Jockey, Music Director, and Station Executive since age 14, was winner and recipient of the Golden Ear Award in 1969. As National Promotional Director for Sun, Moon & Stars Records, he puts his golden ear to work.

These guys agreed. They know Mike...

Jim Stephens, WABQ, Cleveland / Jim Raggs, WDAO, Dayton / Wash Allen, KCOH, Houston / Clarence Kilcrease, WVOL, Nashville / Ken Hawkins, WJMO, Cleveland / George White, WGPR, Detroit / Boogaloo, KYOK, Houston / Crown Prince, WRBD, Fort Lauderdale / Shakespeare, WWOC, Norfolk / Emanuel Minton, WNOO, Chatanooga / Calvin Julks, WOBS, Jacksonville / Bill Chapel, KWKI, Kansas City / Charles Chandler, KALO,

Little Rock / Gloria Tucker, WSOK, Savannah / Al Jefferson, WWIN, Baltimore / Mr. Dudley, WEBB, Baltimore / Willie Kay, KJET, Beaumont / Spider Harrison, WTLC, Indianapolis / Bob Joines, KDIA, San Francisco / Keith Howard, WILD, Boston / Chris Turner, WLOK, Memphis / Hal Brown, WAMO, Pittsburgh / Charles Derrick, WOIC, Columbia

...but don't say we didn't tell you!



"Come Together in Love" b/w "You're So Real" SMS10067S as performed by Mokie, J.J. & R.O.B. from the now-in-release new album "Speed of Light" SMS77201S. Available from Sun, Moon & Stars Records, Hollywood, California. Telephone 461-4071 or 654-1730.

The Window into a Galaxy of Sound

Pink Floyd...in Concert.*



A Note of Explanation
by Richard Cromelin

Beloved England, always more attuned to the march of the avant garde than it is given credit for being, produced in the mid-60's a bundle of what have come to be called "underground groups"—bands, like the Deviants, the Bonzos, the Crazy World of Arthur Brown, et. al., whose more-than-ordinary musical/theatrical visions made them less than welcome in the commercial realms of the business but who were fortunate to stumble upon a small but fanatic audience among the *cognoscenti* of the swiftly burgeoning underground scene. Of all such groups, Pink Floyd holds the distinction of having been among both the most genuinely mad and the most musically enduring.

Pink Floyd was born in 1964, actually before there was even a rudimentary Underground in which to nestle. They were Roger Waters (bass guitar), Rick Wright (organ/piano), Nicky Mason (drums) and, last but certainly not least, the driving force, Syd Barrett (lead guitar and songwriter). By 1967, when the first Floyd album was unleashed, the rather wiggy Barrett had developed into the creator of a style as strong and distinctive as anything that was being turned out by his fellow British rockers. Starting with a melodic aptitude that gave birth to some tunes that were as simple, as endearing and as rich in that evocative but elusive British *feel* as the music of Ray Davies, he combined equal portions of English psychedelic fairy-tale rock, electric free-form amorphous rock and his own unique brand of mad-gleam-in-the-eye humor to come up with a product whose point of origin could as easily be the bowels of an insane asylum as a recording studio. Barrett-vintage Pink Floyd music is unavoidably insane, swimming in that glorious, ecstatic madness that is undeniably, disturbingly real.

Discography

- MEDDLE, released 10/71,
Harvest SMAS-832
- RELICS, released 7/71,
Harvest SW-759
- ATOM HEART MOTHER,
released 10/70,
Harvest SKAO-382
- UMMAGUMMA, released 11/69,
Harvest STBB-388
- SOUNDTRACK FROM MORE,
released 9/69,
Tower ST-5169
- A SAUCER FULL OF SECRETS,
released 7/68,
Tower ST-5131
- PINK FLOYD, released 9/67,
Tower ST-5093

(All Pink Floyd LPs and tapes are distributed by Capitol Records.)

*Concert Dates

- Tampa, Fla., April 14
Fort Hesterly Armory
- Hollywood, Fla., April 15
Sportatorium
- Columbia, S.C., April 16
Township Auditorium
- Atlanta, Ga., April 18
Symphony Hall
- Pittsburgh, Pa., April 20
Mosque Theatre
- Baltimore, Md., April 21
Lyric Theatre
- Akron, Ohio, April 22
Civic Theatre
- Cincinnati, Ohio, April 23
Music Hall
- Toledo, Ohio, April 24
Sports Arena
- Detroit, Mich., April 27
Ford Theatre
- Chicago, Ill., April 28
Auditorium Theatre
- Philadelphia, Pa., April 29
Spectrum
- New York, N.Y., May 1-2
Carnegie Hall
- Washington, D.C., May 3
Kennedy Center
- Boston, Mass., May 4
Music Hall



So real, as it turned out, that Mr. Barrett had to be quietly removed from the world of us normal ones sometime in 1968 (he's since returned with a couple of fine albums on his own), a loss which PF soon alleviated with the acquisition of Dave Gilmour, lead guitarist. With Barrett gone and Gilmour come, the direction of the group's music, quite naturally, underwent some changes. But Pink Floyd being the fine band

it was, and Gilmour being a fine writer himself, the quality of that music suffered not a whit. Extending the free-form psychedelic explorations that had resulted earlier in "Interstellar Overdrive," the new Floyd soared into the virgin territory of space-rock with a spate of sci-fi ditties. At the same time Waters and Wright began contributing heavily to the group's songwriting output.

In 1968, by which time word of this experimental band was beginning to filter up toward ground level, PF was commissioned to do the soundtrack for the film *More*. Although not what you would call a blockbuster, the movie (released in late '69) managed to bring the group's name into the consciousness of the street-level public for the first time.

Meanwhile, Waters was becoming intrigued by the possibilities afforded by the ever-expanding electronic/musical technology, and soon Pink Floyd had taken that extended free-form concept a significant step in the direction of total environment: With a flawless 360-degree sound system they not only took every advantage of the stereo spectrum in their recordings, but brought the same breathtaking sweep of sound to concert halls, where rivers babbled down the center aisle and birds chirped away in the rafters. It was the stuff reputations are made of, and soon Pink Floyd was ensconced as one of the top groups in Britain.

Most of 1969 was spent working on *Ummagumma*, and then on the music for *Zabriskie Point*. At the beginning of the next year they started work on the ambitious *Atom Heart Mother*. Written by the entire group and scored by Wright (with Ron Geesin), it was among the most successful of the plethora of classical-rock weddings that flooded the market at about that time. PF took it on the road in America in late 1970, performing it complete with chorus and orchestra. Their latest album (following the retrospective *Relics*) is the well-received *Meddle*, which sees them back in a song format on side one and, again, into the electric atmospheres at which they excel in "Echoes," which occupies all of the second side.

Pink Floyd is currently touring America. You should try to see them.

Signings

Allan Nicholls, who starred in the Broadway production of "Hair" and appeared in the musical "Inner City," has signed with Polydor. His first single for the label, "The Joke," written by Cat Stevens, will soon be released. . . . Christopher Kearney has signed with Capitol Records (Canada). His debut album will be released simultaneously in Canada and the U.S. by Capitol in April. . . . Sherlock, a rock group from Ar-
Unlimited. . . . Actor Bobby London, who was in the casts of "The Gonne, Wis.," has signed with Bands Me Nobody Knows" and "Hair," has signed an exclusive writer's contract with the Myrna March/Bert Keyes publishing and production firm, Make Music. His initial composition for Make Music, "In My Own Little Way," will be recorded by Tony & Carol on their forthcoming Roulette album, which will be produced by March and Keyes. . . . The Masters Children group has signed with Mel Shayne Enterprises for personal management. The act is booked by the William Morris Agency. . . . Jerry LeCroix and White Trash have signed for personal management with Reb Foster Associates. . . . Randy Burns and the Sky Dog Band have signed with Polydor. . . . Michael Murphey has signed as a singer-writer with A&M. . . . Arthur Lee, former lead singer of Love, has signed with A&M.

The Pastors (Guy, Tony Jr. and John), sons of the late Tony Pastor, have been signed to Alithia Records. Their first single couples "World" and "Gloomy Sunday," and is being released on a rush basis to tie in the Pastors' television and night club appearances. The Pastors are managed by Jack Schlissel, general manager of the David Merrick office, and are booked by the William Morris Agency.

Spirit has signed with Associated Booking for representation. . . . Bertinia, Mexican international singer, signed with VMI Records in Las Vegas. . . . Vigrass & Osborne will be handled personally by Jack Oliver, former Apple Records executive now with Peter Asher Management. Group's first album "Queues" released in the U.S. by Uni. . . . Marty Cooper signed to record for Andy Williams' Barnaby label.

Herman Lines Up Road Dates

NEW YORK—Skip Norman, business manager of Herman Andelsohn, who works under the single name of Herman, is developing a schedule of spring and summer personal appearances for the singer who records on the Brunswick label. Barry Bennett, Herman's musical director and road manager, is auditioning sidemen for the upcoming road tour. Herman, who bases in Miami, will kick off his personal appearance schedule at the Marco Polo and the Old Forge in that area.

His debut Brunswick LP is titled "I've Made Up My Mind," and the label is planning to issue a single cut from the LP "Bring

Klein Co. As Mgt. Consultant

NEW YORK—Malcolm C. Klein, former president of National General Television Corp., has set up a management consultant firm. It will be known as Malcolm C. Klein & Associates, and will be based in Encino, Calif.

The company will offer marketing consultant services to clients engaged principally in broadcasting, leisure time activities, and general marketing.

Talent In Action

• Continued from page 28

great elan and are interesting on-stage simply as a living museum of the late '60s power trio sound.

Opening the show was producer Richard Perry's new act, Bones, another energetic but undistinctive group musically. They did boast an eye-catching finale, however, when the organist stood up to take a bristling trumpet solo, went into an arm-flapping vaudeville dance and then leaped back on top of his keyboard to play it with his feet.
NAT FREEDLAND

FRANKIE LAINE

Landmark Hotel, Las Vegas

Celebrating his 59th birthday during this his first main room gig, since 1964 Laine is with it with talent and now sounds that transcends age.

Laine opens with "Wild Goose" followed by a swinging "I'll Take Care of Your Cares."

His act is a mixture of a few old standards and many new songs including his new release on his new Score label "Can You Hear Me, Lord?" which has every chance of becoming his next hit. Another new offering is Kipling's poem "If" set to music by his conductor Ray Barr.

Laine does an excellent version of "My Way," his hit "Lord, You Gave Me A Mountain" and a tender "Love Story." He closes an excellent show with "Raw Hide."

LAURA DENI

STEVIE WONDER
BOBBY WHITLOCK

Bitter End, New York

Over the last five years, Stevie Wonder has matured beautifully, retaining the exuberance of his earliest chart records while developing an increasingly fluid improvisational style that draws from nearly every area of black music.

Wonder grinned slyly as the set kicked off, and he made it clear that his primary goal was to make that audience feel good. He succeeded beautifully, displaying his awesome and varied powers as a modern black musician: on electric clavinet and synthesizer, he provided deft, rippling solo lines that curled sinuously through the textures of his 12-piece back-up; on drums, he flattened the audience with precise, explosive riffs; on harmonica, he was looser, more joyful than ever. His vocal strength is by now familiar, but his writing has definitely improved, showing a depth of idea and execution that was exemplified by the smoky feeling of his quieter tunes. He still records for Tamla, and he gives every indication of continued growth.

ABC/Dunhill Records brought Bobby Whitlock and his band to fill the first half of the bill with heavily blues-oriented rock 'n' roll. Whitlock's strength as a keyboard artist has been apparent since his emergence from Memphis, but now he's stepping out from behind the shadow of past collaborations with Clapton, the Bramletts, et al, to work in the mainstream of rock 'n' roll.

While his band is still just pulling itself together, every member is thoroughly professional, and the band's style is coalescing rapidly. At present, Whitlock's writing hangs closely to his background and the styles of his former partners, but, with time and room to grow, he shows obvious promise.

SAM SUTHERLAND

COUNTRY

JOE McDONALD
CLEAN LIVING

Sands Point Theater,
Port Washington, New York

Country Joe continues to mellow, letting the day-glo ghosts fade at their own pace while he works his way comfortably through the

continuing vitality of the broadside as a form of political action. Unruffled by the limitations of the concert site, that being a classically main drag movie theater butted up against the dime-store flotsam and jetsam of a modern shopping center, Country Joe sat relatively clear-eyed, smiling modestly as he turned in his usual solid performance.

Most of his tunes were culled from his solo Vanguard albums, along with the Fish cheer, but several new compositions were offered. "Movie-Ola" was the undisputed prize, coyly scratching its head at primal impulses of violence and debasement in contemporary films.

SAM SUTHERLAND

PAUL WILLIAMS

RICK MacDONALD BAND

Bitter End, New York

Mounting the stage with a bantamweight strut, Paul Williams shakes the pale hair from his eyes and grins boyishly asking the audience to appreciate his symbolic value for the ladies. Customary laughter is returned, and adjectives like "gnome-like" float through the cigarette smoke. But, as his set gets under way, his stature as a performer becomes impressive indeed.

Williams writes love songs, period, and such consistency for such a subject can drive the anguished city dweller up the cold gray walls. Yet Williams succeeds in elevating those well-worn images of warmth and peace, followed by loss and isolation, to a credible, palpable level. Old-fashioned love songs, that frankly wear thin when covered by some artists. Yet Williams' thin, reedy voice trembles honestly, and his sense of humor sufficiently varies the tone of the set to melt the stoniest city-bred cynicism.

Williams is currently touring with four of L.A.'s finest session men, essentially the same band featured on his recent A&M album. David Spinozza is superbly restrained yet inventive on electric and Spanish guitar; Lee Sklar moves richly, melodically through the bottom of each tune with cascading bass lines; Kenny Ascher is clean and delicate, then strong and

(Continued on page 32)

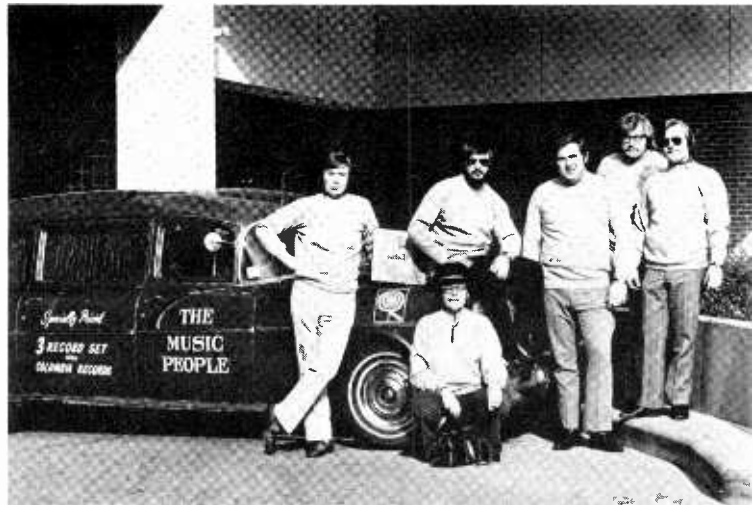
Anti-Hard
Drug R 'n' R
Revival Show

NEW YORK—Sea Shore Productions and Harvey Weiss will present the first of a series of "anti-hard drug rock 'n' roll revival shows" at the Capitol Theatre, Portchester, New York, April 29-30. Sea Shore and Weiss are working in close association with Day Top Village, Phoenix House and the Rye Youth Center, and other organizations crusading against hard drugs. The organizations will receive benefits from the proceeds of the shows. Two shows have been scheduled for each night.

Set for the shows are the Moon Glows, Chubby Checker, Joey Dee & the Starlighters, the Crests, the Del-Vikings, the Drifters, the Belmonts, the Chiffons, the Earls, Vito & the Salutations, and Billy Vera & his Revival Band.

Scott Muni, program director of WNEW-FM, New York, will be among the personalities in attendance.

APRIL 15, 1972, BILLBOARD



CINCINNATI COLUMBIA-EPIC forces are using a novel gimmick, a 1956 Pontiac hearse, to exploit the three-record album, "The Music People." Poised before the hearse are, (l. to r.), Barry Mog, salesman for Indiana and Kentucky; Jim Scully, Columbia sales manager; Jack Lameier, Cincy salesman; Bob Feinegle, Northern Ohio salesman, and Chet Miller, Columbia promotion manager. Kneeling, Julie Godsey, Epic Custom promoter. Miller and Miss Godsey are piloting the hearse over the territory, covering dealers, one-stops and radio stations. "We'll carry no stiffs; just hot records," says Julie.

Damone Back in Studio
—Doing His Own Thing

LAS VEGAS—Vic Damone is celebrating his 25th anniversary in show business by returning to the recording studio after a two-year

absence. He spoke of finally becoming his own man. "I wanted to work with Nelson Riddle. There were songs I wanted to record. From now on I decide, not the artist and repertoire men. People always told me what to do, but not anymore."

After completing his current engagement at the Riviera, Damone will record with John D'Andre. They are going over new songs. "The music is better now than ever before, but there aren't too many good beat songs around. I have trouble with lyrics. If they don't make sense or if there isn't a story line I can't memorize the words."

Damone likes the material of Marilyn and Alan Bergman and "would really love to see some new Kris Kristofferson material. I'd love to record his songs."

Damone, who is shy and sensitive, said he is just beginning to feel comfortable enough to kid himself in front of an audience, and has "just begun to enjoy my audience."

He recorded his first album in 1947. "I used to imitate Sinatra," he confessed. "I'd sing a lyric and think how Frank would sing it. I'd be acting out his life. Now, I don't have to do that."

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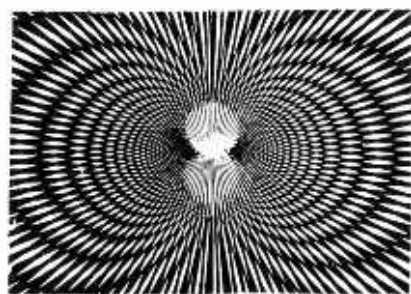
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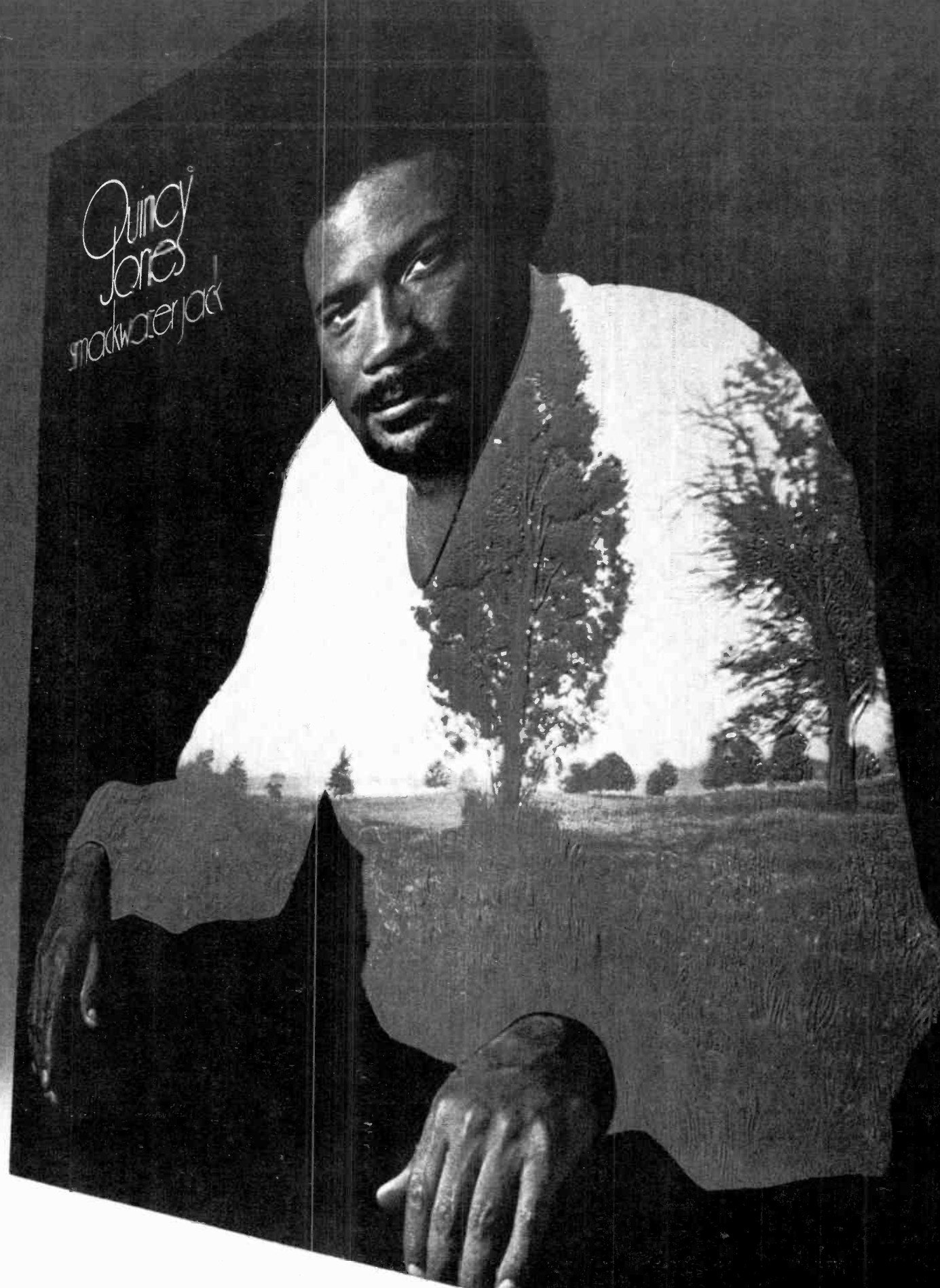
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JOHN LENNON and Yoko Ono attend the New York premiere of the film of "Concert for Bangladesh" in the company of Pete Bennett, left, promotion director of Apple Records, singer Phil Ochs, second from left, and Phil Spector.

Sherry Sisters Are Doing Promo Homework on Disk

NEW YORK—The Sherry Sisters are promoting their new Jamie Records' single, "I've Got a Whole Lot of Music in My Soul," in between their scholastic chores. Dr. Karen Klein, one of the Sherrys, teaches Spanish at St. Peter's College in Jersey City, and her sister Lois Klein, studies composition at Juilliard.

The disk emanates from their appearance last November at the World Popular Song Festival in Tokyo where they introduced the song. The song was released by

CBS Sony (Epic) in Japan and Jamie picked up the U.S. distribution rights. One side of the Jamie single has the girls singing the song in English, and the flip side has them singing the same song in Japanese.

In addition to promotion work for the single, the girls will be getting exposure for the disk on NBC's "Monitor" show, Leon Bibb's "Someone New" show on NBC April 16, and weekend appearances at Catskill resorts as well as a date at El Cid in Paramus, N.J., on May 6.

From The Music Capitals of the World

DOMESTIC

• Continued from page 32

ville, called Calamity Janes it is only a few blocks from Nashville Music Row area.

J.J. Cale will be back in Nashville soon to record under the supervision of **Audie Ashworth**. **Cale** will utilize various studios throughout the city. . . . **Natchez Trace** packed SRO crowds last week at the opening of Calamity Janes one of the newest Nashville night life spots. The group is scheduled to begin work on their first L.P. soon at Quadrafonic studios under the production of **Norbert Putnam**. . . . **Neal Diamond** will appear at Nashville's Municipal Auditorium on Sunday 16th. . . . **Arthur Alexander** has a new L.P. release on Warner Bros. the L.P. was produced by **Tommy Coghill** for Kondo, the production wing of Combine Music. . . . **Steve Davis** has just returned from Europe where he has been working on material for his next L.P.—no release date as yet.

THOMAS WILLIAMS

CINCINNATI

Chase, Epic Records group, displays its talents at Rio Grande College in Ohio, April 29, following an early-April tour of Japan. . . . **Creedence Clearwater Revival** appear in concert at Cincinnati Gardens Wednesday (12). . . . **Lester Flatt and the Nashville Brass** appear at Music Hall April 19 as part of the Appalachian Fes-

tival, arts and crafts show, being held there April 18-20. . . . **Meredith Levinson** and **Nancy Dellon** have been named to the newly created posts of publicity manager and advertising-promotion manager, respectively, Avco Broadcasting's corporate headquarters here.

Pink Floyd, sporting all new sound equipment and material, plays three Ohio dates on its current U.S. tour. Group shows the Civic Theater, Akron, April 22; Cincinnati's Music Hall the following night, and the Sports Arena, Toledo, April 24. They're on the Capitol label. . . . New group of **West, Bruce & Laing**, former **Mountain and Cream** members, also make three Ohio stops this month. They're at Veterans' Memorial Auditorium, Columbus, April 18; Ohio University, Athens, April 20, and Cleveland's Public Auditorium, April 21.

Peter Yarrow, formerly of **Peter, Paul & Mary**, appears in concert at Taft Auditorium April 22, with **Lazarus** as special guest. . . . The **George Shearing Quintet** stop off for a single showing at Taft Theater April 29. . . . **Procol Harum** headlines at Cleveland's Public Auditorium April 21. . . . **Jethro Tull** interrupts a college-auditorium tour to play Admiral King High School, Lorain, Ohio, April 18, on a bill that headlines **Wild Turkey**.

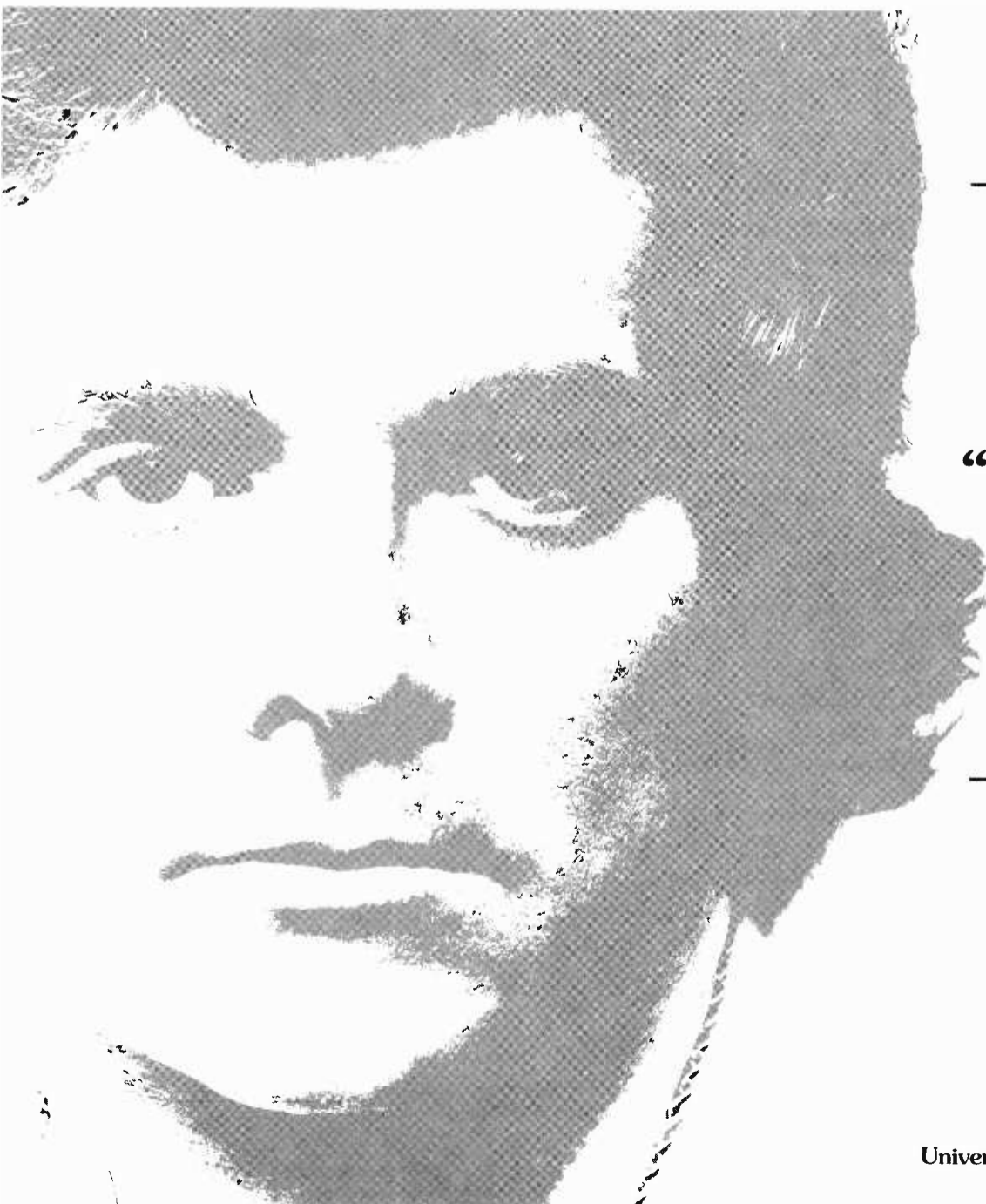
Jim Roundtree is sporting a new release on the Jewel label, a truck-driver ditty titled "Dragging 45 Thousand." Flip is "Country Music Fan." Jim wrote both sides. . . .

Comics **Cheech & Chong**, heard on the Ode label, set for Mike Belkin's new nitery, the Threshold, Cleveland, April 11-13. . . . **Curtis Mayfield** displays his wares at the Capitol University, Columbus, April 21.

Janie Fullmer and her **New Country** group cut four new sides at **Shad O'Shea's** Counterpart Creative Studios last week. Others in recently for sessions at O'Shea's studios were **James W. Benson III**, of Dallas; **Big Bob Jorgensen** and the **Country Swedes**, of Detroit; **James W. Benson, Hopple Street Exit**, the **Heywoods, Mike Reid, Sonny Flaharty, Johnny "B," the Colleagues, the Rhythm Masters, the Keith Ross Duo, the Fran Wald Trio and Malcolm**. A big part of Shad's operation recently has been radio and TV commercial sessions.

Avco Broadcasting has engaged Hal Golden Productions, Inc., as its representative in the sale of its syndicated TV program properties. Golden will be initially responsible for the sale of the "Phil Donahue Show," already in syndication in 39 markets; two holiday specials produced by Hanna-Barbera, and Avco's **Orson Welles** specials. The Golden operation will be quartered in Avco's New York offices.

Jaru Enterprises offers what is billed as "An Evening of Solid Gold," a nostalgic package spotlighting **Franki Valli and the 4 Seasons, Jay and the Americans, Anthony and the Imperials** and the
(Continued on page 56)

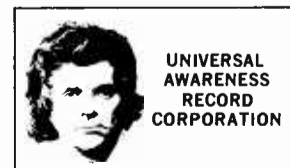


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Alternative Network Plans Set

NEW YORK—During the Intercollegiate Broadcasting System Convention in New York, Campus Media, Inc. unveiled plans for the Alternative Radio Network. Designed primarily as a news and information exchange between campus radio stations, the network is expected to link more than 100 college stations and 50 commercial FM stations, coast-to-coast.

On April 16, the ARN will begin an eight-day broadcast, utilizing a live-line hook-up between participating stations to feed network news, special events, and related programming to a national campus audience. Highlighting the programming will be exclusive, extensive coverage of anti-war demonstrations in New York and Los Angeles.

For the demonstrations, the National Peace Action Coalition has cooperated with ARN in the organization of the network and the development of a special network news team, which will be composed largely of campus newsmen and augmented by professional editors and engineers.

Record Companies & Advertising

Dean Thompson, director of sales for Campus Media, states that the network will operate primarily from backers' contributions and advertising revenues. Participating stations will receive the service free of charge.

Because of the size of the potential audience for the initial broadcast, an estimated 132,000, and the composition of that audience, Thompson as co-ordinator of

the project is concentrating on record companies as potential advertisers. At present, "Our success is somewhat contingent on record company support," Thompson stated, but he feels that the music industry's involvement in the campus market, the special problems of campus promotions, and the "extremely competitive" cost per minute per thousand for spots on ARN all justify this support. Thompson also stresses the network's composition as key to the high penetration of the campus market offered by the network.

Moratorium Network

Thompson and CMI were involved in the development of the Moratorium Network during May of '70, but the Alternative Radio Network is considered by its creators to be distinct from its predecessor primarily because of its long-range goals.

While the Moratorium Network was assembled specifically to provide adequate coverage of campus disorders following the May Day demonstrations and the Kent State killings, Thompson cites the failure of the Moratorium Network to survive as a result of bureaucratic organization and limited funds.

While the ARN will initially focus on demonstration coverage, with 10 of its initial 64 hours of prime-time programming devoted to the New York and Los Angeles coverage, Thompson states that the project's goal is full-time programming with a "news backbone," offering sufficient flexibility to provide programmers with room for

experimental formats, special local programming, and concert broadcasts.

Thompson also stated that the network will be geared to "open outlet" programming, offering various kinds of viewpoints and program formats. For the potential advertiser, Thompson feels this "impartiality" and the sense of responsibility stressed by the co-ordinators of the network will offset the political bias of some contributors to the programming.

ACLU-I Has '72 Confab

ST. LOUIS—The theme of the 1972 Conference of the Association of College Unions-International, held March 26-29 at the Chase-Park Plaza Hotel, was "Focus on the Future." Delegates met to discuss common problems, share operating ideas, and hear new concepts useful in the development of growth for the organizations represented.

Jack Overman, Coordinator of Product Exhibits, set total registration figures at 900, consisting primarily of student union operators, representatives from student organizations, and various exhibitors. An exhibition offering 81 booths included displays by 68 exhibitors from the areas of talent agencies, film, food, vending, sign printing, and ticket printing.

The 50th ACU-I Conference is scheduled to be held in San Francisco at the St. Francis Hotel, March 18-21, '73. Bob Kershaw will be coordinator of exhibits for the next three annual meetings in San Francisco, Toronto, and Hollywood, Fla.

Friede Co. Name Shift

NEW YORK—John A. Friede, president of National Talent Service, Inc., announced today that the company will henceforth be known as the Video Tape Network, Inc. All prior operations, including their exclusive, non-theatrical film distribution, will continue under the aegis of VTN, Inc.

Formerly a division of NTS, the network comprises an alternate system of non-commercial television designed specifically for college communities affiliated with the network.

Friede, in making the announcement, commented, "This action was necessitated by the most gratifying kind of force—acceptance and phenomenal success."

College Radio Push On Col IBS Album

NEW YORK—Columbia Records is sponsoring a special college radio promotion for label artists David Bromberg and the Kenny Loggins Band with Jim Messina in the form of a special two-disk live album of those artists' performances for delegates to the Intercollegiate Broadcasting System Convention in New York. The record will not be sold commercially and is being distributed to campus radio stations and key commercial FM stations to stimulate further sales for those Columbia acts' albums.

The IBS performance was given at Columbia's 30th Street Studios, where both acts were recorded on 16-track equipment. Jim Messina produced the four sides, which will offer one acoustic side each for Loggins and Bromberg, along with

(Continued on page 40)

What's Happening

By SAM SUTHERLAND

The 11th Villanova Intercollegiate Jazz Festival will be held in the University Field House on the suburban campus, April 14-15. This year's festival will be dedicated to Louis Armstrong.

Music Odyssey will be paying \$750 monthly rent for their two-year franchise for operation of the UCLA student union record store, and not \$49,000 annually, as previously reported.

Billboard staffer Nat Freedland has signed with Boston's American Program Bureau to lecture at college campuses this fall on his book, "The Occult Explosion."

Service Station: WNIU, Northern Illinois University, De Kalb, is changing its call letters to WKDI and WKDI-FM, effective April 1. The station assures readers that this is not an April Fool's ploy. Studios are currently located at 544 College Ave., De Kalb, Ill. 60115, and a new music director will soon handle service and new product, replacing Curt Stalheim. . . . Bruce Litvin, Program Director at WGER-FM, Goddard College, Plainfield, Vermont, notes that the station is just now being licensed and is seeking whatever support available from record companies and broadcast networks. While the station has received some financial backing, a console is still desperately needed. Questions and assistance should be fielded to the station c/o WOER, Box F, Goddard College, Plainfield, Vt. 05667.

CAMPUS DATES: Soul Records' artists, Gladys Knight & the Pips, will appear at North Carolina University, Durham, on Friday (14). . . . Columbia Records' artists It's a Beautiful Day, Taj Mahal and Genya Ravan will be appearing in joint concerts at Bradley University, Peoria, Ill. (16); St. Bonaventure College, St. Bonaventure, N. Y. (18); and the University of Toledo, Toledo, Ohio (19). . . . Atco artist Stephen Stills will bring his new band to Auburn Univ., Auburn, Ala. on Friday (14); Univ. of Mississippi in Oxford (18); and Louisiana State Univ., Baton Rouge (19). . . . Also on Atco is Batdorf & Rodney, who will appear at the Univ. of Oregon, Portland, on Saturday (14) and the Univ. of Indiana in Indianapolis (19). . . . Dave Brubeck, Atco Records' artist, will be at Wesleyan Univ., Lincoln, Nebraska on Sunday (16). . . . Cotillion artists Emerson, Lake & Palmer will perform at Bucknell Univ., Lewisburg, Pa. on Wednesday (12). . . . Capricorn Records artist Jonathan Edwards performs at Keene State College, Keene, N. H., on Thursday (13); Newark State College in West Orange, N. J. on Friday (14); Univ. of Maine, Orono, on Saturday (15); and Western Connecticut State College in Danbury (19).

PICKS AND PLAYS: West—California—KUSF, University of San Francisco, Rick Lucas reporting: "Sing a Song," David Clayton-Thomas, Columbia. . . . KCPK, California State Polytechnic College, Pomona, Tom Baker reporting: "Write My Name in the Dust," (LP), Peter Bardens, Verve. . . . Washington—KUGR, Washington State Univ., Pullman, Mike Makela reporting: "Family of Man," Three Dog Night, Dunhill. . . . Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Merrimack County," (LP), Tom Rush, Columbia. . . .

SOUTH—Delaware—WHEN, Univ. of Delaware, Newark, Gary Andreassen reporting: "Conceptionland and Other States of Mind," (LP), Conception Corporation, Cotillion. . . . WBCR, Brandywine College, Wilmington, Steve Dietrich reporting: "First Time Ever I Saw Your Face," Roberta Flack, Atlantic. . . . Tennessee—WMOT-FM, Middle Tenn. State Univ., Murfreesboro, Robert Mather reporting: "What Can It Be," Neal Rosengarden, Atlantic. . . . South Carolina—WUSC, Univ. of South Carolina, Columbia, Alan Reames reporting: "J. F. Murphy & Salt," (LP), J. F. Murphy & Salt, Elektra. . . . Louisiana—WLFI, Louisiana Polytechnic Institute, Ruston, Gary Cascio reporting: "Morning Has Broken," Cat Stevens, A&M. . . . Florida—WUSF-FM, Univ. of South Florida, Tampa, David Dial reporting: "Nevada Jukebox," (LP), 60,000,000 Buffalo, Atco. . . . Kentucky—WEKU-FM, Eastern Kentucky Univ., Richmond, Hal Bouton reporting: "The Jean Leccia Interpolation," (LP), The Jean Leccia Interpolation, MGM. . . . Virginia—WUVT, Virginia Polytechnic Institute, Blacksburg, Vivian Brelsford reporting: "Old Man," (LP cut, Harvest), Neil Young, Reprise.

MIDWEST—Ohio—WRHA, University of Akron, Joe Hart reporting: "Fusion," (LP), Jeremy Steig, Groove Merchant. . . . WSGS, Athensum of Ohio, Cincinnati, Jim Albemarle reporting: "Like a Cannonball," Van Morrison, Warner Brothers. . . . WERC, Univ. of Toledo, Dan Myers reporting: "Scraps," (LP), NRBQ, Kama Sutra. . . . WMUB-FM, Miami Univ., Oxford, Rog Hamlyn reporting: "Thank You Babe," Carol Hall, Elektra. . . . Wisconsin—WSRM, Univ. of Wisconsin, Madison, Bruce Ravid reporting: "Swanee River," (LP cut, Ennea), Chase, Epic. . . . WLHA, Univ. of Wisconsin, Madison, Susan Leakey reporting: "Chinatown," Move, United Artists. . . . Illinois—WLUC, Loyola Univ. of Chicago, Jim Benz reporting: "Bangladesh," Joan Baez,

(Continued on page 42)

THE IBS AFTERMATH—SOME PRAISE' SOME PANS

NEW YORK—In the wake of the IBS Convention, various delegates from college radio stations and record companies have offered varied criticism of the convention.

John Davlin, of WGSU-FM, State University College of New York at Geneseo, noted that, while "There were some panels, such as the underground radio seminar, that were worthwhile, more could have been accomplished if the panels had been permitted to run longer. . . . In terms of the overall convention, I think it was productive." Davlin qualifies this by pointing out that most workshops and seminars weren't particularly helpful. The real value of the gathering, he felt, lay in the opportunity for programmers to meet with one another and discuss specific problems. While some perceptions were "broadened," Davlin stressed that "The point that needs to be made is that the music industry can utilize college radio and still be constructive at the same time."

Rob Wunderlich of WAYN, Wayne State University, Detroit, questioned the choice of the site, which he felt competed with the convention activities. "What was going on in the seminars and concerts was generally so dull and poorly organized that delegates couldn't be expected not to go elsewhere." While several of Saturday's seminars were valuable, Wunderlich noted that the opening caucus provided a poor starting point, particularly in view of the lack of communication between panelists and delegates. Also of concern to Wunderlich was the economic viability of the convention: Noting the substantial subsidizing of activities by the record companies, Wunderlich questioned the actual value of these activities when the overall convention is poorly organized.

Roy Perry of WSRN, Swarthmore College, Swarthmore, Pa., summarized the convention by stating. As for the convention itself, there was just too much mind-boggling inefficiency on the part of the planners, too little accomplished in the seminars, and, in case you were wondering, the record companies' contribution was to create an atmosphere of excessive festivity and party-time with all the booze, T-shirts, albums, and happy hype they were handing out." Perry suggested that future conventions focus on students with no professionals; curtail free give-aways, so that record company representatives "relieved of commercial responsibilities could really make the thing go;" and hold future gatherings in locations where the lure of the city won't interfere with the convention's activities.

While many members of the recording industry were hesitant to totally condemn the IBS, directors of campus promotions at most of those labels actively committed to the college market generally agreed that future conventions should be approached with a low profile. Several companies expressed some doubt about the validity of the expense involved, noting that, if they choose to attend at all, hospitality suites and free product cannot be presented as in the past. Also of concern to the labels was the handling of concerts for delegates.

Record company personnel generally tempered their criticism of student apathy, characterized by delegates' behavior in the hospitality suites, with recognition of the overall impact of the convention on students from isolated campuses.

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.

RANK	WEEKS			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	WEEKS ON CHART
	1	2	3		
1	1	1	10	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack, Atlantic 2864 (Storm King, BMI)	6
2	2	2	2	EVERY DAY OF MY LIFE Bobby Vinton, Epic 5-10822 (CBS) (Miller, ASCAP)	13
3	3	3	3	A HORSE WITH NO NAME America, Warner Bros. 7555 (Warner Bros., ASCAP)	6
4	4	6	7	A COWBOY'S WORK IS NEVER DONE Sonny & Cher, Kapp 2158 (MCA) (Charmac, BMI)	6
5	5	5	1	ROCK & ROLL LULLABY B.J. Thomas, Scepter 12344 (Summerhill Songs/ Screen Gems-Columbia, BMI)	10
6	9	12	33	VINCENT Don McLean, United Artists 50887 (Mayday/Yahweh Tunes, BMI)	4
7	11	11	12	CANDY MAN Sammy Davis Jr., MGM 14320 (Taradam, BMI)	7
8	8	9	19	HEART OF GOLD Neil Young, Reprise 1065 (Silver Fiddle, BMI)	7
9	10	10	37	SUAVECITO Malo, Warner Bros. 7559 (Centerbury, BMI)	5
10	15	—	—	MORNING HAS BROKEN Cat Stevens, A&M 1335 (Irving, BMI)	2
11	12	14	23	BETCHA BY GOLLY, WOW Stylists, featuring Russell Thompkins, Jr., Avco 4591 (Bellboy/Assorted, BMI)	5
12	14	22	—	(Last Night) I DIDN'T GET TO SLEEP AT ALL 5th Dimension, Bell 45-195 (Almo, ASCAP)	3
13	6	4	4	MOTHER AND CHILD REUNION Paul Simon, Columbia 4-45547 (Charing Cross, BMI)	10
14	20	27	—	LEGEND IN YOUR OWN TIME Carly Simon, Elektra 45774 (Quackenbush, ASCAP)	3
15	17	30	—	DAY DREAMING Aretha Franklin, Atlantic 2866 (Pundit, BMI)	3
16	19	26	28	NICE TO BE WITH YOU Gallery, Sussex 232 (Buddah) (Interior, BMI)	4
17	7	7	5	THE WAY OF LOVE Cher, Kapp 2158 (MCA) (Chappell, ASCAP)	12
18	13	8	6	EVERYTHING I OWN Bread, Elektra 45765 (Screen Gems-Columbia, BMI)	11
19	21	24	24	WAKING UP ALONE Paul Williams, A&M 1325 (Almo, ASCAP)	9
20	22	28	34	TOO BEAUTIFUL TO LAST Engelbert Humperdinck, Parrot 40069 (London) (Colgems/Horizpic, ASCAP)	4
21	24	33	—	LET'S STAY TOGETHER Isaac Hayes, Enterprise 9045 (Stax/Volt) (Jec, BMI)	3
22	26	39	—	I ONLY WANT TO SAY Frank Pourcel, Paramount 0151 (Leeds, ASCAP)	3
23	23	32	8	CHANTILLY LACE Jerry Lee Lewis, Mercury 73273 (Glad, BMI)	4
24	32	36	—	MEDLEY: AIN'T NO SUNSHINE/YOU ARE MY SUNSHINE Steve Lawrence, MGM 14368 (Interior, BMI/Peer Int'l, BMI)	3
25	16	13	15	COULD IT BE FOREVER David Cassidy, Bell 45-187 (Pocketful of Tunes, BMI)	8
26	33	—	—	LOVE THEME FROM "THE GODFATHER" (Speak Softly Love) Andy Williams, Columbia 4-45579 (Famous, ASCAP)	2
27	37	—	—	DOCTOR MY EYES Jackson Browne, Asylum 11004 (Atlantic) (Open Window/Companion, BMI)	2
28	18	18	20	CRAZY MAMA J.J. Cale, Shelter 7314 (Capitol) (Moss Rose, BMI)	6
29	36	—	—	LOVE THEME FROM "THE GODFATHER" Ferrante & Teicher, United Artists 50895 (Famous, ASCAP)	2
30	29	29	25	STEP OUT Mamas and Papas, Dunhill 4301 (Star Show, ASCAP)	7
31	—	—	—	THE FAMILY OF WAR Three Dog Night, Dunhill 4306 (Crosskey, ASCAP)	1
32	39	—	—	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & the Pips, Soul 35094 (Motown) (Combine, BMI)	2
33	—	—	—	ME & JULIO DOWN BY THE SCHOOLYARD Paul Simon, Columbia 4-45585 (Charing Cross, BMI)	1
34	27	23	18	WE'VE GOT TO GET IT ON AGAIN Addis Brothers, Columbia 4-45521 (Blackwood, BMI)	11
35	40	—	—	TINY DANCER Elton John, Uni 55318 (MCA) (James, BMI)	2
36	38	40	—	CALIFORNIA WINE Bobby Goldsboro, United Artists 50891 (Detail, BMI)	3
37	25	25	13	LOVE ME, LOVE ME, LOVE Frank Mills, Sunflower 118 (MGM) (North Country, BMI)	9
38	—	—	—	BEG, STEAL OR BORROW Rex Seekers, Elektra 45780 (Leeds, ASCAP)	1
39	35	35	36	BE MY BABY Jody Miller, Epic 5-10835 (CBS) (Mother Bertha/Trio, BMI)	4
40	—	—	—	DO YOU REMEMBER THESE Statler Brothers, Mercury 73275 (House of Cash, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 4/15/72

Classical Music

Chicago Rack Stages a Special Sale, Grosses \$40G in 10 Days

By EARL PAIGE

CHICAGO—Lieberman Enterprises' local rack outlet's special sale of classical LP's utilizing otherwise empty floor space resulted in \$40,000 gross sales and will now be repeated (perhaps with other product) in 11 local Carson Pirie Scott Stores and maybe more CPS outlets downstate.

Designed by Harry Losk, Lieberman marketing vice president, and CPS buyer Mary Yoksoulian, the 10-day event inspired full label co-operation—20,000 pieces were displayed on Columbia, RCA, Capitol-Angel, Deutsche Grammophon and other labels—in terms of selecting the best titles.

Susan Dist., the local Lieberman branch, supplied additional stock from its warehouse—London, Vox, Nonesuch, Westminster — and priced the product with Kimball computer tickets.

The 2,500 square foot area used is adjacent to the regular record department on CPS's downtown sixth floor and is only "empty" three months being used for toys prior to Christmas and summer furniture after April.

Paperboard browser boxes (cost 30c each) were set up and the 20,000 titles were placed by label. Losk and Yoksoulian decided that this would inspire browsing more than grouping product by composer.

Product was priced regular list \$5.98 (\$3.87), \$6.98 (\$4.87), \$2.98 (budget Victrola, Odyssey, Seraphim, Westminster, Nonesuch — \$1.87) and a special Vox series at \$1.29.

The event actually mushroomed Thursday ahead of advertising plans (a Chicago Tribune ad listing 69 titles hit March 19). Store brochures were passed out all during the event and WFMT-FM (local fine arts station) spots were used midway through the sale.

In addition, selected titles were

played in the sale area at all times with two of the LP's being four channel disks keyed to a special quadraphonic sound system set up.

Losk and Yoksoulian said that many people made multiple pur-

chases and that many young people were in the department. Both feel that other events can be keyed not only to classical but to country, polka, jazz or other music categories.

Merc Sets Large-Scale Development Plan

• Continued from page 1

discussed were specific problems on the marketing of classical music in the U.S. and the development of new artists. On the promotion end, each country's different approaches to display materials were considered, along with catalog presentation, record samplers

and tie-ins of artists' appearances with their recordings.

A new marketing aid utilized in the U.S. to distinguish domestic from imported Philips Records is set to roll with the latest Philips release. Each record will be stickered with a gold label reading, "Imported from Europe," in black letters. First record so designated is Philips' Verdi's "I Lombardi."

Packaging of cassettes received intensive discussion in many respects: (1) how to develop an attractive package for the consumer that still gives advantages of compact size and space-saving over records; (2) how to include an extensive booklet and libretto for opera recordings; and (3) what kind of package will be accepted by dealers. Various solutions are being developed and will soon be tested in the European market.

With the recent change in relationship between Mercury and Phonogram International, part of the meeting also dealt with bringing the U.S. company into closer coordination with European companies and future expansion of the classical market in the U.S.

Special Pkg On Tippett's 'Augustine'

LONDON — Surprise packaging came last week from RCA with the issue of the first recording of Sir Michael Tippett's oratorio "The Vision of Saint Augustine." The LP is packaged in a thick box large enough to contain three or four disks.

The record is the Tippett oratorio with baritone John Shirley-Quirk as soloist with the London Symphony Orchestra conducted by Tippett himself, coupled with the composer's Fantasia on a Theme of Handel, with soprano Margaret Kitchin as soloist.

The box has elaborate color-cover of the Bernini statue of St. Augustine in St. Peter's Cathedral, Rome, the back bearing notes on the works, including Tippett's own on The Vision. Reason for its size is the inclusion of the thick miniature score of The Vision, containing text and full score, published by Schott & Co., price of which is included in the \$6.87 cost of the boxed recording. The issue, said RCA, has been "substantially subsidized" by the Vaughan Williams Trust.

CBS has also issued score-with-disk sets, notably of the Daniel Barenboim recording of Tchaikovsky's "Symphony No. 4." In this case the free miniature score from Boosey & Hawkes was attached in a polythene cover to the normal record sleeve.

Caballe Push With Tour

NEW YORK—RCA's Montserrat Caballe arrived here last weekend for a limited number of U.S. appearances, including her first appearance in the U.S. as the heroine in Bellini's "Norma." She will perform the role at the Metropolitan Opera for the first time next season.

To tie in with her visit, RCA is releasing Caballe's latest recorded opera, Leoncavallo's "I Pagliacci," in which the soprano stars with Placido Domingo and Sherrill Milnes. Just before Caballe's arrival here, it was announced in Paris that her RCA album "Donizetti Rarities" had won a Grand Prix du Disque from the Academic Charles Cros.

Cincy Okays New Pact

CINCINNATI—Members of the Cincinnati Symphony Orchestra in a meeting at union headquarters here Saturday (1) ratified by a vote of 46 to 30 a new contract package offered by the orchestra management, thus ending a six-week strike that caused cancellation of five pairs of subscription concerts, one sellout Eight O'Clock Series concert and several out-of-city Area Artist Series engagements.

The new pact adds a third year to the two-year term previously offered and offers musicians a minimum weekly scale of \$220 this year, \$230 next year and \$245 the third year. By the end of the 1973-'74 season minimum scale will be \$12,740 a year. More than half of the symphony members are already over scale.

The orchestra resumed rehearsals Wednesday (5) and Music Director Thomas Schippers conducted the subscription concerts Friday and Saturday (7-8) at Music Hall as scheduled, with pianist Paul Badura-Skoda as solist.

Three pairs of subscription concerts and two Eight O'Clock Series concerts remain this season.

Melodiya Dance, Ballet Drives

MOSCOW—In a new classical promotion drive, Melodiya has launched a new series, Dance and Ballet Music of the World. The first release features several folk dances as well as three Shostakovich's ballet suites.

The series will be continued by records of ballet music by Tchaikovsky, Prokofiev, Stravinski.



MARY YOKSOULIAN, Carson Pirie Scott buyer, Harry Losk, marketing vice president of Lieberman, Barry Snyder, CPS record department manager, and Bill Lundgren, CPS operations manager, during sale.

APRIL 15, 1972, BILLBOARD

Tape Cartridge

Jaunich Expounds On Memorex Game Plans

SAN FRANCISCO—It sounds like a question from a business textbook: Can a company, whose vast resources are overwhelmingly entrenched in computer products, go onward to uncover new successes in a different field?

At first glance, nothing could have seemed more academic, but the question has enormous import on Memorex, maker of computer peripheral equipment.

It is marshaling its forces to focus for the first time on a consumer-oriented product: magnetic tape and, one day soon, video tape.

And judging from the current state of things, considering it was late joining the blank tape parade and quickly had to build a consumer franchise, the firm has a lot going for it.

Further, in viewing the Memorex movement into blank tape, there is a widespread expectation that it will continue along a timetable, oriented toward rapid consumer acceptance of its products.

Although many competitors in the industry think there's still "substantial risk" in buying Memorex's products, the negative implications are rapidly disappearing. Decision-makers in the company's ivory tower have two words of advice for competitors eagerly predicting a skid and demise of Memorex: Fat chance.

Optimistic Leadership

"We feel quite positive about our position in magnetic tape and are very enthusiastic on our long-term posture in this business," said Robert Jaunich, vice president, consumer products, who views magnetic tape as a "plus" for the company. "It broadens the product line and is an extension into product areas where the company already has expertise."

In short, there is some truth, some speculation and some fiction in what is being said about Memorex

and by the company in its campaign to grab a chunk of the blank cassette business.

To competitors, Memorex is a seven-letter name discussed only in four-letter terms.

To some Wall Street analysts, who remember Memorex as a one-time high-flyer and think of it only as a computer peripheral maker, the company is in the red "and problems in that area could persist at least into early 1972, although improvement in sales of magnetic tape products and a general economic upturn may spark an earnings revival by midyear."

To a few at Memorex, the company "is suddenly the talk of the tape industry" and "we're putting a new wrinkle in the business."

One voice, however, carries the company's colors in consumer products—Jaunich.

After months of avoiding publicity—"I just don't like it"—Jaunich has begun publicly displaying his style: deftness and diligence.

"We realize that some big tests are yet to come for our program, but we have established some priorities and are pleased with our successful start," he said. "We'll continue to add programs, delete a few that don't work and, in the end, create policies and products consumers can accept, become aware of and, of course, buy."

Jaunich has a certain coolness and an ability to grasp his division's array of programs; most important, though, a willingness to do his homework on the industry and on his company.

His opinions are as follows:
On the blank tape business in general and on Memorex in particular:

"There is no question about the health of the business or its future growth. Tapes are better, consumers are more inclined to purchase quality goods, there is more sophisticated equipment being sold, there are many avenues for tape distribution (educational, industrial, consumer) and, of course, the habit-forming patterns are correct.

"We see a strong continuation of the industry's growth, since more outlets are carrying blank tape and it is rapidly becoming a mass communications medium. I'm very bullish on the blank tape segment of the tape industry.

"I firmly believe we will do very well this year, perhaps doubling our sales figures in 1972 over last year. In fact, our figures coincide well with the industry's growth pattern in the U.S.

"Our goal is to fashion a quality posture for cassette, open reel and cartridge tape. In fact, the trend in the industry is toward a more sophisticated approach in

of the size of that market and realize the ease with which we could be in it.

"We're in the process of negotiating something, but I can't really tell who it will be with. At this point, I can't get that enthusiastic about it," he said, "but we're going to find a way to make money out of this (tape) market."

Fotomat, according to sources, has signed a contract with one tape manufacturer to produce a private label line, but is undecided on which branded line to use and sell in its kiosks.

Irwin says there are no forthcoming announcements regarding a tape selling arrangement with any manufacturers. "There'll be nothing big in this area for us for the next 24 months."



ROBERT JAUNCH insists Memorex is in the blank tape business on a long-term commitment.

reaching consumers, who are demanding more quality, more sophisticated product and more honesty in product.

"As the business becomes more quality-oriented, the marketing-sales challenge is going to be keener and will be fought on higher planes."

What is the Memorex commitment to magnetic tape?

"Our position is long-range and total. We have already spent several millions of dollars on establishing our commitment in this business. We plan to spend more building our market share.

"We see more encouraging signs today than we expected to see after only being in the marketplace a short time. Our product is offered nationally. We built a plant, became the first company to use network television advertising, are immersed in consumer programs and are ahead of our five-year business plan.

"Our sights go beyond magnetic tape, like in video tape, where we are marketing in selected areas, and to other avenues of expansion and diversification. We're not sitting back."

On avenues of distribution:

"Sure, we're looking for new avenues to penetrate. Isn't everyone? The audiophile (hi fi) is merely one way to build a franchise—long-term—but there are others. How many times have you heard this phrase: We want to be everywhere that sells cassettes. Well, we do. Our outlets number hi fi shops, electronic stores, audio/visual locations, music-record, discount, book, department and camera stores. Did I leave any out?"

"We will rule out supermarkets, but we are in drug stores, and we intend to strengthen ourselves in some markets that have longer-range potential.

"Our plan is to develop markets with our national sales force. We have spent a lot of time educating personnel to our ways and we don't intend to alter our sales pattern. We feel very secure in this method.

"To avoid confusion, and so the industry understands our method, sales personnel attached to consumer products sell only consumer tape and not computer products.

"We will be adding to our sales force as business develops, but, right now, it's not a priority item. In a few cases, we have distributors selling Memorex tape, like International Recotape Corp., a subsidiary of Sam Goody Inc., which covers New York, New Jersey, Connecticut and parts of Pennsylvania.

"We have other warehouse-distribution distributors, but only in selective markets where we want to supplement our own sales force. Frankly, it establishes regional warehousing and cuts delivery time to accounts.

"Our plan is continuing to ship all goods on a direct basis to retailers or distributors from the company's Santa Clara, Calif., manufacturing plant."

"We do have a program in re-

(Continued on page 42)

International Tape

LONDON—Precision Tapes has acquired tape rights to Bells UK cast album of "Godspell," the rock musical. It will be the first time any Bell product has been released on tape in the UK. The Precision-Bell contract only covers "Godspell". . . . ITT Consumer Products, a division of International Telephone and Telegraph Corp., New York, is making an effort to capture a bigger portion of the hardware market in the UK. It markets the RGD line of record and tape equipment and also sells three cassette players under its own brand. . . . Ford is expected to be the next auto manufacturer in the UK to move into the tape field. Initial emphasis will be on equipment being offered as optional items on certain auto models. The possibility of selling prerecorded tape is also being explored. . . . Esso, which sells prerecorded tape in service stations in Ireland, is planning to do the same thing in England. Esso, through its Dart Oil merchandising division, has reached an agreement with EMI to market tape at a minimum of six gas stations on an experimental basis. If the test program is successful, Esso will sell product at all key locations in the UK. EMI is offering Esso a 100 cassette-cartridge merchandise mix. In Ireland, Esso is marketing prerecorded cartridges and equipment in seven gas stations, with Demesne Super Stereo Sound, a division of Demesne Records, supplying prerecorded tape from major producers and equipment from Golding Audio and Skandia. An 8-track background music system has been installed in garages to play a 40-minute cartridge of music and sales messages. . . . Phonogram's prerecorded sports cassettes, called the Coaching Cassette, is being released in May.

Better Weather Heralds Record-Topping Car Sales

LOS ANGELES — Auto tape equipment is on the way to its biggest spring-summer selling season ever as more retailers become heavily involved in selling product.

Retailers agree that the demand for automotive tape equipment has grown with unprecedented speed, with most dealers feeling this growth has come about as a result of more consumer exposure to tape in the home.

As a result, retailers are devoting more selling space to auto tape as well as allocating more advertising dollars to push hardware.

Manufacturers are also showing increased interest in the automotive market, with many major firms expanding their lines and others moving into cassettes as well as 8-track.

Four-channel for the car is still in the future, many feel, but retailers contend that the auto is a natural place for the system.

"We're going to promote car stereo like components," said Ed Radford of Swallens in Cincinnati. "This market is in its infancy compared to what's going to happen."

Mark Rybolt, car stereo buyer for Swallens, agreed with Radford. "The auto tape market is going extremely well," he added. "And we expect a 50 percent increase in sales with spring and summer coming. It's primarily a young market in the 8-track field, with about

80 percent of our consumers coming from the 18 to 25-age group.

Cassettes are also doing well in the car. We see the increase in cassette sales from month to month and expect this year's totals to double or triple last year's."

What about features?

Both Radford and Rybolt agree that the most important feature for 8-track is built-in FM radio. Fast forward and a step-up FM tuner are also important, but recording capability is not.

Most 8-track buyers, they say, simply want to listen. It is in the cassette that recording is important, as well as fast forward, rewind and automatic reverse.

"This is a seasonal business," said Al Mell, sales manager of Arrow Stereo Tapetown in West Hartford, Conn. "People are out more in the spring and summer, and they want to take their entertainment with them. We push the seasonal single—mobility and graduation—in our ads."

Ed Ferrara of Del Padre's auto parts department in Springfield, Mass., agrees that the item is seasonal. He also feels the cassette is going to make a big move in autos.

"Cassettes are going to pick up," Ferrara added. "and 8-track will stay about the same. The cassette is a more convenient size, software

(Continued on page 56)

3M/Wollensak Bows 2 Units

ST. PAUL—3M/Wollensak has introduced two cassette recorders.

Model 810 portable AC/DC incorporates a phone jack and digital counter and features an automatic record level circuit and record/battery condition meter. It comes equipped with microphone, power cord and shoulder strap at \$69.95.

Model 840 mini has been added to the audio/visual line and features a built-in condenser microphone and a dictation convenience control for quick review of recorded material. It lists at \$79.95.

Drive-In Kiosk Chain Trying Blank Tapes

SAN DIEGO—Fotomat Corp., La Jolla, Calif., franchisor and operator of discount film processing, is selling blank tape on an experimental basis in its drive-in film kiosks.

Richard Irwin, president, admits an "off and on" field testing program has been in progress for some time, but "there's not anything at all significant in our eyes."

Fotomat has negotiated with several blank tape manufacturers on private label business and on introducing two blank cassette lines: a private label brand and a nationally branded step-up line to be sold in its kiosks.

According to Irwin, Fotomat, "has not hit on anything yet I'd catalog as successful" regarding the sale of tapes. "On the other hand," he adds, "we're cognizant

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- No. 570 FULL-FOAM SHIELD
- No. 901 SPECIAL FOAM SHIELD

SPECIAL DESIGNS ON REQUEST

BIC Unveils Equipment Line

NEW YORK—Brother International Corp., sewing machine company, is entering the consumer electronics market with a line of cassette recorders, 8-track players and component stereo systems.

The firm will unveil its equip-

ment at the Consumer Electronics Show in Chicago's McCormick Place, June 11-14. A division and separate sales staff will be established to market the electronics line, said Ruth Ehrlich, executive vice president.

GRT Staging Gospel Music Program

SAN FRANCISCO—GRT Music Tapes is launching a promotion, "Gospel Soul of GRT," for prerecorded tape on Chess, Peacock, Checker and Westbound labels.

The promotion includes product never before released on tape, according to Dick LaPalm, sales promotion and advertising manager. The release covers 69 titles, all on

8-track with selected cassette and open reel issues.

"Gospel Soul of GRT" is a national program, but with emphasis in 12 markets: Chicago, Detroit, Philadelphia, Washington, D. C., Baltimore, Atlanta, Nashville, Los Angeles, Newark, St. Louis, Dallas and San Francisco-Oakland.

In the emphasis markets, LaPalm said, GRT plans to ship merchandising aids on a direct basis to dealers and one-stops. The promotion, of course, includes newspaper and trade ads, consumer catalogs, radio spots and the usual dealer merchandisers.

The tape release includes titles on Chess Records from the Rev. C. L. Franklin, father of Aretha Franklin, whose disks are being released for the first time on tape.

Other artists in the promotion are Mighty Clouds of Joy, Five Blind Boys and Dixie Humming Birds, all on Peacock; The Soul Stirrers and the Violynaires, both on Checker; and Bill Moss and Mattie Moss Clark on Westbound.

Most cassette manufacturers tell only half the story.



Here's the other half.

Most cassette manufacturers tell you how great their tape is. What they forget to mention is that the tape is only as good as the "shell" it comes in. Even the best tape can get mangled in a poorly constructed shell.

That's why Maxell protects its tape with a precisely constructed shell, made of lasting, heavy-duty plastic.

Unlike other cassettes that use fixed guide posts, Maxell uses nylon roller guides held with stainless steel pins. These provide virtually friction-free tape movement and eliminate a major cause of skipping, jumping and unwinding.

The tape never comes loose from the hub because it is anchored in two places—not one.

A tough teflon (not waxed paper) slip sheet keeps the tape-pack tight and flat. No more bent or nicked tape to ruin your recording.

Maxell doesn't use a welded seal but puts the cassette together with precision screws.

As for the tape itself: in the September, 1971, issue of *Stereo Review*, both our Ultra-Dynamic and Low

Noise tape cassettes were shown under laboratory conditions to be unsurpassed for overall consistency.

Like most cassettes, Maxell comes with a lifetime guarantee. Unlike most cassettes, you never have to return a Maxell.

Buy a Maxell and get both halves of the cassette story: the sound and the shell.



The answer to all your tape needs.

Tape Happenings

Robins Industries, College Point, N.Y., is introducing a variety of sound enhancement products, including model R46002 dynamic sound enhancer for tape playback or stereo phono at \$30, a stereo speaker protector powered from the speaker itself at \$25, a stereo headset sound enhancer at \$20, a battery-operated stereo signal generator for testing balance and circuitry at \$25, and a "deesser" microphone attachment at \$25. The products will be blister-packed on pegboard cards. . . **Kenwood**, Los Angeles, is offering model KC-6060A Audio Lab Scope to test stereo equipment at \$224.95. . . **Pioneer Electronics of America**, Gardena, Calif., has appointed the following sales representatives to handle its car stereo line: **GDS Marketing**, North Hollywood, Calif.; **Wilkins-Mason Associates**, Lafayette, Calif.; **Wilkes Marketing Corp.**, Bellevue, Wash.; **Bob Johnson & Associates**, Englewood, Colo.; **Markal Sales Corp.**, Chicago; **Cardinal Sales**, Indianapolis; **Astro Sales Company**, Cleveland; **Rex De Pillis Company**, Haddonfield, N.J.; **World Wide Products**, Miami; and **Paul & Associates**, Houston. . . **Benjamin Electronic Sound Co.**, Farmingdale, N.Y., marketers of hi fi/stereo equipment, has formed **ISC Audio** division to enter the electronic guitar amplifier field. The ISC Audio line will be sold nationally through music dealers under the "Earth" amplifiers trade name according to Joe Benjamin, president. . . **The International Radio and Television Society**, New York, is offering a series of five cassettes entitled "The Business of Broadcasting" as a reference for broadcasters and educators.

ELEKTRA INKS REEL PACT

LOS ANGELES — Elektra Records has signed an exclusive open reel tape duplicating/marketing contract with Magnetic Tape Engineering Corp.

The three-year exclusive contract covers the U.S. Initial release will be about 15 titles of current and catalog repertoire, according to Sasch Rubinstein, general manager of the company's Stereotape division.

Magnetic Tape Engineering recently negotiated a new three-year exclusive open reel duplicating/marketing contract with Warner Bros.-Reprise Records, and holds similar pacts with United Artists and the MCA family of labels (Decca, Uni and Kapp).

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Country Music

Announce ESCMC May 19-21 Program

WHEELING, W. Va.—Registration has officially opened for the Eastern States Country Music convention, set for Capitol Music Hall here May 19-21.

The first order of business at the gathering will be a meeting of the Eastern States Country Music, Inc. (ESCMC) membership, for the purpose of nominating board members.

The official opening of the gathering will take place the night of May 19 with a banquet at the Esquire Supper Club. Following this event, the ESCMC Show will be presented on stage at the Capitol Music Hall.

The first of a series of seminars will begin with a tour of the new Jamboree Recording facilities, followed by a recording seminar. After a lunch break, a seminar on country music promotion will take

place. This will deal with all facets of promotion: record, show, artist and radio station.

An afternoon programming seminar then is scheduled, and then a colorful parade and motorcade through Wheeling. On Saturday, there will be a special disk jockey banquet followed by the Jamboree Homecoming Reunion, featuring Hank Snow, Grandpa Jones, Wilma Lee and Stony Cooper, Doc Williams and others. All were former featured performers on the WWVA Jamboree.

Mickey Barnett, ESCMC president, said he expected many record companies to take part this year. Registration for the convention is \$10, with a limited number of banquet tickets available.

Registration is handled through ESCMC Convention Headquarters, Capitol Music Hall, 1015 Main St., Wheeling, W. Va., 26003.

Dripping Springs Pays Off; Planning 1973 Festival Event

IRVING, Texas — There will be a second annual Dripping Springs Reunion next year, despite the financial setbacks suffered this past month.

The financial failure of the three day music festival are temporary, the promoters said, and they have announced plans for a similar event in 1972.

Bert Hurlbut, owner of the 7,000 acre ranch where the festival was held, said that the current financial difficulties are "only temporary." Offers of financial assistance have been received from a number of sources, and already the promoters are in a happy position of having several alternatives from which to choose a method to finance the festival next year.

This year's festival attracted about 16,000 for the three days, far below the 60,000 the promoters had expected.

Michael A. McFarland of Dallas, one of the promoters, said the reunion was a success in every way but financially. "The fans loved it," he said. "The artists who came to Dripping Springs to perform enjoyed it, and are eager to come back."

Top country singers, groups and songwriters performed each day in continuous 12 hour shows running from noon to midnight Friday and Saturday, and 10:30 a.m. to 10:30 p.m. on Sunday. Tickets for the festival were \$25 for the full three days, two day tickets were \$18 and one day tickets were \$10 with children under 12 admitted free.

The festival was held in a natural amphitheatre on the ranch, and was a musical history of country music, with each day devoted to a series of styles.

The festival was the first such event in Texas since the 1971 legislature passed the Mass Gathering Act, which requires all festivals to provide adequate sanitary facilities, security and traffic control.

In contrast with some music festivals of the past, the Dripping Springs Reunion was well policed, with at least 120 off-duty deputies and Texas Rangers on hand to keep order. All facilities were more than adequate.

Checks Come In

Late last week, a representative of the Reunion visited Nashville

Portraits to be Unveiled at Hall of Fame

NASHVILLE — Three portraits of members of the Country Music Hall of Fame will be unveiled here this week (12) on a televised show as a prelude to Fan Fair.

Original portraits will be shown of Jimmie Rodgers, Hank Williams and Uncle Dave Macon. Following the unveiling, they will be permanently displayed at the Hall of Fame and Museum here.

Painted by Ronald R. Hester, under the auspices of American Graphics, Inc., the series eventually will include all inductees into the Hall of Fame. They then will be reproduced as decorator prints by American Graphics.

Charles J. Williams, president of the firm, said the object is to give country music fans an opportunity to have personal collections of quality prints of each member of the Hall of Fame.

In addition to their sale at the Hall of Fame, they will be available at the Americana Graphics booth at the Municipal Auditorium during the Country Music Fan Fair this week.

and made good all of the checks issued to the artists. Several of the checks had bounced.

"The reason we had checks bounce was that the banks froze our account, which they had every right to do, when the Internal Revenue Service confiscated a portion of our gate receipts on the final day of the festival," said McFarland.

He said the IRS took the action in order to get its rightful tax percentage. He said it is his understanding the IRS has been confiscating gate receipts since a 1971 rock festival at which gate receipts vanished before the federal government got its share.

The gate receipts are now in the hands of a Dallas accountant, who is doing an audit.

McFarland said he and his three co-sponsors also plan to collect \$12,500 from Stadium Productions of New York for rights to film the festival.

"Not counting the contractors and other people who all have said they will count their losses toward participation in the next Reunion, we think we lost somewhere between \$50,000 and \$100,000," McFarland said.

CLEVER TRY FOR AUDITION

NASHVILLE — A potential picker in New Castle, Ind., has found a unique way of getting in a plug for an audition.

Billie Jo Nunn, an employee of the Portland Cement Company, attached a note to one of the doors shipped to a construction site here. It read: "May I bring my guitar and come to Nashville to audition for you?"

Nashville Scene

By BILL WILLAMS

Highly successful shows have been conducted in New England by Roy Tessier Promotions of Rhode Island. A package featuring Sonny James and the Southern Gentlemen, Hank Snow and the Rainbow Ranch Boys and Freddy Hart played to near capacity in the 6,000 seat Bangor, Maine, auditorium, two shows in Providence, and a full house in Fitchburg, Mass. Tessier, venturing into country promotions for the first time, was highly optimistic about the results and plans further packages. . . . The first time Doyle Holly came to Nashville he was so broke he was sent home by Traveler's Aide. Now, after years with Wynn Stewart and Buck Owens, he is making it big as a

single in the city. His first release is out on Barnaby, and it's a strong one. . . . Ray Chaney, owner of the Stage Coach Inn in Fort Worth where he appears regularly, has a new release on Eagle Records, produced by Durwood Haddock. . . . The Britt Brothers have a real champion in Mrs. Tommye Wallace of WJRM in Troy, N.C. She writes that their Nashboro Record is very strong there, and notes that they have a tour set for this summer through Europe. Producer Bob Tubert will accompany them.

WENO, Nashville, honored Bill Anderson and Jan Howard with a special week, much of it devoted to playing their songs. It couldn't happen to two more deserving and talented. . . . David Houston was in for a series of recording sessions for Epic. He's another big winner. . . . Soji Tuphanchi, the fiddler who appears with David Houston, cut some sessions of his own for a release in the near future. . . . Murry Kellum has signed exclusively to the Hubert Long Agency for booking. . . . LeRoy Van Dyke returned to Springfield to do a Cerebral Palsy Telethon for old time's sake. He spent several years there as part of the "Ozark Jubilee". . . . David Rogers is another who gives freely of his time and efforts. He did a benefit show for Central State Hospital in Waupun, Wis., one of many he has carried out just to be of service. . . . Jerry Lee Lewis set for European tour. See Talent Section.

Johnny Bond is still going strong, and he has a new release on Starday-King called "Hot Rod Lincoln." . . . Mayf Nutter had to cut

(Continued on page 46)



MAJOR Charles Brown, U.S. Air Force, presents 23 prints of early country music television shows to William Ivey, Country Music Foundation executive director.

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Chart #5160



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Billboard SPECIAL SURVEY For Week Ending 4/15/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	MY HANG-UP IS YOU Freddie Hart, Capitol 3261 (Blue Book, BMI)	12
2	3	CHANTILLY LACE/THINK ABOUT IT DARLIN' Jerry Lee Lewis, Mercury 73273 (Glad, BMI/Jack & Bill, ASCAP)	6
3	2	ALL HIS CHILDREN Charley Pride, RCA 74-0624 (Leeds, ASCAP)	9
4	4	DO YOU REMEMBER THESE Statler Bros. Mercury 73275 (House of Cash, BMI)	6
5	15	SOMEONE TO GIVE MY LOVE TO Johnny Paycheck, Epic 5-10836 (CBS) (Jack & Bill, ASCAP)	6
6	6	WE CAN MAKE IT George Jones, Epic 5-10831 (CBS) (Algee/Flagship, BMI)	10
7	5	CRY Lynn Anderson, Columbia 4-45529 (Shapiro-Bernstein, ASCAP)	12
8	9	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA 74-0648 (Owpar, BMI)	8
9	12	JUST FOR WHAT I AM Connie Smith, RCA 74-0655 (Blue Crest/Hill & Range, BMI)	7
10	21	NEED YOU David Rogers, Columbia 4-45551 (Malapi, Jamie, BMI)	8
11	10	WHEN YOU SAY LOVE Bob Luman, Epic 5-10823 (CBS) (Jack & Bill, ASCAP)	12
12	13	FAR FAR AWAY Don Gibson, Hickory 1623 (Acuff-Rose, BMI)	9
13	23	TOUCH YOUR WOMAN Dolly Parton, RCA 74-0662 (Owepar, BMI)	6
14	8	ONLY LOVE CAN BREAK A HEART Sonny James, Capitol 3232 (Arch, ASCAP)	14
15	7	A THING CALLED LOVE Johnny Cash and the Temple Evangel Choir, Columbia 4-45534 (Vector, BMI)	12
16	14	TO GET TO YOU Jerry Wallace, Decca 32914 (MCA) (4 Star, BMI)	16
17	30	ME & JESUS Tom T. Hall, Mercury 73278 (Hallnote, BMI)	5
18	19	THE DAY THAT LOVE WALKED IN David Houston, Epic 5-10830 (CBS) (Algee/Flagship, BMI)	9
19	22	AIN'T NOTHING SHAKIN' Billy "Crash" Craddock, Cartwheel 210 (Arc, BMI)	7
20	20	EVERYBODY'S REACHING OUT FOR SOMEONE Pat Daisy, RCA 74-0637 (Jack, BMI)	9
21	16	I STARTED LOVING YOU AGAIN Charlie McCoy, Monument 8529 (CBS) (Blue Book, BMI)	11
22	17	GOOD HEARTED WOMAN Waylon Jennings, RCA 74-0615 (Baron/Nelson, BMI)	15
23	18	I'LL STILL BE WAITING FOR YOU Buck Owens & his Buckaroos, Capitol 3262 (Blue Book, BMI)	10
24	27	GRANDMA HARP Merle Haggard, Capitol 3294 (Blue Book, BMI)	4
25	29	ALL THE LONELY WOMEN IN THE WORLD Bill Anderson, Decca 32930 (MCA) (Stallion, BMI)	5
26	26	BALLAD OF A HILLBILLY SINGER Freddie Weller, Columbia 4-45542 (Green Grass, BMI)	9
27	28	YOU'RE MY SHOULDER TO LEAN ON Lana Rae, Decca 32927 (MCA) (Forrest Hills, BMI)	9
28	11	COTTON JENNY Anne Murray, Capitol 3260 (Early Morning, CAPAC)	13
29	33	IF IT FEELS GOOD DO IT Dave Dudley, Mercury 73274 (Passkey, BMI)	5
30	35	FOOLS Johnny Duncan, Columbia 4-4556 (Pi-Gem, BMI)	5
31	41	(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca 32945 (MCA) (Acuff-Rose, BMI)	3
32	42	BE MY BABY Jody Miller, Epic 5-10825 (CBS) (Mother Bertha/Trio, BMI)	4
33	25	THE WRITING'S ON THE WALL Jim Reeves, RCA 74-0626 (Tuckahoe, BMI)	12
34	34	JANUARY, APRIL & ME Dick Curless, Capitol 3267 (Central Songs, BMI)	8
35	44	MANHATTAN, KANSAS Glen Campbell, Capitol 3305 (Tree, BMI)	3
36	32	I SAW MY LADY Dickie Lee, RCA 74-0608 (April, ASCAP)	13
37	36	HEARTACHES BY THE NUMBER Jack Reno, Target 01414 (Mega) (Tree, BMI)	13
38	40	LONELY PEOPLE Eddy Arnold, RCA 74-0541 (Wilderness, BMI)	8

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
39	24	ANN (Don't Go Runnin') Tommy Overstreet, Dot 17402 (Famous) (Cason, ASCAP)	16
40	43	LOVE ME Jeanne Pruett, Decca 32929 (MCA) (Moss Rose, BMI)	6
41	56	THE KEY'S IN THE MAILBOX Tony Booth, Capitol 3269 (Fort Knox, BMI)	4
42	53	THE HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot 17409 (Famous) (Prima Donna/Algee, BMI)	4
43	39	WE'LL SING IN THE SUNSHINE Alice Creech, Target 0144 (Mega) (Lupercalia, ASCAP)	10
44	58	I'M THE MAN IN SUSIE'S MIND Glenn Barber, Hickory 1626 (Acuff-Rose, BMI)	4
45	62	IF YOU EVER NEED MY LOVE Jack Greene, Decca 32939 (MCA) (Sawgrass, BMI)	4
46	37	IT'S FOUR IN THE MORNING Faron Young, Mercury 73250 (Passkey, BMI)	20
47	50	ARKANSAS Wilburn Brothers, Decca 32921 (MCA) (Sure-Fire, BMI)	7
48	45	DRAGGIN' THE RIVER Warner Mack, Decca 32926 (MCA) (Page Boy, SESAC)	8
49	31	THE BEST PART OF LIVING Marty Robbins, Columbia 4-45520 (Mariposa, BMI)	16
50	51	SMELL THE FLOWERS Jerry Reed, RCA 74-0667 (Vector, BMI)	3
51	52	THAT'S ALL THIS OLD WORLD NEEDS Stonewall Jackson & the Brentwood Children's Choir, Columbia 4-45546 (Vintage, BMI)	6
52	38	WE'VE GOT TO WORK IT OUT BETWEEN US Diana Trask, Dot 17404 (Famous) (Daydan, ASCAP)	13
53	54	LOST FOREVER IN YOUR KISS Porter Wagoner & Dolly Parton, RCA 74-0675 (Owepar, BMI)	2
54	63	WE FOUND IT IN EACH OTHER'S ARMS/SUNNY SIDE OF LIFE Roger Miller, Mercury 73268 (Miller/Dealousie, BMI/Tree, BMI)	4
55	66	YOU'RE EVERYTHING Tommy Cash, Epic 5-10838 (CBS) (Algee/Flagship, BMI)	4
56	68	LEGENDARY CHICKEN FAIRY Jack Blanchard & Misty Morgan, Mega 615-0063 (100 Oaks/Birdwalk, BMI)	4
57	57	WHAT AM I GONNA DO Bobby Bare, Mercury 73279 (Screen Gems-Columbia, BMI)	3
58	61	SEND ME SOME LOVIN' Hank Williams, Jr. & Lois Johnson, MGM 14356 (Venica, BMI)	3
59	49	YELLOW RIVER Compton Bros., Dot 17408 (Famous) (Noma, BMI)	8
60	47	MISTY MEMORIES Brenda Lee, Decca 32918 (MCA) (Playback, BMI)	12
61	55	EVENING Jim Ed Brown, RCA 74-0642 (Starson, ASCAP)	7
62	—	SING ALONG SONG Mayf Nutter, Capitol 3296 (Blue Book, BMI)	1
63	70	ANYTHING'S BETTER THAN NOTHING Mel Tillis & Sherry Bryce, MGM 14365 (Sawgrass, BMI)	2
64	65	A SONG TO SING Susan Raye, Capitol 3289 (Blue Book, BMI)	3
65	—	SHOW ME Barbara Mandrell, Columbia 4-45580 (Tree, BMI)	1
66	—	THAT'S WHAT LEAVINGS ABOUT/LONESOMEST LONESOME Ray Price, Columbia 4-45583 (Charlie Boy/Ra-Jane, ASCAP/Screen Gems-Columbia, BMI)	1
67	69	I AM I SAID Bill Phillips, United Artists 50879 (Prophet, ASCAP)	5
68	—	A SPECIAL DAY Arlene Hardin, Columbia 4-45577 (Two Rivers, BMI)	1
69	71	MR. FIDDLE MAN Johnny Russell, RCA 74-0664 (Glaser, BMI)	3
70	72	I'LL BE WHATEVER YOU SAY Wanda Jackson, Capitol 3293 (Conbrio, BMI)	2
71	—	I'D RATHER BE WANTIN' LOVE Leroy Van Dyke, Decca 32933 (MCA) (Contention, SESAC)	3
72	73	SINCERELY Kitty Wells, Decca 32931 (MCA) (Arc, BMI)	3
73	75	I'LL NEVER FALL IN LOVE AGAIN Liz Anderson, Epic 5-10840 (CBS) (Blue Seas/Jac/Morris, ASCAP)	2
74	74	A GIRL LIKE HER IS HARD TO FIND Bill Rice, Epic 5-10833 (CBS) (Jack & Bill, ASCAP)	2
75	—	TRY IT, YOU'LL LIKE IT Jimmy Dickens, United Artists 50889 (Acoustic, BMI)	1

Bluegrass Festival Set

HICKORY, N.C. — The Fifth Annual Lake Norman Bluegrass Music Festival will be held here Apr. 21-23.

Littlejohn Dies

DALLAS—Funeral services were held last week for Jimmy Littlejohn, onetime performer and songwriter, who had been in poor health for a number of years.

In the mid 1950's, Littlejohn had recorded several sides for Columbia, produced by Don Law. He also wrote and co-wrote a number of songs, the biggest of which was "Walking The Streets," recorded by Webb Pierce for Decca. He also was the recipient of BMI awards.

He also was a well-known portrait photographer.

A Bluegrass band contest, featuring non-professional and semi-professional bands will take place Friday night. Saturday and Sunday will feature the top talent in the field, including Bill Monroe, Jim and Jesse, Reno-Harrell, James Monroe, Clyde Moody and others.

Jimmy Martin, Ralph Stanley and the Country Gentlemen will appear on Saturday. Lester Flatt, the Osborne Brothers, Mac Wiseman and the Lewis Family will perform Sunday. The Osborns last year were "Vocal Group of the Year", voted by the Country Music Association.

Festival hours are 6 p.m. to midnight Friday, 10 a.m. to midnight Saturday, and 10 to 7 p.m. Sunday. There will be a Sunday morning "Hymn Time" conducted by Bill Monroe.

J. C. Riley Seeks Court Injunction

NASHVILLE—Shelby Singleton has been ordered to appear in Chancery Court here Friday (14) to show cause why he should not be enjoined from issuing any further releases of MGM artist Jeannie C. Riley.

Miss Riley, in a suit filed against the Singleton Corporation, demands that the defendant be required to set out in its answer a full and detailed account of all records manufactured from the plaintiff's recordings and sold since June, 1970. It demands, also, that the report show what balance is due Miss Riley from the sale of these records.

The suits seeks a permanent injunction against the Singleton corporation from further use of all recordings of Miss Riley's performances "without prior approval of the Court."

The suit reviews Miss Riley's contract with the corporation, and contends that proper royalties have not been paid, and that Singleton

has refused to render an accounting for the period ending June, 1970.

The suit reads: "The defendant . . . continues to manufacture, distribute and sell phonograph records and other sound reproductions . . . ,

resulting in competition with the product of MGM Record Corporation and to the great financial detriment of the plaintiff."

The suit was filed on behalf of Miss Riley by attorneys Richard Frank and David Ludwick.

Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

"SHOW ME"—Barbara Mandrell (Columbia) 445580

- "GEORGE C"—Mac Letson (Woodymac)
- "BRAND NEW KEY"—Joe Arnold (Colemans Records)
- "BLUE BIRD HILL"—Dick Kent (MSR Records)
- "A DAY IN THE LIFE OF A FOOL"—George Jones (RCA)
- "CALIFORNIA MEM'RY"—Billie Jo Spears (Capitol)
- "ONE MORE"—Gene Tyndall (Twilight)
- "YOU DON'T KNOW MY MIND"—Jimmie Skinner (Prize)
- "CITY OF SOULS"—Steve Scott (Bard of Buffalo)
- "SWEET SIXTEEN"—B.B. King (Kent Records)
- "CAN'T HOLD BACK THE TEARS"—Billy Means (Picture)
- "HE MADE YOU FOR ME"—Earl Connelly (Maycon)
- "SWEET REVENGE"—Ernie Odum (Claudia)
- "TO BE MY BRIDE"—Chuck Logan (Torino)

ALBUM OF THE WEEK:
A ROSE BY ANY OTHER NAME—Ray Sanders (United Artist)

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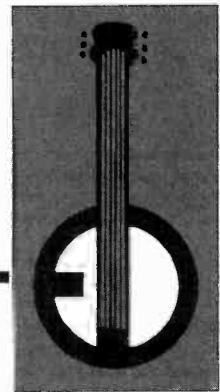
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Iowa City Calls C&W 'Fine Art'

FORT DODGE, Ia.—The Fine Arts Council of this city will present its first country music show June 3, featuring Barbara Mandrell of Columbia.

Mike Hoyer, program director of KWMT here, said the council expressed the belief that "well-presented country music is a fine art."

The show will be presented outdoors in Dodger Stadium, which has a 5,000 seating capacity. Hoyer and Dale Eichor, also from WWMT, will be on the program.

there aint nothing better than
this smash duet

'ANYTHING'S BETTER THAN NOTHING'

MGM #K 14365

Mel Tillis & Sherry Bryce



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It's HOKEY but they like it! The BOOGIE will be the next big kid Craze... look at the trend... listen to their new vocabulary... and watch them dance! BIG MERLE is on tour with the Hank Williams Jr. show and he's killing them with his Big Bopper bit and his \$1,000 all-leather rhinestone BOOGIE KING suit. We're doing the Whole Thing—sweatshirts... Boogie Queen Contest... give-a-ways... ball team... BOOGIE KING buttons and bumper stickers. *It's Country, it's Rock, it's Top 40, it's even Soul. And it's Pure Hokum produced in Corntown by Gary Paxton.*

KING RECORDS
NASHVILLE NEW YORK LONDON

Country Music

Nashville Scene

• Continued from page 43

short one of his big tours to return to Hollywood to narrate another Walt Disney Production, "Nashville Coyote." It focuses on country music. Aside from his storytelling, Mayf sings 30 verses of "Talking Blues," which is included in the production. . . . **Buck Owens** has added KTLA, Los Angeles, to its list of more than 70 markets now carrying his "Ranch Show." . . . **Skip Rutledge**, manager of KAOH Radio in Duluth says that Jody Miller attained top status with her appearance at the sports and boat show. More than 20,000 saw her performances, and she won them over. . . . The great songwriting team of **Jerry Foster** and **Bill Rice** are the subject of an extensive feature layout in "ASCAP Today." The article was written by **Jack Herst** of the Nashville Tennessean, one of the best in the business. . . .

KPEP in San Angelo, Texas, is conducting a talent hunt, and the winners will go to Colorado in June to compete in the **Pappy Dave Stone** Country Music Festival. . . . **Ethel Delaney**, the fine "Swiss Miss Yodeler" on Ohio Records, sends out an informative fan club booklet which she calls the Yodelgram. . . . **Peggy Little** and producer **Ricci Mareno** are doing their first recording session together. Then Peggy is off to Hawaii. . . .



BILL PURSELL, producer-arranger-pianist has completed an album with new artist Harry Robbins at Woodland Sound. Purcell, left, produced the LP under his own license for K&R Productions of Detroit, for ARA Food Services Company.

C&W RETAILER ADDS POSTERS

FRANKLIN, Tenn.—Ruby's Record Roundup, a retail record-tape store here, has installed a "Skeeter Davis Blacklight Room," filled with posters and overhead blacklights. The store, owned by Perry Chapdelaine, sought permission from Miss Davis to use her name, and credited her with the idea of such a room. A regular customer of the store, Miss Davis now has developed a pop as well as a country following through this concept.

Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 4/15/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	SINGS HEART SONGS Charley Pride, RCA LSP 4617	21
2	2	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	4
3	3	MY HANG-UP IS YOU Freddie Hart, Capitol SD 11014	6
4	4	LEAD ME ON Conway Twitty & Loretta Lynn, Decca DL 75326 (MCA)	10
5	8	ONE'S ON THE WAY Loretta Lynn, Decca DL 7-5334 (MCA)	3
6	5	EASY LOVING Freddie Hart, Capitol ST 838	30
7	12	GOOD HEARTED WOMAN Waylon Jennings, RCA LSP 4647	7
8	26	CRY Lynn Anderson, Columbia KC 31316	2
9	10	FOR THE GOOD TIMES Ray Price, Columbia C 30105	85
10	11	SHE'S ALL I GOT Johnny Paycheck, Epic E 31141 (CBS)	17
11	13	IT'S FOUR IN THE MORNING Faron Young, Mercury SR 61359	4
12	16	LET ME TELL YOU ABOUT A SONG Merle Haggard, Capitol ST 882	2
13	17	BORDER LORD Kris Kristofferson, Monument KZ 31302 (CBS)	4
14	7	BIGGEST HITS OF SONNY JAMES Capitol ST 11013	6
15	15	INNER VIEW Statler Brothers, Mercury SR 61358	5
16	18	I CAN'T SEE ME WITHOUT YOU Conway Twitty, Decca DL 7-5335 (MCA)	3
17	14	HOW CAN I UNLOVE YOU Lynn Anderson, Columbia C 30925	20
18	6	I'M A TRUCK Red Simpson, Capitol ST 881	10
19	9	BILL & JAN (Or Jan & Bill) Bill Anderson & Jan Howard, Decca DL 75293 (MCA)	10
20	45	BEDTIME STORY Tammy Wynette, Epic KE 31285 (CBS)	2
21	21	THE RIGHT COMBINATION/BURNING THE MIDNIGHT OIL Porter Wagoner & Dolly Parton, RCA LSP 4628	12
22	20	(I've Got A) HAPPY HEART Susan Raye, Capitol ST 875	10
23	23	SMELL THE FLOWERS Jerry Reed, RCA LSP 4660	3
24	25	RANGER'S WALTZ Mom and Dads, GNP Crescendo GNPS 2061	23
25	24	THE JOHNNY CASH COLLECTION: HIS GREATEST HITS, VOL. 2 Columbia KC 30510	26
26	19	WE GO TOGETHER George Jones & Tammy Wynette, Epic KE 30802 (CBS)	24
27	27	TURN YOUR RADIO ON Ray Stevens, Barnaby Z 20809 (CBS)	11
28	42	REAL McCOY Charley McCoy, Epic Z 31329 (CBS)	3
29	28	ANNE MURRAY & GLEN CAMPBELL Capitol SW 869	19
30	22	ROSE GARDEN Lynn Anderson, Columbia C 30411	69
31	37	THIS IS TOMMY OVERSTREET Dot DOS 25994 (Famous)	8
32	36	VERY BEST OF MEL TILLIS MGM SE 4896	8
33	40	TOUCH YOUR WOMAN Dolly Parton, RCA LSP 4686	3
34	34	NEVER ENDING SONG OF LOVE Dickie Lee, RCA LSP 4637	15
35	38	MY FRIEND Jim Reeves, RCA LSP 4646	11
36	29	WHAT AIN'T TO BE, JUST MIGHT HAPPEN Porter Wagoner, RCA LSP 4661	6
37	35	HANK THOMPSON'S 25th ANNIVERSARY ALBUM Dot DOS 2-200 (Famous)	19
38	41	TAMMY'S GREATEST HITS, VOL. 2 Tammy Wynette, Epic E 30733 (CBS)	33
39	31	LAND OF MANY CHURCHES Merle Haggard, Capitol SW80 803	17
40	33	COUNTRY GREEN Don Gibson, Hickory LPS 160	14
41	39	RINGS AND THINGS Tompall & the Glaser Brothers, MGM SE 4812	8
42	43	LINDA RONSTADT Capitol SMAS 635	9
43	—	LOVE IS LIKE A SPINNING WHEEL Jan Howard, Decca DL 7-5333 (MCA)	1
44	30	BEST OF ROGER MILLER Mercury, SR 61361	13
45	—	IN THE BLUE CANADIAN ROCKIES Mom & Dads, GNP Crescendo GNPS 2063	1

Jukebox programming

PROGRAMMERS SELECTIVE

Oldies and Standards Boom

By EARL PAIGE

CHICAGO—Oldies and standards are so popular that they are being bought and used by jukebox programmers as if they were new records, spot checks in several markets show. One-stops report ordering as many as 3,000 to 5,000 catalog singles a month from just one label alone.

However, the boom in oldies and standards has found jukebox programmers and radio station music

directors becoming highly selective. Also, one-stops are complaining that catalog singles by some artists are in short supply.

Retailers confirm the trend in oldies and standards. Veteran retailer Andy Andersen here said he will sell 100 copies a year of such items as "Wipe Out" by the Surfariis. Andersen can immediately tick off from memory the stock numbers of numerous catalog singles.

Title strip companies are now supplying strips for 40 labels that have catalog singles. The Sterling Title Strip Co. list, for example, gives some indication of the titles available. Capitol's Starline is listed as having 168 titles, Columbia's Hall of Fame shows 193 records and RCA's Gold Standard list shows 788 titles.

Sterling president Dick Steinberg notes that just because a strip is available it does not mean the actual single is. He also notes that not all companies' standard lists run clear through a series, that there can be gaps.

Labels have varied names for their series. Some examples: ABC—Oldies Treasure Chest; A & M—Forget Me Nots; Bell—Flashback; Buddah—Radio Active Gold Records; Kapp—Winners Circle; Reprise—Back to Back; Verve—Jazz Essential.

Among one-stops complaining of shortages in orders for oldies are Luenhagen's and Music Operators Service, both in California (see separate stories this issue). Minneapolis one-stop buyer Larry Ruegamer of Acme One-Stop has been complaining bitterly about the fact that Monument oldies are not available.

Ruegamer claims his orders for catalog singles may run as many as 25,000 a month from all labels and that he will order as many as 5,000 oldies a month from Columbia alone. He said some salesmen have indicated that labels are

trying to pare down catalog single lists. Ruegamer said also that most of his standards go to retailers.

"I hate to see a big cutback. I will agree that some items such as 'Come On a My House' by Rosemary Clooney, 'Come Back to Sorrento' by Jerry Vale and 'Linda' by Buddy Clark are not in much demand."

Radio stations are often highly selective in what they air, according to Robert Moomey, WIND program director here. WIND programs all time hits and has enjoyed excellent ratings. "If a record was poor 10 years ago it's still poor today," said Moomey

(Continued on page 48)

PROGRAMMERS POTPOURRI

At Last: 16 Monument Oldies

By EARL PAIGE

CHICAGO — One-stops and jukebox programmers have been waiting so long for Monument's Golden Series released last week that they greeted it with disbelief almost. A total of 16 records were listed by Star Title Strip Co. including the much sought after "Yakety Sax" by Boots Randolph.

"It's going to be some time before programmers realize 'Yakety Sax' and some others are actually available," said Lieberman Enterprises Acme one-stop staffer Jo Ann Oliva in Minneapolis. "We've been telling them for so long that these have been unavailable (see separate story)."

She confirmed another point about the current boom in jukebox oldies. Labels are aware of the greater selectivity by programmers. She noted that Monument's previous list was 39 long and that now several "A" sides have been coupled back to back. "Yakety Sax" was formerly backed with "I Really Don't Want to Know"

OLDIES HOT

One-Stop's Experienced Staff Alert to Programming Trends

By JAY EHLER

LOS ANGELES—The trend to more oldies and standards is confirmed here at Luenhagen Records, Inc., a one-stop founded in 1946. The three principals of the firm report as well a shift to more "pretty music."

There are some paradoxes in the one-stop business here too, reports Bill Luenhagen, Kay and Mary Solle. While more young people are being attracted to jukeboxes, the economic recession has caused programmers to buy more selectively and cut down some on record purchases.

The Southern California area has been very slow to go from

three to two for a quarter play, and with programmers watching record purchases closely, the trio at Luenhagen's have to work harder than ever to maintain profit margins.

However, the combined experience of the staff provides Luenhagen's with a competitive edge. The firm now supplies jukebox programmers as far away as Northern California, Arizona and Nevada.

The veteran staff, which has seen the one-stop business evolve from its earliest form, is expert in "setting up" new jukeboxes. Generally, Mary Solle needs only to know whether the box is intended for a beer bar, cocktail lounge or teen stop. She then can supply the correct blend of records with enough latitude to allow for special requests or disks the operator knows the location patrons will demand.

All three confirmed more sales of oldies and standards with artists such as Benny Goodman, Jimmy and Tommy Dorsey and Glenn Miller contantly popping up on title strips.

The trend to more pretty music stems from the cocktail lounges. "Operators in these kind of locations are requesting a lot of pretty music. The patrons are getting a little tired of rock 'n' roll," Mary Solle said.

While cocktail lounges spark requests for more easy listening music, beer bars go for country hits predominantly and teen spots con-

(Continued on page 48)

Fla. Soul Oldies Only a Boomlet

By SARA LANE

MIAMI—The oldie and standard boom is felt least of all in soul locations, according to programmer Leroy Richardson of M & M Music here. He said soul stops are extremely new record oriented but that lately he has noticed some older jazz singles and a few pop numbers hanging on the machines longer.

Dealing exclusively in soul locations, Richardson indicated that the fast pace of record changing may also influence the lack of attention that can be given oldies. Also, he gets few requests for oldies or standards.

Richardson changes records weekly in all his stops—giving

(Continued on page 48)

Station Pushes Jukebox Oldies

PHILADELPHIA—WCAU-FM is offering its listeners the opportunity to win one of three "corner malt shoppe type" jukeboxes filled with their choice of oldies. The station's programming is geared to playing the "oldies," and WCAU-FM is the only one locally that utilizes nostalgia as a basis for its format of popular oldies music from as far back as 1955.

Jack Keating, station manager, said that "the jukebox was a symbol of the corner malt shoppers, and as such, typifies the nostalgic feeling we are trying to accomplish with our music, so we are simply offering our listeners the chance to win their very own jukebox."

Those who enter are being asked to list on their cards the selection of oldies they would like to have inside the music machine if they win. The winners will be selected by a random drawing and announced on the air next week. The

(Continued on page 48)

Coin Machine World

MOA SEMINAR

Registration deadline for the final 1972 Music Operators of America (MOA) Notre Dame business seminar is Wednesday (12). Delegates must make their own room arrangements and registration for the Apr. 21-22 sessions at the New York Hilton Hotel must be made through the Center for Continuing Education, Box W, Notre Dame, Ind. 46556 (make check for \$45 payable to the University of Notre Dame CCC).

FLA. ASSN.

The Florida Amusement & Merchandising Association (FAMA) reiterating its drive to sign up location owners as associate members and has purchased 2,500 plaques as an indication of how such an effort could conceivably expand the membership of a state association. A number of bills are pending in the Florida legislature among them one that would raise cigarette tax 6¢ a pack and another that would extend the coverage of a breaking & entering law.

Calif. 1-Stop Pushes Oldies

By BENN OLLIMAN

ANAHEIM, Calif.—Music Operators Service owner Buddy Robinson here orders as many as 3,400 standards from some labels but finds that many titles by popular artists are not available. Robinson's regular mailer to jukebox programmers has a space for a "Do You Remember?" section of oldies and standards and has caused his sales of older product to skyrocket, he claims.

The mailer includes six sections with space for the amount of records ordered and free title strips to be checked off. The items are changed for each mailer, but the sections are the same: Tops with Ops; Soul; Popular; C & W; Mexican and the Do You Remember box in the center of the 10" x 14" sheet. A space on the back is provided for operators to include any request items not easily fitted into the six categories.

"Our oldies have really taken off in recent months," Robinson says. "Operators and locations feel they

would rather invest in proven hits from the past than take a chance on some of the new, untried numbers. It's amazing how many orders arrive for numbers like Glenn Miller's "String of Pearls," "Chattanooga Choo Choo" and "Kalamazoo." Others that are pulling amazing results are Artie Shaw's "Frenesi" b/w "September Song," and Woody Herman's "Woodchopper's Ball/Indian Boogie."

Robinson holds his "Do You Remember" list in each mailer to a half dozen oldies. One recent listing brought to the fore hits by Ted Weems, Woody Herman, Jimmy Dorsey, Erskine Hawkins, Bunny Berigan and Glenn Miller. "All of them received a lot of orders. Other artists that consistently pull well for us are Artie Shaw, Tommy Dorsey, Glenn Gray, Jan Garber and Buddy Morrow."

Robinson, whose firm services the jukebox trade in the entire western tier of states, Hawaii and

(Continued on page 48)

MOA Western Events



JUKEBOX businessmen and women in the West were involved recently in two Music Operators of America (MOA) events. At the Las Vegas business seminar (left) Security expert Bob Curtis instructs. At the MOA board meeting in Scottsdale, Ariz. (from left, center pic) Bill Watts, Valient Amusement, Phoenix; J. Bowen, Kindred, Kindred Music, Ajo, Ariz.; Mrs. Suzy Watts; John R. Trucano, Deadwood, S. D. and MOA president; Mrs.

Alice Kirkendall and Kirk Kirkendall, Arizona Cigarette Service, Inc., Phoenix; Howard A. Starr, Falcon Automatic, Inc., Tucson, Ariz.; Stan Beasley, Garrison Sales Co., Phoenix. Marketing instructor Dr. John Malone of Notre Dame Univ. conducts a Las Vegas workshop (right).

Canadian Acts Lack Europe Identity—Capitol's Gosewich

By RITCHIE YORKE

TORONTO — Canadian music must start promoting itself in European markets, according to Capitol of Canada president, Arnold Gosewich, who has just returned from a month-long fact finding tour of the Continent.

Gosewich was accompanied on the trip by Capitol's director of a&r, Paul White. "Our business trip took us to England, France, Holland, Germany and Italy," Gosewich said, "and one of our main objectives was to make record companies and pop music writers aware of our Canadian Capitol artists. What actually happened, however, was that we ended up literally talking about all Canadian artists, irrespective of what record company affiliations they have in Canada."

The trip marked the first time that a Capitol of Canada company head had personally embarked on a "promote Canadian music" tour in foreign markets.

A&b director White said he was amazed at the total lack of knowledge in Europe about which artists were actually Canadian. "For instance, Anne Murray and the Guess Who have been thought of as American artists because nearly everyone in Europe follows the U.S. trade publications," White said.

"Frankly no one in Canada seems to have thought of making people overseas constantly aware of how many artists from here make the international charts. I can honestly say that only Leonard Cohen, Gordon Lightfoot and Robert Charlebois are recognized as Canadians in Europe.

"Once we had established that a country named Canada actually existed, and once we had gone through our speech naming Canadian artists who have had hits, we found everyone anxious to listen to our product."

Gosewich reported interest in the forthcoming Maple Music Junket, which has been set to take place in Toronto and Montreal June 4-8 before 100 European media people especially flown in to

U.K. Distributes Blues Labels

LONDON — Transatlantic has acquired the distribution of two groups of labels, including the U.S. Arhoolie specialist blues label, released in the U.K. by Mawson and Wareham Music of Newcastle.

The deal with Mawson and Wareham includes both the Arhoolie Blues Classics and Old Timey labels, with such artists as Charlie Musselwhite, Bukka White, Juke Boy Bonner and Lightnin' Hopkins.

Mawson and Wareham's own labels, MWM and Rubber, will also be distributed through Transatlantic's van service. The first releases on the Rubber label this week, retailing at £2.10, are by the Callies, Pete Scott and Tony Capstick. A sampler album, "Take Off Your Head and Listen" is also being released, retailing at £2.50.

INCREASE CAN. DISK PRODUCT

OTTAWA—Statistics Canada reports a 12 percent increase in record production in the first month of 1972, compared with January of the previous year.

Total January production was 4,023,483 units, as compared with 3,396,983 in 1971.

A total of 369,374 pre-recorded tapes were manufactured during the same period.

get acquainted with Canadian music.

"Holland even enquired about sending over a TV crew to film the concerts," he said. Gosewich and White conducted many interviews on behalf of the Maple Music Junket.

As a result of the trip, Capitol affiliates in Europe will release a greatly increased amount of Canon product. Edward Bear's single of "Fly Across the Sea" has been released in the U.K., France and Holland. Tommy Graham's new single is to be issued in the U.K. and France, and Graham is currently in London arranging promotion appearances. New albums by Anne Murray and Christopher Kearney will be released in all five markets visited by Gosewich and White.

Capitol Canada will also pick up an increased amount of catalog product from the various EMI Group companies throughout Europe. Gosewich said that he was sending over to Europe as much

(Continued on page 52)

New Europe Mktg Structure for RCA

NEW YORK — RCA Records will have a marketing staff, based in London, and reporting to the New York home offices, as part of a new marketing structure for Europe announced by Jim Bailey, RCA's international marketing chief at a four day meeting held in Brussels.

The move will "achieve Europe-wide product standardization, re-

London To Distribute Kana

TORONTO—Gene Lees' Kanata label will receive national distribution through London Records, newly-appointed vice president and general manager, Bill Kearns says the deal was set up through London's product administrator, Alice Koury.

Initial releases include an edited single by the Travellers called "Let's Talk About Peace." A longer version of the cut has been receiving extensive airplay on MOR stations. London plans to submit the disk to the Maple Leaf System.

Lees is presently in Hollywood working on the score of a Broadway show with Lalo Schifrin.

London is also planning a strong promotion on an album by Tommy Ambrose and Bruno Gerussi.

Canadian Group Film Documentary

TORONTO — Canada's June award-winning Stampeders are making a half-hour film "Eight Year Overnight Success." Some footage was shot at the recent Juno awards celebration, where the Stampede received three awards, including one as top Canadian group.

Executive producer of the film is Stampeders' manager, Mel Shaw. It is planned to distribute the film world-wide, and Shaw already reports interest from European licensees of the Stampeders.

The group currently has a double-sided hit in Canada with "Monday Morning ChooChoo" and "Then Came the White Man." It has just been released by Bell Records in the U.S.

Canada Executive Turntable

Columbia Records of Canada has revamped its promotion department. **Gil Audy**, former music director of CKBS St. Hyacinthe Quebec, will base himself in Ottawa and cover Ontario from North Bay and Sudbury through Belleville and Kingston and into the Ottawa Valley, also including Rouyn and Noranda in Quebec. Under the dual-province arrangement, Andy will report to Jacques Cagne in Montreal and Eddy Colero in Toronto. In Western Canada, **Eldon Wagner** appointed regional promotion representative. He will cover British Columbia, Alberta and Saskatchewan. Wagner will make a monthly visit to all centres in his territory. He will report to Vancouver branch manager, **Bill Bouvette**. Replacing Wagner in the sales division in B.C. is **John Carr**.

From The Music Capitals of the World

• Continued from page 49

viously on Philips in West Germany—will supply its first album soon for an April release. . . . **Wolf-Jochen Euler** has moved over from DGG to the marketing and planning division of Polydor International. He will be involved in field research while **Guenter Hubert** and **Dieter Burchardt** will operate desk research and statistics and planning respectively. . . . Kinney Music GmbH recently held a meeting for its European licensees focusing marketing campaigns for the Atlantic and Warner Bros. labels for the coming months. **WALTER MALLIN**

TORONTO

True North's **Murray McLachlan** is on a tour of the Eastern U.S. to coincide with the release of his "Songs from the Street" album." Axe Records has pulled the new **Rain** single, "Caught Right in the Middle Of It" and substituted it with another cut from the group's debut album, "Stop Me from Believing". Bell Records in the U.S. will release the single this week. . . . Love Productions announced that Paramount Records in the U.S. has submitted the jacket of the new **King Biscuit Boy** album, "Gooduns" for a Grammy nomination. . . .

Muddy Waters at the Colonial Tavern for the next two weeks — GRT tying up several promotions with the visit. . . . GRT and **Doctor Music** hosted a wine and cheese party marking the release of the

first **Doctor Music** album. . . . **Joe Cocker** at Maple Leaf Gardens for Martin Onrot (5). . . . Onrot also bringing **Dave Brubeck** to Massey Hall (30). . . . M & M Records, the newly-formed Montreal MOR label, has its first album out this week, "Adeem" by artist of the same name. It was produced by **Inderjit Singh**. . . . RCA Studios in Toronto busy with sessions by **Noah, Spriggs** and **Bringle, Brave Belt, Tegarden** and **VanWinkle, the Counts, Seadog, Charles, the Glass Bottle, and Billy Mysner**.

Jay Telfer now looking after a & r for Studio 3 Productions and Pacific North Music. . . . Polydor's **Frank Mills** in the Andre Perry Studios completing his second album. His next single, following up the U.S. hit "Love Me Love Me Love" is expected to be a revival of **Rick Nelson's** "Poor Little Fool". . . .

A&H's **Merry Clayton** makes her Canadian debut at Montreal's Esquire Club (May 28). . . . **Fludd**, hitting with "Get Up Get Out and Move On," set to play with **Ten Years After** in Winnipeg (17). . . . London putting strong push on first single by **Brian Redmond** entitled "Imagine."

Donny Osmond's "Puppy Love" is being claimed as Canon by some stations because of **Paul Anka** authorship. . . . **Cheech and Chong** into Toronto (20) to tape "Rolling on the River" at CP70 Studios. . . . **Robert Nickford** has left Kinney's Montreal office. . . . **Ocean** now touring Japan, with further dates set in Okinawa, Taipan and Manila. **RITCHIE YORKE**

U.K. Promotion On 16 Million-Sellers

LONDON—WEA (Kinney) this week starts a major promotional campaign, Atlanticclassics, centered around 16, one million-selling singles from Atlantic catalog. The singles will be available to retailers in packs of 100 at a dealer price of \$87.

The singles are "Groove Me" by King Floyd, "Sock It To 'em J.B." by Rex Garvin, "Save The Last Dance For Me" by Ben E. King, "I Love You" by Otis Leaville, "Soul Finger" by the Bar-Kays, "Baby What I Mean" by the Drifters, "Green Onions" by Booker T. and the MGs, "Funky Street" by Arthur Conley, "The Dock of the Bay" and "My Girl"

by Otis Redding, "When a Man Loves a Woman" by Percy Sledge, "Funky Nassau" by the Beginning of the End, "Rainy Night In Georgia" by Brook Benton, "Precious Precious" by Jackie Moore, "Spanish Harlem" by Aretha Franklin, and "Don't Knock My Love" by Wilson Pickett.

A total of 750 special display units have been produced by WEA for the promotion. The units also serve as consumer dispensers for the 16 titles. A promotional album for disk jockeys has also been prepared by WEA in collaboration with U.K. disk jockey Emperor Rosko.

Pacific Music to Promote Japanese Music Worldwide

TOKYO—Pacific Music Publishing is planning a major drive to promote Japanese songs and has already distributed demo tapes containing 14 songs to 150 countries.

The company has already exported "Shiroi Cho No Sanba" through Bamboo Publishing and French conductor Frank Pourcel has already recorded it for single and album release.

Currently the company is busy promoting eight new Japanese songs and the original scheme started last September.

Ichiro Asazuma of PMP said that Fermate Records of Brazil and publishers in several Scandinavian countries had sent favorable replies. Following a MIDEM meeting the U.K. publisher Campbell Connelly negotiated for the rights to "Fushigi Na Hi" in all countries except Japan and the U.S. firm Famous Music has stated interest in "Utsukushii Monotachiyo" and "Hitono Kimo Shiranai" for possible release within six months.

PMP has signed deals with the French firm, Isabell and Lowery Publications of Atlanta.

Asazuma is also trying to organize a joint Japanese booth with other publishers at next year's MIDEM in order to promote Japanese songs in general.

U.K. Publishing For Montreal Firm

MONTREAL—Summerlea/Winterlea Publishing companies will manage and operate the catalogs of Felsted and Burlington Music companies from the U.K. The catalog currently includes material by Isaac Hayes and Willie Mitchell.

Winterlea is also to represent the Intune Music of Lonon catalog. The company is now having success with Tony Chistie singles in the U.K.

STAMPEDERS



Voted Canada's
TOP GROUP 1971



RPM *Gold Leaf "JUNO" Award

*Based on a poll of Canadian Radio and Television Stations, Newspaper Critics,
Record Companies and Record Retail ~Sales Outlets.



CURRENT CANADIAN 2 SIDED TOP 20 HIT

Monday Morning Choo Choo
Then Came the White Man

UNITED STATES BELL Records

CANADA MWC Records

QUALITY Records Ltd.

BOOKING: WILLIAM MORRIS AGENCY

Country Show U.K. — As Big As Ever

By **MIKE CLARE**
Staff Member, Music Week

LONDON — The great annual pilgrimage to Wembley over Easter by country music followers for the International Festival promoted by Mervyn Conn—this was its fourth year—was as big as ever with most seats in the vast Wembley Empire Pool occupied on both nights.

The line-up of imported Nashville talent was also pretty impressive with several new names making their UK debut. But there were also several artists making return appearances—Loretta Lynn for instance has appeared at all four festivals—which lent a certain air of predictability to a large part of the proceedings.

But one of the real benefits of the Festival is the exposure given to artists who have never appeared here before, many of whom turn out to be remarkably talented people burdened by the stigma attached to country music

in Britain. As a result they remain virtual unknowns here with no radio play and very few record releases.

But because the daytime exhibition is now such a major part of the weekend's activities, the record companies, through bitter experience in previous years, have cottoned on to the potential of the event with big and elaborate display stands at the exhibition.

These serve two main purposes, have large stocks of virtually all their country repertoire on sale—and the budget reductions gave an added fillip to sales this year—and vie with each other through heavy amplification to attract the visitors to their stands.

The other purpose of the stands is to introduce artists to the fans.

And it is in this general aura of excitement that the long-term benefits materialise. Many record company executives were visibly amazed at the enthusiasm of the buyers and several virtually swore that the first thing they would do on returning to their offices would be to scour the catalogues for new releases here.

But, sadly, many of them said the same thing last year and not a lot happened.

However if only one new artist makes a breakthrough in Britain it will have been worthwhile. And it could just possibly be Del Reeves, who created the biggest impact of the new artists appearing this year. Reeves, a superb

(Continued on page 55)



AT THE reception in Paris for the presentation of the Academie Charles Cros Awards for 1972 is Madame Georges Pompidou, wife of the French Prime Minister, and Francois Minchin, president director general of EMI—Pathe-Marconi. Among the awards collected by Pathe-Marconi were the Prix de l'Humour (Thierry Le Luron) and the Prix du Premier Disque (Betty Mars).

Irish Song Festival — \$2,500 for Winner

DUBLIN—The prizes for this year's Castlebar International Song Contest have yet to be completed, but it's likely that the best overall song of the contest will be worth \$2500 (part of which will go to the singer).

The contest will be held at the Royal Ballroom, Castlebar, from Oct. 2-6.

Songwriters from any part of the world may enter. Entries are invited for the following categories: Pop, Folk and Ballads, Country, Straight Songs. Each entrant may submit one song for each category.

Finalists are required to engage their own singer/s for the presentation of their song/s at the finale in October. The contest organizers will supply an orchestra to accompany all artists at the finals, and will also cover the cost of accom-

modation for overseas singers.

Closing date for entries is May 31. The nine finalists in each category will be announced on July 13.

Rules and other details may be received from John MacHale, Director, Castlebar International Song Contest, Patrician Park, Castlebar, County Mayo, Ireland. Phone Castlebar 7, 317 or 437.

Hinde Active In Production

TORONTO—Harry Hinde, former Detroit producer now working out of Toronto, is experiencing a success with his current flock of product. Joshua, the Ontario band who scored first time out on GRT with "Bow Down to the Dollar", has a followup hit with "Poor Folks." Juno-award winning Montreal singer, Ginette Reno, is negotiating with Hinde to produce her next single for Parrot Records. Sessions are expected to begin later this month. Ontario band, the Copper Penny, have a new Hinde-produced single coming out on A & M this month. It's a double A side disk "Call Me" and "Thinking of You."

Hinde has just signed a production contract with Toronto singer, Susan Layne. A single is expected to be completed shortly. The Joshua "Poor Folks" single will be released on MAM Records in the U.K. and on RCA in Australia. U.S. rights are now being negotiated. Other Hinde projects include a new single with Gina and some production work for Montreal's Much label.

World Million for German Title

HAMBURG—Four months after its initial release, the Udo Juergens song "Was ich dire sagen will" (What I Wanted To Tell You) has sold a million copies, according to Montana Records.

The Japanese version by Pedro and Capricious (Wakare No Asa) has sold 600,000 copies and the English version, "The Music Played" has sold 250,000. The remaining 150,000 sales have been achieved by the ten other versions including those by Franck Pourcel and Caravelli.

For this achievement Udo Juergens is to be awarded a gold disk in Japan—the first ever awarded to a German composer.

Meanwhile the Hans Werner

Funke concert agency is setting up a major 40-city German and Austrian tour for Juergens.

Folk Fest Gets World Artists

OSNABRUECK, Germany—The ninth Folk Festival held here March 24-25 featured singers and groups from the U.S., Scotland, England, Wales, Holland, Eire, Chile, Belgium, Denmark, Finland, Czechoslovakia and West Germany.

Guests included Wizz Jones (London), Tucker Zimmermann (U.S.), Jan Anderson (U.K.), Aviva Semadar (Israel), Guillermo Basterches (Chile) and Rum (Belgium).

Canadian Acts

• Continued from page 50

printed material as was available on the Canadian music scene.

"But for the Canadian music industry to really make an impact overseas, we strongly suggest an increase of news releases and general publicity information about artists. This is the only way we will all come out with a Canadian identity, as opposed to standing in the shadow as we are now."

On the TOP of the Hill

NUMBER ONE IN SPAIN
15th Week on the charts

The Mouth of the Organ Boy Micky

Producer: Fernando Arbex
Publisher: Ediciones Musicales **RCA** S.A. Spain

RCA Records and Tapes

LOS SUPERVENIADOS

EL CHICO DE LA ARMONICA

CLASIFICACION NACIONAL

LOS CUARENTA PRINCIPALES

LISTA de la programación radiofónica de la Cadena

ABC

EL DISCO GIRA

Estrella de la Semana

SEMANA 431
Del 19 al 25 de marzo

VICKY LEANDROS

WINNER EUROVISION SONG CONTEST 1972

Winning Song:

APRES TOI

(Recorded by Vicky Leandros in English, French, German, and Italian)



PHONOGRAM INTERNATIONAL B.V.
BAARN - THE NETHERLANDS

PHILIPS

Global Look Cited In Request's Growth

NEW YORK—Hans Lengsfelder, head of Request Records, attributes the growth of the label over the past few years to the concept of expanding the scope of the label into many different directions of international recordings. He said that countless new nationalities were added to the catalog for which Request's research showed that there was a demand among record buyers from all walks of life. He noted that because of these decisions, Request was having a tremendous upswing in domestic and export sales.

Request just changed its import distribution in Germany from Ariola to Phonogram and signed a three-year contract with I.N. Disques in Switzerland. All foreign importers guarantee Request a minimum yearly import quantity. In England, Request albums are imported by President Records with an ever-increasing volume. The same applies to Almada in Canada and Sonobel in Belgium. A big market has developed in Holland and a new contract is being worked out with Austria. The label's import contract in Australia is expiring in a few months and Lengsfelder reports that a number of major companies have voiced interest in the catalog.

In the domestic market, Lengsfelder said, Request has switched, particularly its tapes, to multiple distribution and while Request's distributors are doing a good business, the most energetic rack-jobbers and chain stores find Request's albums and cartridges among the steady moving items.

ABC Expands

LOS ANGELES — The ABC Record & Tape Sales branch here bagged a plum in acquiring the racking of the 32 music departments Broadway department store chain. Numerically the Broadway is the area's largest chain.

Chain was previously served by National Tape Distributors, branch here. Irwin Garr, ABC branch manager, said that ABC's Seattle home base computerization will be used daily to fill the 32 departments, marking the first time that information from such a large chain has been funneled into Seattle by Dataphone (Billboard, Feb. 19).

Audio Fidelity Tie

NEW YORK — Audio Fidelity and Milestone labels have added Eureka, Los Angeles, Heilecher Bros., Minneapolis, Southland, Atlanta, Midwest, Cleveland and Hotline, Memphis, to their distributor network.

The new alignment was announced by Topper Schroeder, sales and promotion director. Audiofidelity Enterprises, Inc.

In the works now are new releases including Latin American material from Argentina, Paraguay, Panama, etc. Advance orders, Lengsfelder noted, are particularly strong for "The Paraguayan Harp and Ensemble" and "Flute of the Andes." On Request's release schedule are two new Turkish albums, one Roumanian, one Corsican, one Egyptian, two Greek, one Iranian, one Russian, one Hungarian, and a number of new albums in the label's "Sounds of the Caribbean" series.

NARAS PICKS DEAN'S ART

LOS ANGELES — Dean O. Torrance, listed as creator of the best album cover award for 1971 by the National Academy of Recording Arts and Science (NARAS), (Billboard, Mar. 25) is Jan of Jan and Dean. Torrance started his Kittyhawk graphics house in Hollywood four years ago and got an album cover nomination in 1969. His winning cover was Pollution by Pollution on Prophesy label.

Partner Jan Berry is still undergoing therapy due to an accident suffered some time ago and living in Belaire here. Ode just released a single by him.

ATI Melds Rock & 'Cyrus' Acts

NEW YORK—American Talent Intl. here will test circus acts as part of rock concert package in April and May.

The Faces, featuring Rod Stewart, will use 45 to 55 minutes of assorted circus acts, as the mid-portion of their southeastern concert tour Apr. 21-30. Free will

open the show, followed by about four circus acts, with the Mercury and WB recording act as finale. Faces came up with the idea and ATI had already found in a summer, 1971, experiment that circus acts melded with rock.

Sol Saffian of ATI explained that the New Jersey state fair, Trenton, used circus acts in between rock acts in their grandstand show to avoid the lull that normally occurs when bands move instruments and amplifying equipment for another group to take over.

George Hamid Jr., Hamid-Morton circus producer, Atlantic City, is supplying the acts for the Faces-Stewart tours. Saffian pointed out that circus acts, featuring human performers only, are on the first tour.

Midwest Alert

By EARL PAIGE

CHICAGO—Motown Records is not planning national or local TV advertising campaigns but Mel DaKroob, marketing director, said: "We are participating with Sears on the syndicated 'Soultrain' TV show."

Mercury Records is looking at various approaches to TV advertising after experience in several previous efforts. Examples of past usage according to Lou Simon, senior vice president and director of marketing, include spots during the breaks on the now-defunct afternoon show, "Dark Shadows," for an album of its sound track music, an album that charted.

More recently, Mercury purchased spots on the Grambling College syndicated network that went into 80 cities, this time tying in with the LI by the Grambling College Marching Band.

One projected approach to TV, he said, is the possibility of Mercury preparing a half-hour or hour show featuring, preferably, a group of acts. Such a show would then be sold to a retail chain and handled from that point on by the chain's ad agency.

Simon said there is marketing research going on right now on several aspects of TV advertising. He is especially interested in 60-second spots on TV shows with a definite contemporary audience, mentioning shows such as "Mod Squad" and "Room 222."

"It doesn't mean that we are going all out in TV or that we see it as a panacea. We are investigating it. First, to see if it is economically possible and secondly to see if there is a definite audience for special products."

Letters To The Editor

Dear Editor,

Regarding Eliot Tiegel's article in Billboard, April 1: It is true that some indie producers working with Columbia artists want to record outside Columbia's own studios, and without Columbia's engineer's. One reason for this, which Tiegel's article does not mention, may be the "financial arrangement" which an indie studio may offer the producer as an inducement. Commonly known as a kickback. The indie studio may woo artists and producers in other ways, too: offers of special treatment and engineering super-showmanship. Commonly known as hype.

Of course, there can be legitimate reasons — psychological or otherwise — why one studio or engineer may be favored over another for a particular job. And, I think the Union (IBEW) is beginning to see the handwriting on the wall, if not the reasoning behind it. Ideally, an engineer should work in the studio he knows best and should not be forced on producers who want someone else.

Sincerely,

Doug Pomeroy
Recording engineer
Columbia Records

Phonogram Sets Hamburg Meet

CHICAGO—The first of several meetings of the Phonogram organization to coordinate worldwide marketing plans will be held Wednesday (12) with Lou Simon, Mercury Records vice president/marketing director, representing the label. Similar meetings with a&r men are planned.

The meeting in Hamburg, Ger. will include a review of current and future product and possible cross-relation of promotion between Mercury and Phonogram. Simon will meet with Phonogram executives in Baarn, Holland the following day and then with the U.K. Phonogram group on Friday.

'Roast' Singes Dick Clark

LOS ANGELES — More than 160 record promotion men, air personalities and program directors and record company presidents attended the second "roasting" dinner of the Southern California Record Promotion Men's Unassociation Mar. 31 at the Continental Hyatt House here. The target was Dick Clark. Unlike the time they roasted Phoenix radio-TV personality Pat McMahon, Clark made few rebuttals, thus preserving his nice guy image to the tee. But, if one could believe the attacks made in fun at Clark, his nice guy image was singed around the corners.

Stu Yahm, a member of the steering committee of the dinner, started off by asking the people

on the dias which was Dick Clark, adding that he thought Clark was responsible for what Top 40 radio is today—"boring." He said Dick Clark never got an ulcer . . . "he's a carrier. Speak right up, Dick, this is the investigation." Other members of the steering committee were Danny Davis, Rick Palidino, and Jan Basham. Charlie O'Donnell, a one-time emcee for the Clark "American Bandstand" ABC-TV network show, was toastmaster of the night.

Fabian, one of the roasters, said he'd always admired Clark "for his convictions." He also pointed out that, "because of you making me a success, I now owe \$149,000 in back taxes." TV producer Chuck Barris, stating that he was going to sing "Palisades Park" a medley "of my hit," sang a tune with lyrics about Clark. Frank Slade later referred to Clark as the Ed Sullivan of the teenage set. And roasters roasted each other from time to time. Judi Price was introduced as having been evicted from her apartment for having a record player in her room—the Real Don Steele. Miss Price, producer of Clark's TV show, was probably the highlight of the night and one of her comments was that Clark was working on an LP called "Songs I Sang for the Senate." Joe Bonaduce, TV writer, pointed out that Clark had done for the American culture what the iceberg had done for the Titanic. "Dick always worried about my grooming . . . ain't it a shame the world decided to go my way."

In rebuttal, Clark referred to Buddah Hills record president Morris Diamond, one of his roasters, as "one of the greatest con artists today." And he dug into Ted Atkins, KHJ program director; Jan Basham as "the mouth"; and MGM Records president Mike Curb . . . "it's going to be a big year for him . . . they're going to let him vote."

Stu Yahm capped off the evening with the announcement that the hotel had named a suite after Dick Clark and then presented Clark with the Stiff Award of the unassociation. Other record company presidents attending were Curb and Buddah co-president Neil Bogart.

In a second trial that will use human and animal performers, ATI is packaging three rock acts, as yet unselected, with eight circus acts in what they are calling "Rock 'n Roll Circus." Tour starts May 3 through May 11 with eight concerts set. If circus acts click, ATI intends bigger fall campus concert tour.

50's R'n'R Label Set by Bim Bam Boom

NEW YORK—Bim Bam Boom Records, a label geared to the release of records by rock 'n' roll groups of the 1950's, has been formed by Bim Bam Boom Enterprises, Inc.

Four singles by the Avalons, the Vilons, Eddie and the Starlights, and the Lincolns, have already been released as part of an initial product catalog of 24 records from recently purchased masters.

The plan for Bim Bam Boom Records was spawned by the parent company's success with its publishing arm formed in 1971, and devoted to tracing the history of rhythm and blues through publication of a monthly consumer magazine.

Bim Bam Boom Enterprises also plans to establish a subsidiary label which will release contemporary songs and music by groups of the 1950's, and/or present day groups whose music embodies the "doo-wop" sound of the r-n-r era.

Bim Bam Boom Enterprises is headed by Steve Flan, Ralph Newman and Sal Mondrone.



LOS ANGELES—Annette Bassett and Carol Marcuse (from left), of Frontlash, register two music company employees in a voter drive at 9000 Sunset Blvd. organized last week by Billboard.



Louie Mialy (fourth from left), MCA Records' San Francisco branch manager, presents a plaque to Yamaha Music's Jim Funada, marking the occasion of the opening of a record and tape department at Yamaha's downtown San Francisco piano and organ retail outlet. This store has been selected as the pilot project in the United States by Yamaha for the inclusion of record and tape departments in their retail musical instrument stores. Looking on (left to right), Yamaha's Terrie Furuta; Dick Fish—R. L. Fish Music Company; Funada, Mialy; MCA's San Francisco promotion manager, Dennis Morgan.

Billboard Album Reviews

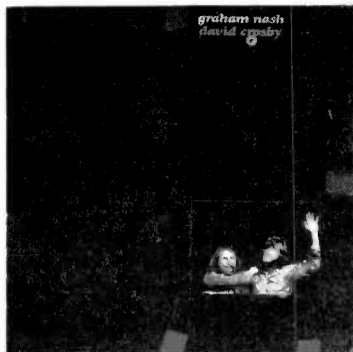
APRIL 15, 1972

HISTORY OF ERIC CLAPTON



POP
HISTORY OF ERIC CLAPTON—
Atco SD 2-803

Eric Clapton has become, against his wishes, a living legend. The mere mention of his name conjures up visions of fingers swiftly traveling through miles of soaring, bending guitar strings. This album includes glimpses of Eric since 1964 and follows him through gigs with the Yardbirds, his brief alliance with Jimmy Page, Cream, Blind Faith, Delaney & Bonnie, and finally what was probably his tightest, most cohesive band, Derek & the Dominos.



POP
GRAHAM NASH/DAVID CROSBY—
Atlantic SD 7220

Individually, together or with friends (in this case: Mason, Garcia, Kunkel, Ethridge, Kootch . . .), the talent of this dynamic duo is undeniable. Each man penned his material independently, but the superb interpretations of Nash's "Southbound Train," "Strangers Room," and "Frozen Smiles" and Crosby's "Page 43" and "The Wall Song" bespeak a thorough understanding of one another's heads. Heavy radio action, especially on "Immigration Man."



POP
DEEP PURPLE—
Machine Head.
Warner Bros. BS 2607

Deep Purple, a group ever on the brink of super-stardom, may well achieve that elusive goal with this, their latest release. One of their chief drawbacks in the past has been their easy submission to excesses. This LP is a beautifully balanced effort, neither too heavily rock, or artsy crafts. Excitement and intensity abound on every groove culminating in such splendid efforts as "Lazy."



POP
JOHNNY CASH—
A Thing Called Love.
Columbia KC 31332

All the ingredients of a top seller are present here—the Carter Family, the Evangel Temple Choir and, of course, the man in black. The title cut superbly spells out the message of Johnny Cash's career along with "The Miracle Man" and "Papa Was a Good Man." This entry will be an instant addition to both the country and pop charts.



POP
JERRY LEE LEWIS—
The "Killer" Rocks On.
Mercury SRM 1-637

One of country music's brightest stars vies for the pop market once again and the prospects are high. Included are "Me and Bobby McGee," his recent Hot 100 entry, and his revival of "Chantilly Lace" which is climbing top 50 up the Hot 100. Producer Jerry Kennedy has updated Lewis' frantic rockabilly approach in "Don't Be Cruel," "I'm Walkin'," "Shotgun Man," and "Walk a Mile in My Shoes."



POP
KINKS—
The Kink Kronikles.
Warner Bros. 2XS 6454

To a Kinks freak this album is like manna from heaven, besides the obvious hits and LP cuts. At least eight previously only available in Britain tracks are included. A standing ovation to Reprise for refraining from putting out a standard greatest hits package. Ray Davies is not so much a great composer (although that is undeniably true) but a chronicler of British life, the Samuel Pepys of the 21st century.



POP
RUFUS THOMAS—
Did You Hear Me?
Stax STS 3004

The father of almost every dance craze to hit the country is presented here in album with the lyrics and a beat to match each new step. "Do the Push and Pull (Parts 1 & 2)," "The Breakdown (Parts 1 & 2)," and "The World Is Round" are included. The title comes from a line in Rufus' recent winner "Do the Funky Penguin." No doubts about this entry doing well.



POP
VARIOUS ARTISTS—
A Tribute to Woody Guthrie,
Part Two.
Warner Bros. BS 2586

Warner Bros.' part 2 of the Woody Guthrie tribute follows closely the Columbia release of part 1. Joan Baez, Country Joe MacDonald, Earl Robinson, Jack Elliott and narrator Peter Fonda are additional performers on this LP. The atmosphere is warmly casual, the songs and performers are, needless to say, outstanding and the profits.



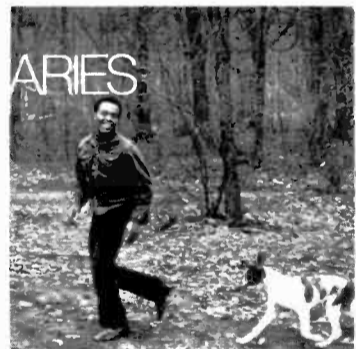
POP
DIANNE DAVIDSON—
Backwoods Woman.
Janus JLS 3043

Miss Davidson's first LP was an underground sensation; her current album should see a bright light. With her straightforward approach, she develops the honest, country blues flavor of her material which is just right for her. "Delta Dawn," "Appalachian Boy," Cat Stevens' "Where Do the Children Play," and the classic "Rocky Top" represent the excellent material.



POP
JERRY SHURTLEFF—
State Farm.
A&M SP 4332

Shurtleff has been performing in concert with Joan Baez of late and was featured on Miss Baez' Vanguard LP "Carry It On," so it is fitting that she produced his first solo LP on A&M. Shurtleff is a gentle minstrel whose sweet voice soars on John Prine's "Hello in There," Paul Siebel's "Ballad of Honest Sam," and Gordon Lightfoot's "Ten Degrees and Getting Colder."



POP
DANNY WOODS—
Aries
Invictus ST 9808 (Capitol)

Chairmen of the Board's Danny Woods in his debut album displays a high degree of inventiveness and talent. Danny, who serves as lead on many of the group's hits offers "Everybody's Got a Song to Sing" and "I've Been Loving You Too Long." Woods comes through with a highly original version of "Danny Boy."



POP
GOLDIE HAWN—
Goldie.
Warner Bros. MS 2061

Another side of Goldie Hawn is spotlighted in this LP. The fine comedienne and Academy Award winning actress turn vocalist and the results are most favorable. Produced by Andy Wickham and Lenny Waronker and recorded in Hollywood, Nashville and Bakersfield, highlights include Dolly Parton's "My Blue Tears," Bob Dylan's "I'll Be Your Baby Tonight," Joni Mitchell's "Carey."



POP
CHESAPEAKE JUKE BOX BAND—
Green Bottle.
GBS 1004

This is an album full of small felicities, gentle reminders of things past, pictures faded. The Chesapeake Juke Box Band consists of Steve Sawyer and Rusty McFinn, who also produced and wrote all the material. Side one consists of five charming melodies most memorable of which is "Until We Meet Again." Side Two (Act One) is an ambitious mini-opera, a peek-hole into the mundane existence of Martha & Walley Fizbees.



POP
LARRY GROCE—
Crescentville.
Daybreak DB 2010 (RCA)

A simplistic, honest treatment of the subject matter makes Larry Groce the ideal storyteller. The death of an entire town, title cut, "Crescentville," is dealt with in much the same manner as the death of one man in "Mr. Hill"; honestly and simply. Background musicians testify to his growing respect in the business; Pete Kleinow, some Dillards and some Swampwater bring it all together on "The Bumper Sticker Song."



COUNTRY
LORETTA LYNN—
One's on the Way.
Decca DL 7-5334

Ms. Lynn's latest LP is an agreeable coupling of some well-known and some not-so-well-known contemporary country material. In her own winning style she offers Ray Griff's "The Morning After Baby Let Me Down" and Conway Twitty's "I Can't See Me Without You." Programmers should be aware of "L-O-V-E, Love" and "It's Not the Miles I've Traveled." Also included is her recent No. 1 country smash.



COUNTRY
TOM T. HALL—
We All Got Together.
Mercury SR 61362

Tom T. Hall is one of the foremost exponents of a new kind of awareness penetrating country music. Beyond drinking, truck driving and love triangles he pokes fun at government in a well-timed novelty track entitled "The Monkey That Became President." Strong social consciousness manifests itself in "The Promise & the Dream." Other fine cuts sure to glean radio action are "Pamela Brown," etc.



JAZZ
ALICE COLTRANE—
World Galaxy.
Impulse AS 9218

Because of the dominance of strings this entry could be categorized classical as well as jazz. Mrs. Coltrane who plays piano, organ, harp and tambourine did the entire arrangement. Album includes two of her late husband's (John Coltrane) classics, "A Love Supreme" and "My Favorite Things."



CLASSICAL
PHILADELPHIA—
Philadelphia Orchestra (Ormandy).
Columbia MG 31190

Clever packaging of this two-record set mimicking the best-selling Chicago LP gives a strong sales impetus to a tasty Columbia collection of the Philadelphia Orchestra under Eugene Ormandy playing shorter orchestral pieces. Excellent selection ranges from Handel to Stravinsky.



RELIGIOUS
ELVIS PRESLEY—
He Touched Me.
RCA LSP 4690

The great sahib of rock, Elvis Presley, has another winning LP in "He Touched Me" and dealers can expect to score with plenty of pop sales. His other religious LPs were giant sellers. Besides the title tune, pop and country stations should take note of "I've Got Confidence," "Amazing Grace," and "Bosom of Abraham."



COMEDY
IMUS IN THE MORNING—
1,200 Hamburgers to Go.
RCA LSP 4699

DJ Imus' antics have vitalized morning radio in New York as they've done in every market he's worked. RCA has recorded some bits from New York and Cleveland broadcasts whose spontaneity and zany humor are utterly successful on record. Especially funny are the "Phone Call" segments, "1200 Hamburgers to Go," "Rent-a-Car," and "Tyde Dyde Diaper Service" in particular.

On Blue Note Jazz Is People.

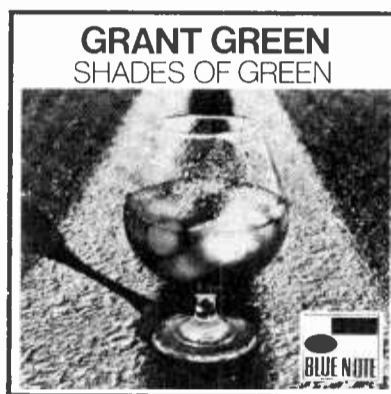
Cannonball
Adderly
Sidney Bechet
Art Blakey
Clifford Brown
Kenny Burrell



LP: BST-84380 / 8 Track: 9171
Cassette: C-1171

Candido
Paul Chambers
Donald Cherry
Sonny Clark
Ornette Coleman
Chick Corea
Kenny Cox
Miles Davis
DeParis
Eric Dolphy
Lou Donaldson
Kenny Dorham

Eddie Gale
Dexter Gordon



LP: BST-84413 / 8 Track: 9175
Cassette: C-1175

Edmond Hall
Herbie Hancock
Joe Henderson
Andrew Hill
Art Hodes
Richard "Groove"
Holmes
Freddie Hubbard



LP: BST-84379

Bobby Hutcherson
Solomon Ilori
& The Afro Drum
Ensemble
Jackson/Monk
Quintet

The Jazz
Messengers
Jazz Wave, Ltd.
Jay Jay Johnson



LP: BST-84414 / 8 Track: 9176

Thad Jones
& Mel Lewis
Orchestra
George Lewis
Brother Jack McDuff
Jimmy McGriff
Jackie McLean
Blue Mitchell
Hank Mobley
Grachan
Moncur III
Thelonious Monk
Lee Morgan
John Patton
Duke Pearson
Bud Powell
Ike Quebec
Sam Rivers

Freddie Roach
Sonny Rollins
Wayne Shorter



LP: BST-84368 / 8 Track: 9174

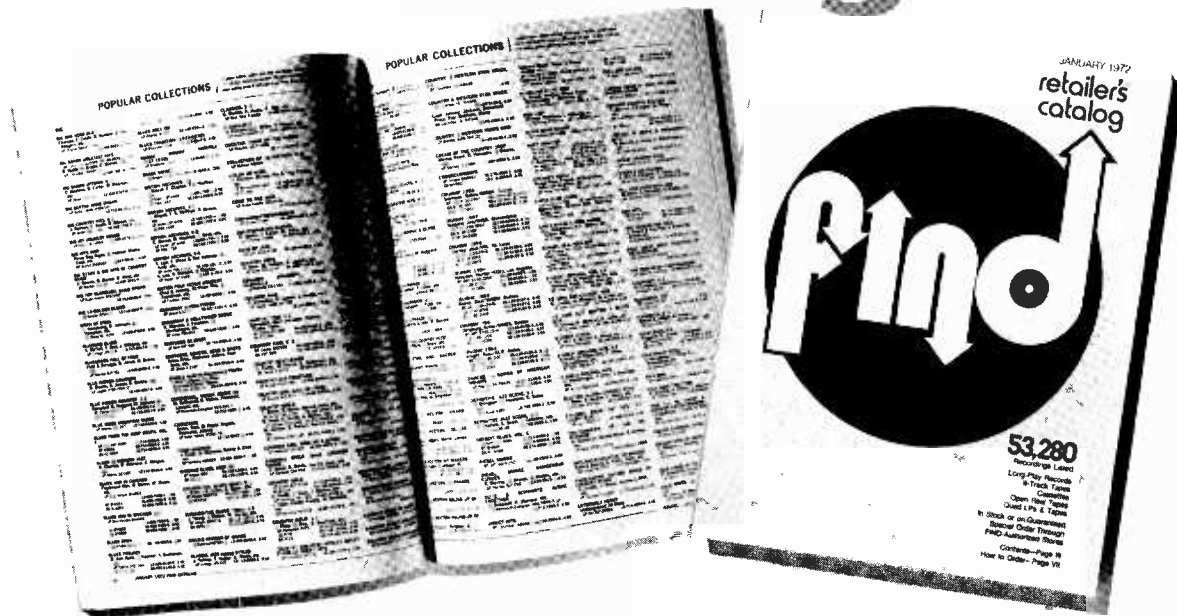
Jimmy Smith
Lonnie Smith
Jeremy Steig
Cecil Taylor
The Three Sounds
Stanley Turrentine
McCoy Tyner
Joe Williams
Jack Wilson
Reuben Wilson
Larry Young



5 new ways
to celebrate
Blue Note Month!
Contact your
UDC representative

FIND's new catalog has over 53,280 LP's, 8 Track Tapes, Cassettes, Reel to Reel and Quad LP and Tape items... Available for shipment to participating FIND dealers THE SAME DAY your orders are received at our Terre Haute warehouse...

**What can't we FIND?
for Participating FIND dealers...
Nothing!**



There isn't one single recording we don't have at our fingertips. There are more than 53,280 different stereo and quadraphonic recordings, LP's and tapes (8 track, cassettes, reel to reel tape) now available to you from FIND's newest catalog just issued to participating FIND dealers.

If you are not presently using the services of FIND, join the bandwagon of thousands of dealers who are solving their special order problems through FIND. The FIND Catalog and the FIND Special Order Desk make every dealer a full line dealer.

Obviously, you cannot possibly stock all the LP's and Tapes available...that's where FIND comes in. If you do not have what your customer is looking for, you can now special order it from FIND...shipment back to you within 24 hours of receipt of your order. All your orders are shipped back to you the same day they are received at our warehouse.

What it comes down to is this...if the item is listed in the FIND Catalog, it is available in our warehouse for immediate shipment to you. What could be simpler?

**There is nothing we can't FIND!
ACT NOW to become a FIND dealer...**

FILL IN and MAIL TODAY to:
FIND / P.O. Box 775, Terre Haute, Ind. 47808
(812) 466-1282

Fill in the FIND Dealer Application below... MAIL IT TODAY!



Dealer Application
FIND / P.O. Box 775
Terre Haute, Ind. 47808

I am interested in becoming a FIND Service dealer. 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 retail outlet with which I am associated: .

- Record/Tape Store
- Home Entertainment/Appliance Store
- Department Store
- Other: _____
- Discount Store
- Variety Store
- Supermarket
- Drug Store

2. I am: An independent retailer, operating _____ (state how many) outlets;
 Part of a chain-store operation with _____ (state how many) outlets;

3. I retail the products checked:
 LP Records 8-Track Tapes
 Cassettes 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 Jobber

6. I subscribe to Billboard. Yes _____ No _____

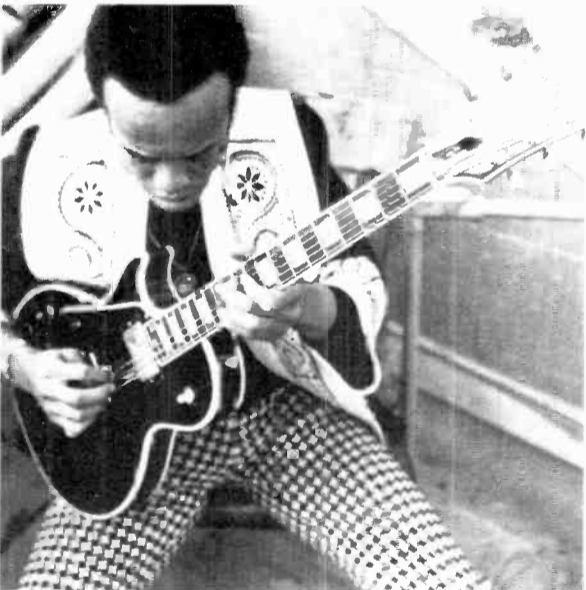
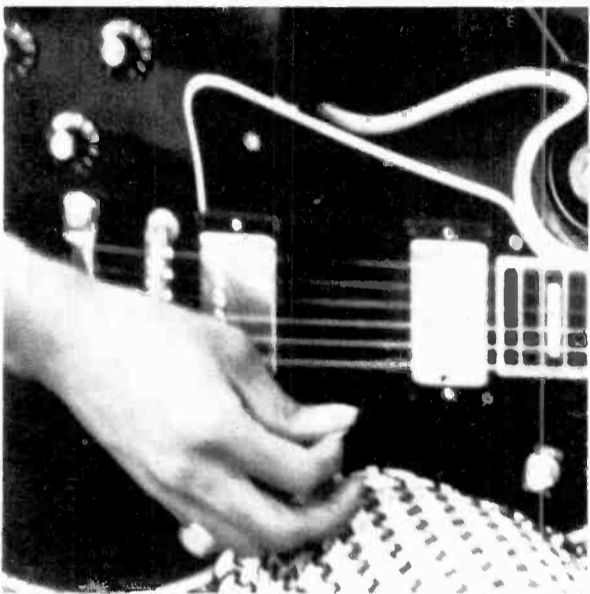
Store Name: _____

Individual: _____
 Owner: Manager.

Telephone: _____

Address: _____

City, State, Zip: _____



*Bobby Womack's New Hit
"Woman's Gotta Have It" #50902*

b/w "(If You Don't Want My Love) Give It Back"



USE THE POWER 18 REGISTER AND VOTE

JOHNNY FONTANE
alias AL MARTINO
sings in the long awaited
motion picture
"THE GODFATHER."



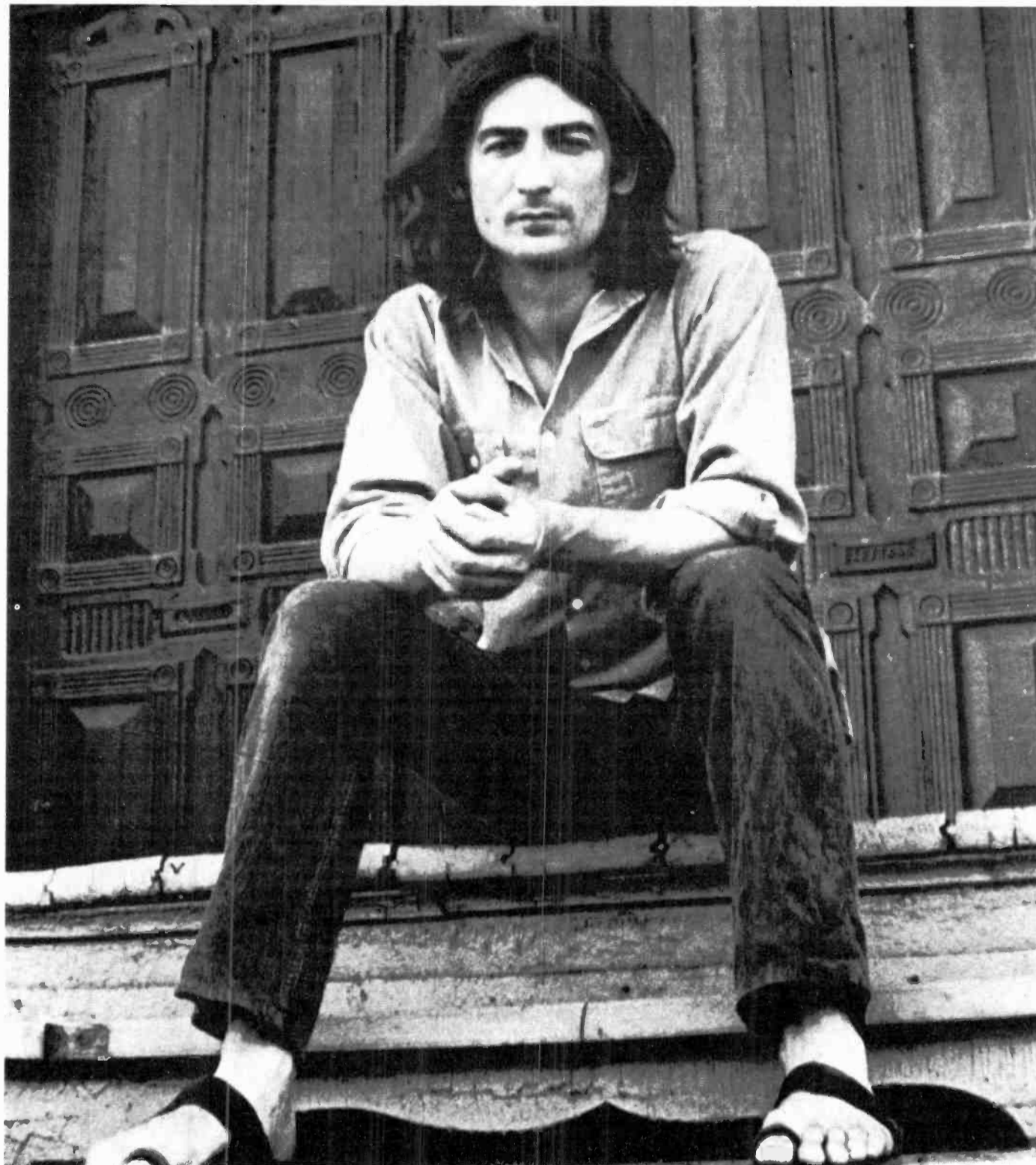
Hear him on Capitol singing
SPEAK SOFTLY LOVE
(Love Theme From "The Godfather")
b/w I HAVE BUT ONE HEART 3313

Produced, arranged and conducted by Pete DeAngelis

Public Relations: Rogers, Cowan and Brenner
Bookings: William Morris Agency



THE MAN IS THE ALBUM



Christopher Kearney comes to us by way of Capitol Canada . . . with intermittent stops in Columbus, Ga. (banjo-pickin' with David Berg); St. John's, Newfoundland (working with Gordon Lightfoot); San Francisco (playing clubs with ex-Kingston Trio David Stewart); Toronto (signed with Lightfoot's EARLY MORNING PRODUCTIONS), (met Dennis Murphy of Sundog Productions) (Recorded this album).

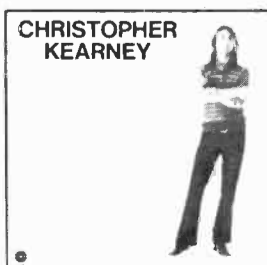
In addition to Christopher Kearney, we have guitarist Josh Onderisin, an acoustic-electric giant who has turned down tours with Lightfoot and other established artists to stick with the man he feels is best; guitar and dobro player David Bromberg, veteran of three Bob Dylan albums; Chuck Aarons and Jim Ackley; Terry Clarke, top Toronto studio drummer (after three years on the road with Fifth Dimension); James Rolleston, bass player with Seals and Crofts, Lightfoot, and Tom Rush.

All tracks were produced live in Toronto's Thunder Sound studios. All Christopher's vocals were live—background vocals were added by Christopher, James Rolleston, Rhonda Silver, Steve Kennedy, and Diane Brooks (the last three are members of Dr. Music).

Seven of the ten songs are by Christopher Kearney.



THE ALBUM IS THE MAN CHRISTOPHER KEARNEY



New music, on Capitol (ST-11043).

In Canada, too (ST-6372).

DIARY

is the new hit single by

bread

because of popular demand and solid

airplay by you*

we are rush releasing the

fourth big single

from bread's current smash selling gold album

baby i'm-a want you

which also contains the hits

mother freedom

baby i'm-a want you

everything i own

Thank you!

The New York Times
"At Carnegie Hall... the best moment of the night came when Bread sang a lovely tune called Diary."
—The New York Times
March 20, 1971

Bob Hamilton Report—"...already getting good reaction as an LP cut"
Bill Gavin Report—RECOMMENDED ALBUM CUT



- WOR-FM New York
- WLS Chicago
- WBBM-FM Chicago
- WIBG Philadelphia
- WFIL Philadelphia
- WRKO Boston
- WMEX Boston
- WEIM Boston
- WSAR Boston
- WBR Boston
- WTIX Boston
- WRNO New Orleans
- WWL New Orleans
- WNOE New Orleans
- WFOM New Orleans
- WZZM-FM Atlanta
- WIFE Detroit
- WKGN Indianapolis
- KTRB Knoxville
- KIRL Spokane
- KLIF St. Louis
- KJR Dallas
- Seattle

DIARY EK-45784 Produced and Arranged by David Gates
b/w DOWN ON MY KNEES Produced by David Gates and James Griffin.



Elektra Records
13 Columbus Circle
New York, NY 10023



BEVERLY BREMERS

"WE'RE FREE"

(IRWIN LEVINE - L. RUSSELL BROWN)

b/w "COLORS OF LOVE" SCE 12348

(MARK BARKAN - NORMAN BERGEN)

PRODUCED BY I. LEVINE, L. R. BROWN AND M. EICHNER

IN ASSOCIATION WITH STEVE METZ AND DAVID LIPTON

A VICTRIX PRODUCTION

PERSONAL MANAGEMENT: CATALYST MANAGEMENT LTD., 1619 BROADWAY, N. Y. C.

SCEPTER

From All of Us Many Thanks

LOOKING FORWARD TO SEEING YOU ON OUR UPCOMING TOUR.

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BOB MILLER**

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CHRIS SMITHERS,

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HARVEY DELANEY

at Elmira College

TERRY SKINNER, AL SIEGAL

at Colgate University

JOE SPERENO

at State University at Brockport

JEAN DINGEE, HARRY RICHARDS

at Canton College

PETER AMANO

at Colby College

JOSEPH PARENT

JACK TREVITHICK

at University of Vermont

RECREATION COUNCIL

at Smith College

TOM TOGEMILLER

at Augustana University

JAMES NEDERLANDER, NELL NUGENT

at Pine Knobb & Merriweather Post Pavilion

GIORIA GODIK

JERRY DEMPSEY

ARTHUR HOWES

GEORGE DAVIS

at Summerthing

TONY LAWRENCE

at The Harlem Cultural Music Festival

BOB PARKS

at The Illinois State Fair

ED GORDON, DRAYTON BOYD

at Ravinia Music Festival

GEORGE WEIN

at Newport Jazz Festival New York

MOE SEPTTE

KENNETH INGRAM, JIM HERENDEEN

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